

CONTEST AND JUDGING HANDBOOK



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Society Contest and Judging Committee

Barbershop Harmony Society

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DEFINITION OF THE BARBERSHOP STYLE

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Occasional brief passages may be sung by fewer than four voice parts.

Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that often resolve around the circle of fifths, while also making use of other resolutions. Barbershop music also features a balanced and symmetrical form, and a standard meter. The basic song and its harmonization are embellished by the arranger to provide appropriate support of the song's theme and to close the song effectively.

Barbershop singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center. Artistic singing in the barbershop style exhibits a fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, unmanufactured, and free from apparent effort.

The presentation of barbershop music uses appropriate musical and visual methods to convey the theme of the song and provide the audience with an emotionally satisfying and entertaining experience. The musical and visual delivery is from the heart, believable, and sensitive to the song and its arrangement throughout. The most stylistic presentation artistically melds together the musical and visual aspects to create and sustain the illusions suggested by the music.

Policy adopted by the Society Board (at its July 1, 2008 meeting): The Society Contest & Judging Committee shall follow and establish processes and procedures, including statements of policy and category descriptions that are entirely consistent with the definition of the barbershop style as approved by the Society Board. Any change in the definition of the barbershop style, whether proposed from within or without the Society Contest and Judging Committee, will not be considered by the Society Board without prior consultation with the Society Contest and Judging Committee. Any proposal must be presented at a board meeting, then published in at least one issue of *The Harmonizer* and otherwise broadly advertised by the then available means of communication to the Society membership to advise them of the possible change to the definition, before action may be taken at a subsequent meeting. Changes in judging procedures and/or category descriptions or policy that may be at variance with the Board-approved definition of the barbershop style require prior approval by the Society Board.

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BARBERSHOP HARMONY SOCIETY

Contest Rules

Updated 1/10/2015

FOREWORD

These rules apply to all quartet and chorus contests at the division, district and international levels in the Society. In these rules, the definition of the district chorus contest is the contest at which the district chorus champion is selected. In matters not specifically covered by these rules, the districts may exercise reasonable latitude and prerogative provided that the established ethics and policies of the Society are closely observed.

Any requests for exception to any of the following rules on eligibility must be made to the Society Contest and Judging Committee through its chairman.

ARTICLE I: ELIGIBILITY

A. Quartets

1. Membership and Quartet Registration Requirements

a. Society and Chapter: Except for those quartets from affiliated organizations which have been invited to participate in the international seniors quartet contest, all members of competing quartets must be members of one or more Society chapters, including Frank H. Thorne Chapter. A member of the Society is defined as one whose Society, district, and chapter dues are paid, whether or not such dues have been forwarded to the district or Society by the chapter, and who is not under suspension by his chapter or the Society Board of Directors.

b. District: At least one member of the quartet must be a member of a chapter in the district in which the quartet elects to compete.

c. Affiliates: All members of a competing quartet from an affiliated organization must be members in good standing of the affiliated organization. All members competing in the international quartet contest must be members of the Society as of the contest entry date.

d. Quartet Registration: To be eligible for competition, a quartet must be registered with the Society Contest and Judging office or, in the case of quartets from affiliated organizations, with their affiliated organization, and such registration must include the same personnel that enter the contest.

2. Seniors Quartet

Each member of a quartet competing in the international seniors quartet contest must be age 55 or older and the sum of the accumulated ages of the quartet must equal or exceed 240 years. These requirements must be met on the basis of birthdays reached on or before the day of the international seniors contest held at the midwinter convention.

3. Selection of Home District

In the event that members of a quartet collectively hold memberships in chapters in more than one district, the quartet must notify the Society Contest and Judging office prior to September 1 each year of the district it chooses to represent and in which it will compete.

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Such selection will be binding for a full year, and the quartet may not compete in any contest in any other district during that year except as provided below.

4. Out of District Competition

a. Request: Under normal circumstances, quartets are expected to compete in their home districts. In exceptional circumstances, however, a quartet may request to compete in a district other than their home district.

b. Action: Such requests by quartets to compete in a district other than their home district must be unanimously approved by the requested district's district representative for contest and judging and district president, and the home district's district representative for contest and judging and district president. However, if a new quartet initially registers with the Society Contest and Judging office (Art.I.A.1.d) after its home international preliminary contest deadline, it only needs approval of the requested district's district representative for contest and judging and district president. In this case, the home district's district representative for contest and judging will receive an information copy of the request.

c. Deadline:

(1) For international preliminary quartet contests and international preliminary seniors quartet contests, this request must be submitted at least 30 days prior to the official entry deadline for the earlier international preliminary contest of the affected districts, regardless of the international preliminary contest in which the quartet is planning to compete, or, in the case of a new quartet registered after its home district preliminary contest deadline, at least 30 days prior to the requested district's preliminary contest official entry deadline.

(2) For division and district contests, this request must be submitted at least 30 days prior to the official entry deadline of the out of district contest for which entry is desired.

5. Competing in Multiple Quartets

In international and international preliminary contests a member may compete with only one quartet, regardless of the number of quartets or districts to which he belongs. Any requests for exceptions to this rule must be made to the Society Contest and Judging Committee through its chairman. However, a member may compete in multiple quartets in any division or district contest in one or more districts.

6. Championship Quartets

a. Not Eligible to Compete: Except in division contests, championship quartets of other years will not be eligible to compete again for that championship.

b. Forming New Quartet: This rule will not be construed to prohibit the organization and entry of a new quartet of not more than two members of the same championship quartet, provided entry is made under a different name.

7. Convention Registration

Each competing quartet member shall hold a registration for the convention at which the contest is held.

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B. Choruses

1. Membership Requirements

a. Society: Except for those choruses from affiliated organizations that have been invited to participate in the international chorus contest, all members of competing choruses, except female directors, must be members of the Society and of each chapter they choose to represent in competition. A female director must be a Society Associate (as defined in Society rules and regulations). Chapters represented in Society chorus contests must be in good standing with the Society and their districts.

b. Affiliates: All members of competing choruses from affiliated organizations, except the director, must be members in good standing of that affiliated organization and of the chapter or club that they represent in competition.

2. One Chorus per Chapter

Chapters may not enter more than one chorus in any Society-sponsored contest.

3. Minimum Size

A competing chorus must be composed of 12 or more members on stage, with or without the director.

4. Competing in Multiple Choruses

A member may participate, either as director or singer, with more than one chorus in any contest.

5. Chorus Director

Nothing in Article I will be construed as to limit the rights of a chapter to appoint or replace its chorus director at any time.

6. Out of District Competition

a. Request: Under normal circumstances, choruses are expected to compete in their home districts. In exceptional circumstances, however, a chorus may request to compete in a district other than its home district.

b. Action: Such requests by choruses to compete in a district other than their home district shall be submitted to the home district's district representative for contest and judging and must include explicit reasons for the request. Any request must be unanimously approved by the requested district's district representative for contest and judging and its district president, and the home district's district representative for contest and judging and its district president. If approved or denied by all parties, a report will be made to the Society Contest and Judging Committee, through its chairman, by the home district's district representative for contest and judging.

c. Review: If opinion is not unanimous among the parties, the request shall be forwarded by the home district's district representative for contest and judging to the Society Contest and Judging Committee, through its chairman, for review and recommendation and the Society executive director who shall provide final resolution to ensure consistent and equitable application of this provision throughout the Society.

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d. Deadline:

(1) For international preliminary chorus contests, this request must be submitted at least 30 days prior to the official entry deadline for the earlier international preliminary contest of the affected districts, regardless of the international preliminary contest in which the chorus is planning to compete, unless the chapter the chorus represents is chartered after the entry deadline for their home district international preliminary contest.

(2) For division and district contests, this request must be submitted at least 30 days prior to the official entry deadline of the out of district contest for which entry is desired.

7. Layout After Championship

International champion choruses are not eligible to compete for the international championships to be awarded for the two years following the year in which the chorus won the international championship.

8. Convention Registration

Each and every member of a competing chorus, including the director, shall hold a registration for the convention at which the contest is held.

C. Violations of Article I

1. Reporting Violation

Suspected violations of Article I shall be reported to the district representative for contest and judging (contests other than international contests) or to the Society Contest and Judging Committee, through its chairman, (international contests) within 10 days after discovery of the suspected violation and, in any event, no later than 30 days after the contest conclusion. All such reports must be signed and should include all available documentation in order to assist with the investigation and decision.

2. Format

All notices and rulings with respect to Article I violations must be in writing (which may include electronic transmissions) and shall be deemed to have been given

- (1) upon personal delivery, or
- (2) two business days after being mailed, or
- (3) if given by electronic transmission, when received and acknowledged.

The party receiving an electronic notice or ruling shall immediately acknowledge receipt.

3. Effect of Violation

Quartets and choruses found in violation of Article I.A or Article I.B, respectively, are ineligible and will not be included in the final official scoring summary for that contest. A revised scoring summary will be published if necessary.

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ARTICLE II: CONTEST ENTRY PROCEDURES

A. Division Contests

Contest entry procedures for division contests are specified by district policy.

B. District Contests and International Preliminary Contests

1. Contest Entry

A contest entry form will be sent or otherwise made available to each eligible contestant within the district by the district official(s) as specified by the district at least 30 days prior to the contest entry deadline or distributed to each eligible contestant at the qualifying contest. Publication of the entry form in the district bulletin or other district publication(s) circulated to all members of the district shall satisfy the requirement of this section.

2. Deadline

Completed entries for the contest must be received by the district representative for contest and judging by a date specified by district policy; provided however, that for good cause shown, the district representative for contest and judging, with the concurrence of the Society Contest and Judging Committee, through its chairman, may accept late entries which are received by him not later than 7 days prior to the contest date.

C. International Quartet Contests

1. Contestant Qualification

a. District Representative: The highest scoring quartet from each district competing in a preliminary quartet contest (regardless of the district in which such quartet competes to qualify) shall qualify to represent that district in the international quartet contest. A quartet competing out of its home district must have obtained permission to do so prior to its home district preliminary contest and must attain at least the target score (Article V.D.3) in order to qualify as the district representative.

b. Attainment of Target Score: In addition, all Society and affiliate quartets that meet or exceed the target score (Article V.D.3) shall qualify for the international contest.

c. Scoring Pool: In the event that fewer than 45 Society quartets are qualified by the above methods, the remaining quartets to fill out the minimum field of 45 Society quartets will be selected by rank from a pool of all those quartets competing in that year's international preliminary quartet contests. In the event that more than one quartet is ranked 45th by score, each quartet achieving that ranking shall qualify for the international contest.

d. Minimum Score: In all circumstances to be eligible to compete in the international quartet contest, all quartets, including affiliates, must have earned a minimum score, which is adopted by the Society Board of Directors after considering the score recommended by the Society Contest and Judging Committee. The minimum score adopted by the Society Board of Directors shall remain in effect until changed by

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subsequent action by the Society Board of Directors. [NOTE: Current minimum score is average of 70.]

e. Affiliate Quartet Qualifying Scores: To assure consistency of the scores for affiliate quartets, for use as target and minimum scores, their qualifying contests should be judged by a panel containing at least a single-panel component of certified Society judges.

2. Qualifying Quartet Replacement

a. Replacement of District Representative: If prior to the international contest a district representative quartet becomes either ineligible or otherwise unavailable to compete, and if as a result, that district would not be represented in the international contest, then the next highest ranking quartet that is available from the same district will replace the quartet that has become ineligible or unavailable, provided that said next highest ranking quartet has earned the minimum score as defined in Article II.C.1.d.

b. Replacement of Scoring Pool Quartet: If, prior to the international contest, a quartet that qualified solely by attainment of the target score as defined above becomes ineligible or unavailable, that quartet will not be replaced, except where the loss of that quartet brings the total of Society quartets qualifying for the contest below 45.

3. Contest Entry and Deadline

Completed entry forms for the contest must be received by the Society Contest and Judging office no later than 15 June prior to the contest; provided however, that for good cause shown and with the concurrence of the Society Contest and Judging Committee, through its chairman, the Society Contest and Judging office may accept late entries.

D. International Seniors Quartet Contests

1. Contest Qualification

a. District Representative: The highest scoring declared seniors quartet from each district competing in their home district's preliminary seniors quartet contest shall be declared the district's representative.

(1) Report of Seniors Quartet District Representative: Immediately following an international preliminary seniors quartet contest, the district representative for contest and judging or affiliate counterpart will provide the Society Contest and Judging office with the name of their representative quartet and its members.

b. Scoring Pool: The remaining quartets to fill out the field of 25 Society quartets will be selected by rank from a pool of all those quartets competing in that year's international preliminary seniors quartet contests. In the event that more than one quartet is ranked 25th by score, each quartet achieving that ranking shall qualify for the international seniors contest.

c. Affiliate Seniors Quartets: In addition to the Society quartets, seniors quartets from affiliated organizations may be invited by the Society executive director on behalf of the Society Board of Directors.

d. Other Seniors Quartet Contests: Districts are free to stage other seniors quartet contests for local awards.

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2. Notification and Indication of Intent

All district and affiliate representatives and selected at-large quartets will be notified before November 1 preceding the contest date. Each quartet must advise the Society of its intention to compete by November 15. Failure of any quartet to do so, by the date specified, shall constitute withdrawal of the quartet's entry.

3. Replacement

a. District Representative: If a district representative withdraws or otherwise becomes unavailable, and, as a result, that district would not be represented in the international seniors quartet contest, then the next highest ranking quartet that is available from the same district will replace the quartet that has withdrawn or become unavailable.

b. Scoring Pool: In the event any at-large quartets withdraw or otherwise become unavailable prior to the first working day of January, replacements shall be added from the scoring pool in order to not fall below a field of 25 quartets.

c. Cut-Off Date: No replacements will be made after the first working day in January, whether or not a district would be left unrepresented and regardless of the number of remaining entries.

4. Contest Entry and Deadline

Completed entry forms for the contest must be received by the Society Contest and Judging office no later than 10 January prior to the contest; provided however, that for good cause shown and with the concurrence of the Society Contest and Judging Committee, through its chairman, the Society Contest and Judging office may accept late entries.

E. Personnel Change in Qualifying Quartets

1. International Quartet and Seniors Quartet Contests

After qualifying for an international contest at an international preliminary quartet contest or an international preliminary seniors quartet contest, a quartet may replace up to one member and still be eligible to compete at the international contest. If two or more personnel changes should occur in a qualifying quartet between the international preliminary contest and the corresponding international contest, that quartet becomes ineligible to compete.

2. District and Division Contests

Policy on replacement of any quartet personnel between qualification at a division contest and a district contest is specified by each district.

F. International Chorus Contests

1. Contest Qualification

a. District Representative: The highest scoring chorus from each district competing in its home district's international preliminary chorus contest shall qualify to represent that district in the international chorus contest.

b. Scoring Pool and Minimum Score: In addition, and whether competing in their home district or another district (pursuant to Article I.B.6), the next available highest scoring

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choruses in the Society will also qualify for the international chorus contest up to a number to be determined and publicized each year by the executive director prior to the earliest international preliminary chorus contest each year; provided, however, that such choruses have earned a minimum score adopted by the Society Board of Directors after considering the score recommended by the Society Contest and Judging Committee. The minimum score adopted by the Society Board of Directors shall remain in effect until changed by subsequent action by the Society Board of Directors. [NOTE: Current minimum score is average of 76.]

c. Scoring Pool Ties: If there is a tie between two or more choruses for the last scoring pool qualifier, the Society executive director will review the schedule to determine if all the tied choruses can be accommodated in the draw. If not, then the tie situation will be resolved using the standard tie break formula; i.e., a tie for first place will be broken by ranking the contestants according to their overall scores in the Singing category or, only if that does not break the tie, according to their overall scores in the Music category. If a tie still exists, the tie will be broken by random draw and the chorus name drawn will be awarded the last qualification.

2. Replacement

a. District Representative: If a qualifying chorus that was highest scoring in its home district international preliminary contest cannot compete or chooses not to compete in the international chorus contest, then the next highest ranking chorus that is available from the same district and that competed in its home district's international preliminary chorus contest will be invited to replace the qualifying chorus.

b. Scoring Pool: If a qualifying chorus that was not highest scoring in its home district's international preliminary chorus contest withdraws from the international chorus contest or otherwise becomes unavailable, the next highest scoring eligible chorus in the Society not yet qualified will be invited to replace the withdrawn chorus, provided that said next highest scoring chorus has earned the minimum score as defined in Article II.E.1.b.. If there is a tie for the next highest scoring eligible chorus position, it will be resolved per the process of Article II.E.1.c above.

c. Replacement OOA: If the order of appearance has been determined, the replacement chorus will fill the position of the withdrawn chorus in the contest order of appearance.

d. Acceptance and Replacement Cut-off Date: Invited choruses will have seven days to respond to the invitation. The process for replacing withdrawals will end by April 1.

3. Contest Entry and Deadline

Completed entry forms for the contest must be received by the Society Contest and Judging office no later than 15 June prior to the contest; provided however, that for good cause shown and with the concurrence of the Society Contest and Judging Committee, through its chairman, the Society Contest and Judging office may accept late entries.

4. Roster and Certification Submission

a. Roster Submission: Each chorus competing in the international chorus contest must submit a roster to the Society Contest and Judging office by June 15th indicating all members who will be participating on stage with that chorus. The roster must include the

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full name of each member who will be competing, his Society member number, and an indication that he has a convention registration.

b. Certification Statement: The roster must also include the following statement and be signed by the chapter president, chapter secretary and chapter music and performance vice president:

“We hereby certify that this roster is accurate and that all names submitted are Society, district, and chapter members in good standing, that each member has, or will have, a convention registration, and that we have complied with all eligibility requirements outlined in Article I.B.”

c. Validation: The Society membership department will validate each roster list submitted and notify the chapter that (1) the validated list has been forwarded to the contest administrator for the international chorus contest, or (2) return the list to the chapter with notations reflecting members not in compliance with the rule. If the latter, the chorus has five calendar days to get all members submitted in compliance or remove their noncompliant names from the list.

d. Eligibility Confirmation: The roster list and other documentation may be used by the contest administrators, convention officials, or Society staff to confirm eligibility at the contest site.

e. Effect of Noncompliance: Failure to comply with this requirement will result in declaring the chorus ineligible as specified in Article I.

G. Copyright Clearance

1. Observance of Copyright Laws

All contestants are required to observe the copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements.

2. Contest Entry Form

Consistent with this Society policy, contestants are required to submit a contest entry form [CJ-20] along with documentation of cleared music as specified in the *Contest and Judging Handbook* section PROVIDING PROOF OF COPYRIGHT CLEARANCE FOR COMPETITION.

3. Multiple Song Entry

If a contestant is not sure which songs they may perform in contest, it can, and should, list all the possibilities on the entry form.

4. Use of Song Not Listed On Entry Form

If it wishes to perform a song not previously listed on the entry, a contestant is required to provide documentation of cleared music as specified on the contest entry form [CJ-20 to the contest administrator prior to the start of the competition. In no case shall song title clearances be accepted after the start of the contest.

5. Effect of Noncompliance

Noncompliance with this rule by performing a song in contest for which copyright clearance has not been obtained or by failing to provide the required documentation of cleared music at

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any time upon request are subject to post-contest action deemed appropriate by the Society executive director, including being declared ineligible and disqualified.

ARTICLE III: SCORING CATEGORIES

Each scoring judge awards a score from 1 to 100 for each song. All contestants will be judged in the three scoring categories:

A. Music

The Music judge evaluates the song and arrangement, as performed. He adjudicates the musical elements in the performance: melody, harmony, range and tessitura, tempo and rhythm and meter, construction and form, and embellishments. He judges how well the musical elements of the performance establish a theme and the degree to which the performance demonstrates an artistic sensitivity to that theme. He adjudicates the degree to which the musical elements of the song and arrangement display the hallmarks of the barbershop style.

B. Presentation

The Presentation judge evaluates how effectively a performer brings the song to life; that is, the believability of the theme in its musical and visual setting. He responds to both the vocal and visual aspects of the presentation, but he principally evaluates the interaction of those aspects as they work together to create the image of the song. He adjudicates the quality and appropriateness of the overall effect. The Presentation judge evaluates everything about the performance that contributes to emotional impact upon the audience.

C. Singing

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. Artistic singing is accomplished through precise intonation, a high degree of vocal skill and appropriate vocal expression, and a high level of unity and consistency within the ensemble. Mastering these elements creates a fullness and expansion of sound, and when combined with expressive vocal skills will convey a feeling of genuine emotion to support the message of the song.

ARTICLE IV: CONTEST JUDGES

A. Certification

Judges (scoring judges and contest administrators) are certified by the Society Contest and Judging Committee, through its chairman, in their respective categories in accordance with their qualifications to judge one of the three scoring categories or to serve as a contest administrator. It is the duty of the Society Contest and Judging Committee, through its chairman, to provide an official register of certified and candidate scoring judges and contest administrators who are Society members.

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B. Appointment of International Panels

1. Appointment

The contest administrators and scoring judges for international contests are appointed from the *Official Register of Certified Judges and Contest Administrators* by the Society Contest and Judging Committee through its chairman.

2. International Contest with Double Panel Minimum

A minimum of two judges per scoring category shall be used in the international seniors quartet contest. In addition, the panel shall have at least one contest administrator and one associate contest administrator.

3. International Contests with Quintuple Panel

Five judges per scoring category shall be used in the international quartet and chorus contests. In addition, those international panels shall have one contest administrator and two associate contest administrators.

The Society Contest and Judging Committee chairman shall serve as panel chairman for international quartet and chorus contests, unless he is unavailable for any reason and, in that case, the Committee immediate past chairman shall serve as panel chairman for any session(s) in which the Committee chairman is unavailable. The panel chairman will be the final authority for any and all decisions outlined in Article XIV (Operation of Contest).

C. Appointment of Division, District, and International Preliminary Panels

1. Appointment

The contest administrators and scoring judges for division, district, and international preliminary contests are appointed from the *Official Register of Certified Judges and Contest Administrators* by the Society Contest and Judging Committee through its chairman. An experienced candidate judge or contest administrator may be appointed to the panel upon approval of the category specialist.

2. Contests with Double Panel Minimum

A minimum of two judges per scoring category shall be used in international preliminary contests. In addition, those panels shall have at least one contest administrator and one associate contest administrator.

3. District and Division Contests

The number of judges for district and division contests, other than those involving an international preliminary contest, is determined by district policy.

D. Appointment from Other Organizations

A judge for division, district, and international preliminary contests may be appointed from a Society affiliated barbershop organization or from Harmony Incorporated provided that such judge has been awarded a certificate of completion from the most recent Society Judges Category School. This is the case whether a judge from the *Official Register of Certified Judges and Contest Administrators* is not available, must be replaced after being appointed or, even though a certified judge may indicate availability for a contest, should time

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constraints, financial considerations or other mitigating circumstances prevail. All such appointments are subject to approval by the Society Contest and Judging Committee through its chairman.

E. Panel Expense Allowance

An expense allowance for each judge and contest administrator will be determined by using the “Standard Procedures for Determining Expense Allowance for Member of Judging Panels” contained in the *Contest and Judging Handbook*.

ARTICLE V: TYPES OF CONTESTS

A. All Contests

1. Sessions

If there are more than 25 contestants, they shall be divided into two or more contest sessions, scheduled as separate events. In unusual circumstances, an exception to this rule in the international quartet and chorus contests may be made by the Society Contest and Judging Committee, through its chairman, and an exception in division or district contests may be made by the district representative for contest and judging.

2. Song Repetition

a. Substantial Part Repeated: Within all rounds of a specific contest, a contestant may not repeat a song or a substantial part of any song. In the context of these rules, the term song may refer to a single song or a medley in which major portions of two or more songs are used. A parody of a song previously sung would be considered repeating a song.

b. Recommendation by Music Judge(s): A Music judge shall recommend forfeiture to the contest administrator if a contestant repeats a song or a substantial portion from one of its songs in another song. If there are two or more Music judges, the decision to forfeit must be unanimous.

c. Recommendation Unanimous: When the decision to forfeit is unanimous, the contest administrator shall record as zero the contestant’s entire score in all categories for the repeated rendition of the song(s).

d. Recommendation Not Unanimous: When the decision to forfeit is not unanimous, the score(s) for the recommending judge(s) shall be recorded as zero.

3. Convention Registrations

All contestants shall hold registrations for the convention at which the contest is held.

4. District Qualifying Rounds for International Preliminary Contests

Districts are permitted to establish qualifying rounds contests for selection of their representative to international contests as long as the final selection is made at the appropriate international preliminary contest.

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B. Division Contests and District Chorus Contests

Contestants are judged on two different songs in one appearance or, if dictated by district policy, contestants are judged on four different songs in two appearances.

C. District Quartet Contests

1. Adjudication

Quartets may be judged on four different songs in two appearances or, if dictated by district policy, on two different songs in one appearance.

2. Elimination Round and Number in Finals

If quartets are judged on four different songs in two appearances and there are more than ten contestants, the first appearance is an elimination round to reduce the number of quartets competing in the second, or final, appearance to ten or less. Districts may exercise latitude in the number of finalist quartets.

D. International Preliminary Quartet Contests

1. Timing and Supervision

International preliminary quartet contests will be held in each district once each year under the general supervision of the Society Board of Directors unless otherwise ordered by that board. Each contest will be held between September of the preceding year through the first weekend in May of the year of the international quartet contest for which quartets are qualifying. The international preliminary quartet contest may also be the district quartet contest.

2. Adjudication

Quartets are judged on four different songs in two appearances unless there are more than ten contestants, in which case the first appearance is an elimination round to reduce the number of quartets competing in the second, or final, appearance to ten.

3. Number of Finalist Quartets

Districts may exercise latitude in the number of finalist quartets, but the contest administrator may increase the number of quartets competing in the finals if he judges that more quartets have a reasonable chance of achieving the target score, which is the score allowing eligibility for the international contest adopted by the Society Board of Directors at its annual midwinter meeting during the year of the international contest in question, after considering the target score recommended by the Society Contest and Judging Committee. The target score adopted by the Society Board of Directors shall remain in effect until changed by subsequent action by the Society Board of Directors. [NOTE: Current target score is average of 76.]

E. International Quartet Contests

1. Timing and Supervision

The annual international quartet contest will be held in conjunction with the Society's annual convention, at a time and place determined by the Society executive director, and

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under the general supervision of the Society Board of Directors unless otherwise ordered by that board.

2. Contestants

The contestants will be those Society and affiliate quartets that have qualified by their scores or placements in the international preliminary quartet contests or affiliate qualifying contests (Article II.C.1.e), and those additional quartets from affiliated organizations that may be invited to participate by the Society executive director on behalf of the Society Board of Directors, provided that each quartet earns the minimum score as defined in Article II.C.1.d.

3. Quarterfinals Adjudication

Each contestant is judged on two different songs in a round known as the international quarterfinals.

4. Semifinals Adjudication

The twenty highest scoring quartets plus ties in the quarterfinals will compete in the international semifinals. Each contestant will be judged on two more songs.

5. Finals Adjudication

The ten highest scoring quartets plus ties from the semifinals will compete in the international finals. Selection of quartets will be by ranking computed from the combined scores obtained in the quarterfinals and semifinals. Every contestant in the finals will be judged on two more songs.

6. Ranking and Awards

After the finals round, ranking of quartets will be computed from the combined scores obtained in the quarterfinals, semifinals, and finals rounds. The first-place quartet will be declared the international quartet champion. Winners of the second, third, fourth, and fifth places will be designated as international medalist quartets, while quartets in sixth through tenth place will be recognized as international finalists. Special recognition shall be given to the highest scoring new quartet. [NOTE: Detailed criteria are specified in the *Contest and Judging Handbook*.]

F. International Preliminary Seniors Quartet Contests

1. Timing and Supervision

International preliminary seniors quartet contests will be held in each district once each year under the general supervision of the Society Board of Directors unless otherwise ordered by that board. Each contest will be held during the calendar year preceding the year of the international seniors quartet contest for which the quartets are qualifying.

2. Semifinal Round of Another Contest

The international preliminary seniors quartet contest may be held in conjunction with the semifinal round of the district quartet contest, or the international preliminary quartet contest if different, whether or not a contestant is also entered in the other contest.

3. Adjudication

Each quartet is judged on two different songs in one appearance.

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G. International Seniors Quartet Contests

1. Timing and Supervision

The annual international seniors quartet contest shall be held in conjunction with the Society's annual midwinter convention at a time and place determined by the Society executive director, and under the general supervision of the Society Board of Directors unless otherwise ordered by that board.

2. Contestants

The contestants will be those Society quartets that have qualified by their scores or placements in the international preliminary seniors quartet contests, and those quartets from affiliated organizations (no more than one per affiliate) that may be invited to participate by the Society executive director on behalf of the Society Board of Directors.

3. Adjudication

Each quartet is judged on two different songs in one appearance.

4. Ranking and Awards

Awards shall be presented to the first through fifth place quartets. The first-place quartet shall be declared the international seniors quartet champion. Winners of the second through fifth places will be designated as international seniors quartet medalists. Special recognition shall be given to the competing quartet with the greatest number of cumulative years of age. Special recognition shall be given to the oldest individual participant.

H. International Preliminary Chorus Contests

1. Timing and Supervision

International preliminary chorus contests will be held in each district once each year under the general supervision of the Society Board of Directors unless otherwise ordered by that board. Each contest will be held during the calendar year preceding the year of the international chorus contest for which the choruses are qualifying. The international preliminary chorus contest may also be the district chorus contest.

2. Adjudication

Choruses are judged on two different songs in one appearance.

I. International Chorus Contests

1. Timing and Supervision

The annual international chorus contest will be held each year in conjunction with the Society's annual convention, at a time and place determined by the Society executive director and under the general supervision of the Society Board of Directors unless otherwise ordered by that board.

2. Contestants

The contestants will be those Society choruses that are qualified by their scores in the international preliminary chorus contests, and those choruses from affiliated

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organizations that may be invited to participate by the Society executive director on behalf the Society Board of Directors.

3. Adjudication

Choruses are judged on two different songs in one appearance.

4. Ranking and Awards

Awards shall be presented to the first through fifth place choruses. The first place chorus will be declared the international chorus champion. Winners of the second, third, fourth, and fifth places will be designated as international medalist choruses.

ARTICLE VI: OFFICIAL RESULTS

A. Official Scoring Summary

1. Contents

An official scoring summary will show the district, and division if appropriate, the contest date and location, the scores for each song in each category for each eligible contestant, the total score for each eligible contestant, the names of the songs, and the names of the official panel members.

2. International Quartet Contests

For international quartet contests an official scoring summary will be published by the contest administrator immediately after the quarterfinals and semifinals, showing all the scores of the eliminated quartets, and after the finals, showing all the scores of the top ten quartets.

3. Contests Other Than International Quartet Contests

For all contests other than international quartet contests an official scoring summary will be published by the contest administrator immediately following the announcement of winners and/or qualifiers. A scoring summary for eliminated quartets may be published by the contest administrator following the conclusion of a semifinals round, according to district policy.

ARTICLE VII: RANKING OF CONTESTANTS

A. Ranking

Contestants will be ranked in accordance with the cumulative total scores of points awarded by the panel of judges.

B. Scores

1. Reporting After Performance

The judges will report their scores to the contest administrator immediately following each contestant's performance.

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2. Statistical Variances

During each contest round the contest administrator will notify each category if any statistical variances exist (where one score is statistically higher or lower than the rest of the panel for a song). The judges in that category will review their notes and all scores provided by the panel for either song in the performance. At that time, the judges in that category can change their scores for either song or leave them stand. The contest administrator will make any changes indicated and thereafter the scores are official. (See Position Paper IX. Statistical Variances in the *Contest and Judging Handbook* for more details).

C. Ties

1. First Place Ties

A tie for first place will be broken by ranking the contestants according to their overall scores in the Singing category or, only if that does not break the tie, according to their overall scores in the Music category. If a tie still exists, the tie will stand.

2. Other Than First Place

Except for first-place ties, tie scores will not be broken, and the official scoring summary will list the tied contestants in rank order in accordance with the tie breaking formula.

3. Medals

When a tie situation occurs, any medal(s) specified in Article V that immediately follow(s) the tie ranking will not be awarded. E.g.: With a tie for 2nd medals are awarded to 1, 2, 2, 4, and 5.

D. Ineligibility/Disqualification

1. Reranking

In the event a contestant is declared ineligible or disqualified for any rule violation after the results are announced or published, their rank order shall be filled by the next ranked contestant and a revised official scoring summary will be published accordingly. All remaining lower-ranked contestants will have their rank order adjusted accordingly.

2. Return and Redistribution of Medals and Awards

If the disqualified or ineligible contestant was given a medal or other award as one of the top-ranked competitors in a contest, all members of the disqualified quartet or chorus must return the awards to the Society or district for award to the appropriate contestant.

ARTICLE VIII: ORDER OF APPEARANCE

A. Contestants' Order of Appearance (OOA)

1. Draw for Singing Order; Excused Absence

The order of appearance will be assigned by random draw. Contestants will sing in the order in which their names are drawn. However, owing to circumstances beyond the control of the contestant the contest administrator or the district representative for contest

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and judging (prior to a contest for other than an international contest) may excuse an appearance other than in assigned order.

a. During contest: The contest administrator will determine whether to give an excused contestant the opportunity to appear after all other contestants in that contest session, or if the round consists of multiple sessions, after all other contestants in that contest round.

b. Prior to a contest other than an international contest: The district representative for contest and judging may equitably determine a modification to the order of appearance for reasons beyond the control of the contestants.

B. Unexcused Absence

Any contestant, not excused, that fails to perform in its assigned order of appearance will be penalized. The contest administrator will assess a penalty of five points per scoring judge. A penalized contestant will have the opportunity to appear after all other contestants in that contest session.

C. OOA In Case of Absences by Multiple Contestants

If there are two or more excused or penalized contestants, their order of appearance will be determined by the contest administrator.

D. Failure To Appear During Round

Any contestant that fails to appear in any round will not be eligible to compete in any subsequent round in that contest.

E. Request To Sing First In International Chorus Contest

1. Written Request Prior To Draw

A chorus participating in the international chorus contest may request in writing to the Society executive director that it be permitted to sing at the beginning of the contest. Such a request must be made and received prior to the draw.

2. Multiple Requests

If more than one chorus requests to sing at the beginning of the contest, an initial drawing will be held among those choruses to determine the order in which those choruses will sing at the beginning of the contest.

ARTICLE IX: SONGS AND ARRANGEMENTS

A. Songs

1. Barbershop Style

All songs performed in contest must be arranged in the barbershop style. [See style definition in Chapter 2 of the *Contest and Judging Handbook*.] A song performed in contest must be in good taste, be neither primarily patriotic nor primarily religious in intent, and have a melody and harmony consistent with the barbershop style.

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a. Jurisdiction, Adjudication and Penalties: Songs not consistent with the barbershop style will be adjudicated in terms of the quality of the performance by the Music judge(s). Actions by any contestant that are not in good taste will be adjudicated in terms of the quality of the performance by the Presentation judge(s). Violation of the provision relating to patriotic or religious intent will result in penalties up to and including forfeiture by the Presentation judges(s) only.

2. Unaccompanied

Songs must be sung without any kind of musical accompaniment and without instrumental introduction, interlude, or conclusion. The latter provision applies to both the entire performance and each individual song. Violation of this provision will result in penalties up to and including forfeiture by the Music judges(s).

3. Chorus Subunits

In chorus contest performances of songs, selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate. At no time should the musical texture exceed four parts. The spoken word, brief and appropriate, is not considered an additional “part” in this context. Compliance with this provision will be adjudicated in terms of the quality of the performance by the Music judge(s).

B. Copyright Compliance

Contestants must comply with the copyright law in the acquisition, arranging, learning, and performance of songs for contest. Violations of this article relating to copyright law compliance are subject to post-contest action deemed appropriate by the Society executive director.

ARTICLE X: SOUND EQUIPMENT AND STAGE SETTING

A. Equipment

1. Provision and Operation; Monitor Speakers Permitted

The best possible sound equipment will be provided, if needed, by hosts of convention/contests. Monitor speakers are permitted. Sound equipment should be operated by a competent operator.

2. Testing and Approval

The stage setting will be set up sufficiently in advance of the starting time of the contest so that the sound equipment and lighting may be tested under the supervision of the contest administrator. The contest will not start until the contest administrator has given his approval.

B. Restrictions and Exception

1. Own Equipment

Contestants may not use their own equipment to electronically amplify or alter their voices.

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2. Offstage Use of House System

Contestants may not make offstage use of the house sound system.

3. Recorded Music or Spoken Word; Electronic Enhancement

Nothing in this rule shall be interpreted to permit the use of recorded music (including singing) and/or recordings of the spoken word. Nothing in this rule shall be interpreted to permit the use of technology to enhance the performance electronically.

4. Electronic Pitch and Brief Effects

Contestants may use electronic means independent of the house system to take pitch or to provide limited, brief, and relevant sound effects.

C. Jurisdiction and Penalties

Violations of Article X.B are subject to penalties up to and including forfeiture by the Singing judges(s).

ARTICLE XI: STAGING

A. Restrictions

1. Non-Members

Persons who are not members of the competing chorus or quartet may not appear on stage during the performance. Violation of this rule in contest will result in being declared ineligible and disqualified. (See Article I for membership eligibility/violations.)

2. Bad Taste

Actions by any contestant that are deemed suggestive, vulgar, or otherwise not in good taste will not be allowed. In addition to adjudication by the Presentation judge(s), the performance may be stopped by the Contest Administrator per Article XIV.A.3.

B. Jurisdiction and Adjudication

The Presentation judge(s) will have jurisdiction over issues of staging, other than as provided for international contest staging noted in section C below. (See the Presentation category description in the Contest and Judging Handbook for a discussion of unacceptable staging.) Actions by any contestant that are not in good taste will be adjudicated in terms of the quality of the performance by the Presentation judge(s).

C. International Contest Staging

1. Chorus Loading

a. Time expectation: Choruses are expected to get on stage in a prompt manner as to ensure the contest flows smoothly. Development of additional staging detracts from the flow of the contest. From the time the chorus is given approval to assemble on the stage to the moment the chorus indicates it is ready to perform, it is reasonable that a chorus of less than 50 will be onstage and ready within 6 minutes, 50-100 will be ready within 7 minutes, and more than 100 onstage within 8 minutes.

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b. Penalty: Exceeding this time frame will result in a penalty of five points per song per scoring judge (150 points from the composite score earned by the performance). The stage crew will keep the official time and the panel chairman (or designated representative) will be present for the loading process to ensure fairness and will provide exceptions for issues beyond the chorus' control. Nothing in this rule is intended to discourage an individual or individuals entering or exiting at a time that is different from the bulk of the chorus or an indication of readiness. Warnings will be given at 1 minute and 30 seconds. At no time are competitors allowed behind the risers.

2. Props

a. Restrictions: If props and/or stage enhancements are to be used, they must be simple enough that at most two men can carry and set them up, and they must be freestanding.

- Nothing can be attached to or leaned against the riser (back) safety rails.
- No extensions to the end risers are permitted.
- At no time are competitors allowed behind the risers.
- No props or stage enhancements can be used that may contravene local fire and safety codes (open flame, fireworks, open water other than in a glass or pitcher, etc.)

b. Penalty: Violations of the preceding will result in a penalty of five points per song per scoring judge (150 points from the composite score earned by the performance). The stage crew, with the concurrence of the panel chairman, will make this determination.

c. Financial liability

- 1) Any use of props and/or stage enhancements that damages microphones and/or lights will result in the chorus or quartet being held financially responsible to BHS for the replacement in kind of the damaged equipment.
- 2) Any use of props and/or stage enhancements that results in alteration to the condition of the stage and/or house and requires additional labor to rectify the stage and/or house to its pre-performance condition will result in the chorus or quartet being held financially responsible to BHS for the total cost of the labor incurred.

3. Cleanup

a. Restrictions: Confetti and similar small material that requires extensive cleanup is banned from use in both chorus and quartet contests. Other materials which are difficult to clean-up (requiring mops, brooms, vacuum cleaners, etc.) are strongly discouraged from the stage.

b. Penalty: Any clean-up longer than 60 seconds will result in a penalty of five points per song per scoring judge (150 points from the composite score earned by the performance). This does not include the pick-up of coats, tables, vests, etc., that do not require further cleaning. Time will begin from the start of the clean-up effort and kept by the stage crew, with the concurrence of the panel chairman. At no time are competitors allowed behind the risers during cleanup.

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ARTICLE XII: NON-SINGING COMMENT/DIALOGUE

A. Spoken comments

Non-singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted more clearly to establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme.

B. Adjudication

Spoken words deemed to be excessive or detrimental to the performance shall be adjudicated in terms of the quality of the performance by the Presentation judge(s).

ARTICLE XIII: PENALTIES AND FORFEITURES

A. Forfeiture

A scoring judge indicates forfeiture by awarding a score of zero. Forfeiture or any penalty is appropriate only when specifically provided for in these rules.

B. Inclusion in Official Scoring Summary

Penalties and forfeitures will be published as part of the official scoring summary, with citation of the rule that was violated, if appropriate.

C. No Public Announcement

There will be no public announcement of any penalty or forfeiture.

ARTICLE XIV: OPERATION OF CONTEST

A. Contest Administrator Responsibility and Authority

1. Authority for Contest Operation

Once the contest begins, and until the contest results are determined, the contest administrator is completely in charge of the operation of the contest, subject to the final authority of the panel chairman for international quartet and chorus contests (Article IV.B.3).

2. Contest Environment

The contest administrator is responsible for ensuring that the contest environment is as fair and consistent as possible for all contestants. Action on environmental issues will consider contestants, audience, and panel, in that order of priority.

3. Stopping Performance and Rescheduling

a. Sole Authority: The contest administrator alone has the authority to stop the performance and judging, and reschedule part or all of the performance later in the contest.

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b. Repeat Performance: At his sole discretion, the contest administrator may allow a contestant to repeat part or all of a performance later in the contest.

c. Cancellation and Rescheduling: If the contest administrator must cancel a round or an entire contest, that round and/or contest will be rescheduled by the contest administrator in conjunction with the appropriate administrative body supervising the contest. In making these decisions, the contest administrator will consult with scoring judges as appropriate.

B. Announcements

Announcement of the results of the contest will be the responsibility of the Society president for international contests and the responsibility of the respective districts for all other contests.

BHS Contest Rules

OFFICIAL BHS CONTEST RULES: Revision history

Adopted 6/29/93; Revised 1/28/94; 7/5/94; 7/4/95; 2/2/96; 4/19/97; 11/1/97; 4/4/98; 10/31/98; 1/31/99; 1/31/00;

1/25/02 amends II.C.1 to include affiliate quartets and set standards for their qualifying scores; updates II.D.1 on seniors contest entry; revises II.D.6 on seniors competing out-of-district.

4/15/02 corrects typo in II.D.5

1/24/03 amends I.A.1 quartet membership in the competing district; amends V.F.3 to extend seniors quartet contest awards to fourth and fifth place medalists.

7/1/03 amends II.C.2 which sets minimum number (40) of quartets at international quartet contest; replaces Article XII in its entirety to describe non-singing dialogue.

1/30/04 amends I.B.5.c to assign district representative for contest and judging or the SCJC chairman (as the case may be) as arbiter of exceptions or interpretations of eligibility; revises I.B.6 to include three subsections to describe controlling authority of eligibility of members to compete in chorus contests; revises I.B.9 to include three subsections on violations; amends VII to sort printed order of ties on score sheet by tie-breaking formula; cleans up administrative oversight on V.E 2 and 3 to include “plus ties.”

11/06/04 amends II.C.1 to set minimum number of 45 Society quartets at international contest.

1/28/05 amends IX.D to include category responsibility for adjudicating penalties.

7/5/05 amends I.A.3 to clarify when a quartet can change its district designation; moves V.D.2 to I.A.4 and clarifies when a quartet must get approval to compete out of district for the international quartet preliminary contest; amends Article VII to clarify medal distribution when a tie situation occurs; updates IX.A and IX.D to clarify harmony consist with barbershop style as performed vice implied

1/25/06 final formatting and editing

11/04/06 adds IV.D on use of certified judges from Harmony Incorporated or affiliated organizations; former IV.D renamed IV.E

1/26/07 amends X.B on use of sound technology.

3/30/07 amends I.A and I.B to clarify registration as condition of eligibility; expands and reorders violations procedures (now I.C.) to include quartets, set time limits for reports, require signed reports, and anticipate revised scoring summary; moves II.D.6 to I.A.4 for consistent statement on out-of-district permission; amends II.C and II.D to specify entry dates and standard wording; adds II.E on international chorus entry to specify entry date, clarify eligibility certification, and add roster submission; adds II.F to clarify existing policy and procedure on copyright clearance; clarifies in V.A. that term song includes a medley; cleans up V.F.1 as registration requirement is now in I.A.7 and V.A.3; clarifies V.F.3 on international seniors medalists; amends V.G to add minimum score for international wildcard choruses; amends V.H. to define procedure for replacing wildcard chorus; updated V.G.3 and V.H.2 then relocate to II.E.1 & 2 as entry policies; format and spelling corrections.

7/02/07 clarifies V.D.1 on quartet prelims being held in spring; relocates some II.D.1 language to V.F on seniors quartet preliminaries.

11/03/07 amends IX.B to permit brief subunits in chorus performances; adds I.B.10 on out-of-district chorus contests; revises I.E.1 and I.E.2 to accommodate potential out-of-district chorus.

1/25/08 amends II.F on copyright compliance regarding documentation and performance; adds VII.D on ranking and awards after disqualification; rearranges I.B.7-10 to more closely parallel I.A. sections; headings and subheadings provided for clarity and readability; adds table of contents.

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3/30/08 amends II.B on district contest entry deadline and entry form availability to permit district policy on timing; adds V.A.4 to clarify that districts may hold qualifying rounds for selection of their international contest representatives; amends VIII.A to permit district representative for contest and judging to amend OOA for good cause; amends VIII.E on the process for international chorus contestant requesting to sing at beginning of contest; amends IX.D.3 to put copyright law compliance under executive director jurisdiction; clarifies wording of I.A.3 on quartet holding memberships in more than one district.

11/01/08 amends I.B.1 on membership/associate status of competing chorus directors; clarifies that lack of contest registration is enforceable eligibility issue and that director is part of competing chorus.

1/29/09 amends I.B and I.C. to eliminate contest cycle concept and permit simpler eligibility test (chapter membership at contest); subsections of I.B and I.C renumbered; adds II.E.1.c to address international chorus contest scoring pool ties; amends IV.D on appointment of judges from other organizations; amends IV.B and IV.C to permit SCJC to use candidate judges in district contests when appropriate; amends V.A.2 to clarify song repetition rule; combines affiliate seniors quartet invitation language in II.D.1.c and V.G.2; amends IX.D to place penalties for barbershop style violations with the Music category.

4/24/09 amends II.D.1.b to address ties for 25th in the international seniors quartet scoring pool; amends II.E.1.b to provide that the number of international scoring pool (wild card) choruses is determined and publicized by executive director; amends V.D.3 to provide that the target score for international quartet qualifying, rather than being set each year, remains as established until changed; amends II.D.1.d, V.E.2, V.G.2, and V.I.2 to specify that affiliate invitations are made by executive director on behalf of the Society board.

6/28/10 amends V.E.6 to permanently add special recognition to highest ranking new quartet in International quartet contest.

1/27/11 amends IV.B.3 to codify panel chairman for international quartet and chorus contests; amends XIV.A to indicate final authority of international panel chairman and to clarify priority of parties in resolving environmental issues at contests.

3/31/12 amends I.A.1.a & c to provide that all quartets competing in the international quartet contest must be members of the Barbershop Harmony Society.

7/03/12 amends I.A.4.c to provide for quartets requesting to compete out of district for other than a preliminary contest and clarifies timing of all requests; amends IV.C.2 to remove requirement for double panel at district contests that are not international preliminary contests also, and amends IV.C.3 to include district contests.

1/10/13 amends III.C to address confusion on ‘artistry’ element by inclusion of ‘appropriate vocal expression’ to clarify the actual skills that are evaluated by the singing category.

3/17/13 amends I.A.3 to change date of selection of home district (due to new beginning of prelims season); amends I.A.4 and I.B.6 to allow for newly registered quartets and newly chartered chapter choruses; amends II.C.1 to limit district quartet representative to those declared prior to home district contest; amends V.A.4, V.D.1, V.F.1&2, V.H.1, to remove impediments requiring two preliminary conventions per year. [This change is effective for preliminary contests selecting representatives for international contests in 2014. In coordination with the SCJC, districts may hold international preliminary contests in either spring or fall starting in fall 2013.]

8/11/13 amends II.C to permit qualifying quartet for international contest to replace one member and remain eligible to compete, resulting in new II.E and relettering of II. F & G; amends II.F.4 to remove hard copy requirement and align clearance documentation with current practice;

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amends V.D to clarify that first weekend in May is end of preliminary quartet period; amends VII.B to add statistical variance process in reviewing scores before they become final.

8/24/14 amends I.A.4.b & c to permit new quartets registered after their home district prelims entry deadline to compete OOD without home district approval, only information copy to DRCJ.

1/08/15 amends Foreword and I.A.5 to permit exception on multiple quartet eligibility as delegated to SCJC; changes minimum international quartet qualifying score in II.C.1.d to 70; VII.B.2 to expand variance process to both songs of a set should either have a variance; amends IX to limit penalties and adjudicate issues with quality of performance scoring; amend IX.A.3 to clarify that the spoken word is not additional part for chorus; amends X to include future electronic technology and transfers jurisdiction from PRS to SNG; amends XI.B on adjudication and penalties for staging; adds a new XI.C section on international staging for choruses; amends XII to include spoken word adjudication within quality of performance; amends XIII.A to limit penalties to explicit rules provisions.

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I. DEFINITION OF THE BARBERSHOP STYLE

The barbershop style can be viewed as having two major components: technical and artistic. The technical aspects of the style relate to those elements that define the style regardless of how well it's performed. The artistic aspects relate to those performance aspects that are equally essential to the style's preservation.

A. Technical (Structural) Aspects

1. Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Occasional brief passages may be sung by fewer than four voice parts.

2. Barbershop music features songs with understandable lyrics with melodies that clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that often resolve around the circle of fifths, while also making use of other resolutions. The chords are almost always in root position or second inversion, with a predominance of barbershop sevenths and major triads.

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B. Artistic (Performance) Aspects

1. Barbershop singers adjust pitches to strive for perfectly tuned chords in just intonation, while remaining true to the established tonal center. When chords are sung in tune with matched and resonant sounds, a “lock and ring” results. Locking, ringing chords are the hallmark of the barbershop style.
2. The use of similar word sounds sung in good quality and with precise synchronization, as well as optimal volume relationships of the voice parts, creates a unity that helps produce the most desirable barbershop sound.
3. The barbershop style is typified by natural, resonant, full-voiced singing, though tenors may not be singing in full voice.
4. Performers have the freedom to bring a variety of styles, interpretations, and performance preferences to the stage.
5. Performers should strive to present the song to the audience in an authentic, sincere, and heartfelt manner.
6. The music and the presentation of the music must reflect the fact that barbershop music features relatively straightforward, ingenuous songs, sung from the heart, that are easily understandable to the audience. The delivery should be believable and sensitive to the song and arrangement throughout.
7. Barbershop music typically has a balanced and symmetrical form and a standard meter. As long as these are recognizable, the performer is free to be creative within the forward motion of the music.
8. Arrangements in the barbershop style use various embellishments. The devices chosen, as well as their performance, should support and enhance the song.
9. The presentation of barbershop music features appropriate musical and visual methods to enhance and support the song and provide the audience with an emotionally satisfying, entertaining experience.
10. Barbershop groups are free to employ a wide variety of dramatic staging plans, interpretive or staging devices, postures, motions, props or standing formations, as long as these do not detract from the barbershop sound and are appropriate to the song.
11. A song may have a simple or complex setting and still be in the barbershop style. Performers are encouraged to choose music that they enjoy singing and that features the strengths and minimizes the weaknesses of the ensemble.

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II. SCORING CATEGORIES

The performance of each song is judged by three categories: Music, Presentation and Singing. Each category judge will determine a single quality rating or score, on a scale of 1 to 100. The judge will determine whether the level of the performance is excellent (A-level, from 81-100), good (B-level, from 61- 80), fair (C-level, from 41-60), or poor (D-level, from 1-40), and award an exact score based upon an evaluation of all the elements in the performance that have an impact on his category. If no quality rating is appropriate, owing to an unequivocal and definite violation of the rules, the judge will forfeit his score by awarding a zero.

There is no appropriate formula for weighting the various elements in a category; rather, it is up to the judge to view the total performance from his particular orientation, and evaluate the elements of the performance on a song-by-song basis. Elements that are particularly crucial in one song performance may be less important in another song performance. The judge will evaluate the overall effect or value of the performance.

The major responsibilities of each judging category are as follows:

A. Music

1. *Music* is defined as the song and arrangement as performed. The Music judge evaluates the suitability of the song and arrangement to the barbershop style and the performer's musicianship in bringing the song and arrangement to life.
2. Major elements in the category are: consonance; theme; delivery and musicality; execution; and embellishment.

B. Presentation

1. *Presentation* is defined as the net impact of the performance upon the audience. The Presentation judge evaluates to what degree the audience is entertained through the performer's communication of the story/message/theme in its musical and visual setting.
2. Major elements in the category are: entertainment value; "from the heart" delivery; audience rapport; artistry and expressiveness; and unity between the presentation's vocal and visual elements.

C. Singing

1. *Singing* is defined as quality, in-tune vocalization accomplished with a high degree of unity, ensemble consistency and artistry. The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style.
2. Major elements in the category are: intonation; vocal quality; unity of word sounds, flow, diction and synchronization; expansion and "ring"; and artistry.

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III. STYLE ELEMENTS SHARED BY ALL CATEGORIES

An audience member experiences the art form of barbershop music as a whole. Thus, even while evaluating a performance from a particular perspective, an audience member will experience the total performance. Each of the three categories – Music, Presentation, and Singing – should be a particular orientation or perspective from which a judge views the total performance, rather than a blinder that restricts his focus to a certain domain. Accordingly, all judges judge the total performance and, to some extent, certain elements of a barbershop performance will be evaluated by judges in two, or even all three, categories. Those artistic aspects of a barbershop performance that are evaluated by judges in all three categories are: ringing, in-tune singing; vocal quality; the suitability of the song to the performer; self-expressiveness and heartfelt performance.

A. Preservation of the Barbershop Style

Judges in the Music category are responsible for preserving the technical (structural) barbershop style and adjudicating the elements described in I.A.1 and 2 above. The degree to which each category is affected by the artistic elements of the style varies, as described in the each of the Category Descriptions (Chapters 5-7, below) and the Description of Category Overlap (Chapter 10, below).

B. In-tune Singing

Barbershop harmony is a style of vocal music characterized by consonant four-part chords for every melody note. The harmony parts are enharmonically adjusted in pitch in order to produce an optimum consonant sound. Hence in-tune singing is a concern of every judge.

C. Vocal Quality and Matched Word Sounds

1. The use of similar word sounds sung in good quality helps to produce the unique full or expanded sound of barbershop harmony.
2. Performances should be characterized by a natural, resonant, full-voiced presentation, though tenors may not be singing full voice.

D. Suitability of the Music to the Performer

1. All judges will evaluate the suitability of the music – the song and the arrangement as performed – to the performer, though the orientation of judges will differ from category to category.
2. Performers are encouraged to choose music that they enjoy singing, and that features the strengths and minimizes the weaknesses of the ensemble. It may be risky for performers to choose a particular piece of music because another ensemble has achieved success with that music. Judges evaluate the performance of the music rather than any inherent advantages or disadvantages in the elements of the music. Moreover, there are no benefits in choosing difficult or easy music – only in choosing music that your ensemble can perform well.

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E. Self-Expressiveness and Heartfelt Performance

1. Within the parameters of the judging system there is sufficient freedom to bring a multitude of individual styles and performance preferences to the contest stage. Judges will adjudicate each performance on the basis of an individual lifetime of listening and viewing experience, and evaluate the particular performance as much as possible without regard to prior performances of the music and without preconceived ideas of how the music “should” be performed.
2. Performers should strive to commit themselves to contribute something to the audience in an authentic, sincere, and heartfelt manner.

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I. INTRODUCTION

A. The Music Category

Music is defined as the song and arrangement, as performed. The Music Category judges the suitability of the material to the barbershop style and the performer's musicianship in bringing the song and arrangement to life. The Music judge is responsible for adjudicating the musical elements in the performance. He judges the extent to which the musical performance displays the

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hallmarks of the barbershop style and the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme.

The primary hallmark of barbershop music is its consonant harmony. Thus, the quality of any barbershop performance depends largely on the presence, accurate execution, and artistic delivery of the consonant harmony traditionally identified with the barbershop style.

Indirectly, the Music judge evaluates the work of the composer and arranger. A basic prerequisite for a successful barbershop performance is that the song be appropriate to the barbershop style. The song is defined by the melody, lyrics, rhythm, and implied harmony. Performers should choose songs that adapt readily to the melodic and harmonic style guidelines set forth in the Music Category Description. Beyond this, the various musical elements should work together to establish a theme.

The sensitive handling of musical elements, such as melody, harmony, and embellishments, demonstrates musicality in a performance. A strong musical performance is one in which everything provided by the composer and arranger is skillfully delivered and effectively integrated in support of the musical theme. This requires that the music be suited to the performer and that the performer understand the music. Since songs can permit different themes, the music judge is prepared to accept any treatment that is musically plausible. The theme may also change from one part of the song to another. Often, the theme will be the song's lyrics, while at other times the theme may be one of the musical elements themselves, such as rhythm. Whatever the theme, the Music judge evaluates how the musical elements of the song and arrangement support the theme.

B. Relationship with other categories

The current BHS Contest and Judging System features categories designed to overlap with each other. Each category views the entire performance from its own unique perspective, and the same performance factors often influence more than one category's scoring.

The Singing Category evaluates the technical and qualitative aspects of the performer's sound. Since these factors affect consonant harmony, they will also affect the Music judge, who evaluates the level of consonance in the performance. Singing that suffers from poor synchronization, intonation, or vocal quality will also negatively impact such Music areas as delivery and execution.

The Presentation Category evaluates how well the performer brings the song and arrangement to life through the interaction of both visual and vocal aspects of the presentation. In addition to assessing the performers' artistry and believability, Presentation judges adjudicate entertainment value and emotional impact, vocally and visually, within the context of the chosen entertainment theme. The factors creating these results will often affect the Music Category since there is a strong correlation between the musicianship with which music is rendered as evaluated by Music judges and the generation of mood and believability as evaluated by Presentation judges.

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Both judges are listening for a clearly defined theme or themes, and the Music judge evaluates how well the group uses its own unique musical abilities to take advantage of the opportunities presented by the arrangement in light of the musical theme(s) chosen.

II. MUSICAL ELEMENTS

A. Melody

1. The melody should be present and distinguishable. However, brief passages having ambiguous or non-existent melody are sometimes permitted in introductions, tags, bell chords, stylized segments during repeats, or improvisational-type passages of a song. The balance among voice parts should be such that the melody always predominates.

a. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord.

2. Voicings that place the melody above the tenor, or below the bass, for an occasional chord or short passage are allowed only when necessary to produce good voice leading. On occasion, the melody may be carried by some part other than the lead, as specified below:

a. When the melody is transferred to a part other than the lead, that part should predominate and should be sung with melodic quality.

b. Tenor melody may be used briefly. It is acceptable in tags or when some appropriate embellishing effect can be created.

c. When the melody lies too low for the lead singer to project adequately, it may be transferred to the bass. Whereas limited use of bass melody for the sake of contrast is permissible, the Music judge's score will reflect any lessening of barbershop sound that may result.

3. The melody should clearly define a tonal center, and its tones should define implied harmonies that employ the characteristic harmonic patterns and chord vocabulary of the barbershop style. (See sections II.C and V. of this chapter, below.)

4. The melody should allow opportunities for embellishments in the arrangement.

5. Melodies that are easily sung by the performer are recommended over those that are extremely disjunctive or rangy, as the latter may lead to performance difficulties.

6. The arranger is expected to use the composer's melody as the basis for his harmonization and embellishment. Melodic alterations might be distracting, especially when the melody is well known. Alterations that are made for the purpose of satisfying the standards of acceptable harmonic progressions and harmonic rhythm stated in II.C.6 are not permitted. Alterations are acceptable in the following circumstances:

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- a. Minor melodic alterations may be made to enhance the potential for increased consonance and singability, as long as the notes that are changed are not essential to defining the character or shape of the melody.
- b. When an alteration of the melody is commonly known and accepted.
- c. When, in a repeated section (verse or chorus) of a song, the arrangement alters or stylizes the melody. Stylized segments may occur during repeats of a song section as long as the stylization results in a passage suggestive of the original.

Alterations beyond these parameters will result in a lower Music score.

B. Lyrics

1. The song should be predominantly homophonic; that is, all voices should sing the same words simultaneously. This does not preclude the appropriate use of non-homophonic devices such as patter, backtime, echoes, and bell chords.
2. Lyrics should be sung by all four parts through nearly all of the song's duration.
 - a. Lengthy non-lyrical passages such as those employing neutral or nonsense syllables, humming, or instrumental imitation, may reduce the potential for lock and ring. Passages of this type should be occasional, brief, and musically appropriate. The use of non-lyric sounds by all four parts, such as when imitating musical instruments, is also permitted with moderate frequency. The use of nonsense syllables as rhythmic propellants, especially in the bass part, is also permitted with moderate frequency. The Music judge evaluates the extent to which such devices support the theme.
 - b. In chorus contest performances of songs, selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate.
3. The Music judge notes the musical value of the lyrics. Effective song lyrics possess artistic and poetic qualities not found in ordinary prose. Amateurish lyrics often lack such qualities, being unpoetic or inelegant. The Music judge expects to hear rhyming lyrics in all sections of a song. The absence of rhyme, when it is distracting, will result in a lower Music score.
4. In good music, the marriage of lyrics with other musical elements is natural and elegant. Lyrics should support the melody and be well tailored to the rhythm/meter.
5. The Music judge adjudicates the musicality displayed in the phrasing and delivery of the lyrics, especially in songs in which the lyrics are central to the theme.
6. Alteration of the composer's lyrics might be distracting, especially when the lyrics are well known. Alterations are acceptable, for example, when the original lyrics would not be clearly understood by today's audiences.

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C. Harmony

1. Consonant harmony is the most characteristic element of the barbershop style. The Music judge's evaluation is based in large part on the amount of consonance in the performance. A high score requires a predominance of major triads and dominant seventh chords in strong voicings, as well as in well-tuned, well-balanced, and synchronized chords.
2. The music must use only chords in the barbershop chord vocabulary. Most characteristic is the major-minor seventh or dominant seventh chord, more often called the barbershop seventh. It and the major triad are the most featured chords in barbershop harmony. In addition, barbershop harmony uses the following chords: minor triads, incomplete dominant ninths, minor sevenths, minor sixths, half-diminished sevenths, diminished sevenths, major sevenths, major sixths, major chords with added ninth, augmented triads, augmented dominant sevenths, diminished triads, and dominant sevenths with flatted fifth. (See section V of this chapter, below.)
3. The extent to which the various chords in the vocabulary contribute to a quality barbershop sound depends on their frequency and duration.
 - a. Other than the major triad, the most prominent chord should be the barbershop seventh chord. Songs that favor the use of any other chords over the use of dominant seventh chords and major triads may result in a lower Music score, even forfeiture in extreme cases. (For more guidance about the barbershop seventh chord, see Position Paper VIII, "Frequency of the Barbershop 7th Chord," in Chapter 9 of the *Contest and Judging Handbook*.)
 - b. Songs that feature the minor seventh frequently and prominently are discouraged.
 - c. Songs that require prominent major seventh chords may result in a lower score, depending on their prominence, duration, and frequency of occurrence.
 - d. Songs that require excessive use of added sixth (with or without the fifth) chords or the frequent use of added ninth or augmented chords may result in a lower score, depending on their prominence, duration, and frequency of these chords.
4. The appropriate choice of voicings is essential for the creation of barbershop sound.
 - a. Barbershop harmony entails a predominance of strong voicings. The predominance of such voicings does not rule out the occasional use of divorced voicings or voicings that place the third or the seventh in the bass, if there is a valid musical reason for doing so.
 - b. Voicings that require delicate balance, such as a high seventh in the lead or baritone, or a divorced bass, should be sung with appropriate sensitivity.
 - c. Except for uses of the dominant ninth chord, the voicings should nearly always create complete chords. Exceptions are permitted for devices that involve fewer than four parts and, occasionally, where an incomplete chord is created by an echo, lead-in, or rhythmic device in the bass.

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- d. Dissonant non-chord tones should not be used, with the exception of the traditional appearance in the bass of brief scale-type passages.
- e. The score will be lower when wrong notes are sung, thereby creating incomplete, inappropriate, or unacceptable chords. The same applies to dissonances caused by a pick-up being sung against a chord that is held over.

5. The Music judge evaluates the effectiveness and musicality of the performance of chords and voicings that are designed to highlight a word or phrase or generate a certain mood.

6. Chord progressions in the barbershop style are based on the harmonic practice of dominant seventh (and ninth) chords that often resolve around the circle of fifths, while also making use of other resolutions.

- a. The melody should easily accommodate the harmonization, and the harmonization should support the melody. Distortions of implied harmony or harmonic rhythm should be avoided and are subject to a lower Music score. When the implied harmony is ambiguous, the arrangement may employ any harmonic progressions that are appropriate to the melody and that support the theme of the song. It is not necessary to adhere to the harmony found in the published sheet music.

- b. The song's harmony must feature the natural occurrence of a variety of dominant seventh and ninth chords in circle-of-fifths progressions.

- c. The harmony of a song/arrangement must include at least one featured occurrence of a dominant seventh (or ninth) chord built on II or VI, which then resolves through the circle of fifths (with or without additional deceptive resolutions) to the tonic chord.

7. Even though there may be deficiencies in one of the harmonic areas described above, songs/arrangements may still be considered stylistic when this is offset by strong qualities in other musical areas.

8. All songs must be sung without musical accompaniment or instrumental introductions, interludes, or conclusions. This does not preclude the use of a sound-making device for a special effect, as long as such cannot be construed as instrumental accompaniment. Hand-clapping and finger-snapping are permitted.

D. Range

The range of the parts should be such that all singers can produce good quality and good barbershop sound. What constitutes an acceptable vocal range will depend on the abilities of each performer. The voicing should not be so high or so low as to preclude the full-voiced, resonant sound that is characteristic of the barbershop style.

E. Rhythm and Meter

1. The song's rhythmic patterns should allow room for swipes and echoes.

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2. Extremely complicated rhythms are not characteristic of the barbershop style and will result in a lower Music score. Beyond that, any rhythm that the performer can sing while maintaining quality barbershop sound is acceptable.
3. The song should use only standard meters such as 2/4, 4/4, 3/4, and 6/8. Performances should demonstrate a clear underlying meter unless altered for comedic purposes.
4. When rubato and ad lib are used, the performance should still impart a sense of the song's meter.

F. Construction and Form

1. Construction and form refer to the horizontal (melodic) structure of the music, as opposed to its vertical (harmonic) structure. Construction and form should provide both unity and contrast in satisfying proportions. Too much or too little repetition of a musical phrase or section may result in a lower Music score.
2. The Music judge evaluates the performer's understanding and use of the song's construction.
 - a. The performer should shape the various phrases and sections of the song (such as introduction, verse, and tag) to deliver the song's theme successfully.
 - b. The Music judge evaluates the artistry with which forward motion is maintained and the degree to which the horizontal flow supports the song's theme.
 - c. When a medley is sung, the Music judge will evaluate it as a whole, as he does a single song. An effective medley will display coordinated sections, logically organized, integrated through a central musical theme or lyrical idea, and have musical balance and symmetry. The medley should leave the listener with no doubt as to why the songs were put together, and the theme should be apparent throughout the medley.
3. Songs used in contest should have phrases that consist of an even number of measures. These phrases should be discernible even when the music is being sung ad lib or rubato. The presence of phrases of indiscernible length or an odd number of measures will lead to a lower Music score, unless those distractions are caused by an intentional distortion of form or grand pause to create some special effect that supports the song. Non-singing intervals during the musical performance should be in service of the song.

G. Embellishment

1. One of the hallmarks of the barbershop style is the use of embellishments of many kinds, such as swipes, echoes, key changes, bell chords, patter effects, and backtime. The Music judge's score is to some degree an evaluation of the arranger's skill in choosing and placing embellishments where they best support the theme of the song.

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2. Embellishments in which all four parts are not singing the same words at the same time must not be of such duration and prominence that the performance is no longer predominantly homophonic.

a. Solo or duet passages may be used only if they are brief and obviously musically appropriate. Solo with neutral syllable background may be used if brief and musically appropriate.

3. The Music judge evaluates the balance between unifying thematic elements and contrasting material. Generally, thematic song material should be the basis of added material. The level of embellishment should be sufficient to propel the song and sustain musical interest, supporting the theme and providing a satisfying proportion of unity and contrast.

a. Songs that are over-, under-, or inappropriately embellished will result in lower Music scores.

b. Tags are an integral part of the barbershop style and should be adjudicated for how effectively they complete the song's theme. Multiple tags, or the absence of a tag, may result in a lower Music score.

4. Overly sophisticated and complex arrangements are incongruous with a relatively simple song performed in the barbershop style. When the level of embellishment is such that the performance is no longer predominantly homophonic, or if the integrity of the song itself is obscured, the Music score will be lower. (See also Position Paper I, Chapter 9 of the *Contest and Judging Handbook*.)

III. PERFORMANCE ELEMENTS

The Music Category judges the performance of the song and arrangement and the performer's musicianship in bringing them to life. The Music Category also evaluates the suitability of the music to the performer. As stated in III.D of The Judging System (Chapter 4 of the *Contest and Judging Handbook*), performers are encouraged to choose music that they enjoy singing, and that features the strengths and minimizes the weaknesses of the ensemble. It may be risky for performers to choose a particular piece of music because another ensemble has achieved success with that music. Moreover, there are no benefits in choosing difficult or easy music, only in choosing music that your ensemble can perform well.

A. Consonance

1. The primary hallmark of barbershop music is its consonant harmony. Consonance is the degree to which an ensemble produces a good quality, locked, ringing unit sound. The level of consonance achieved in a performance derives from two factors: the inherent consonant potential of chords chosen by the arranger, and the good vocal quality, precise synchronization, matching word sounds, appropriate balance, and accurate tuning of the chord sequence as performed by the ensemble.

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- a. A high Music score requires the predominance of barbershop sevenths and major triads in a predominantly homophonic texture.
- b. The consonance level is partially dependent on both the number and prominence of strong voicings (root position and second inversion) of consonant chords.
- c. A high consonance level depends upon both good vocal quality and locked, ringing sound. Performances should be characterized by a natural, resonant, full-voiced presentation, though tenors may not be singing full voice.
- d. The consonance level is diminished by the performance of chords outside the barbershop vocabulary, incomplete chords, or non-chords.
- e. The consonance level is also diminished by the sustained use of non-homophonic devices.
- f. In chorus contest performances of songs, selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate.”

B. Theme

1. The theme is the principal musical statement of the song. It may be based on the song's lyrics, rhythm, melody, or harmony, or a combination of these elements. The theme may vary from one part of the song to another, and there may be more than one theme present simultaneously. The theme may also be a parody of one or more of the song elements.
2. When visual comedy is the primary performance theme, the Music judge will still evaluate the use of musical elements.
3. The Music judge evaluates the performer's choices of appropriate voicings and embellishments when used to enhance the song's theme and delivery.
 - a. If lyrics are the theme, the Music judge evaluates how well the arranger and performer enhances the message by highlighting the lyric's critical words and phrases.
 - b. When rhythm is the theme, the successful performance features precision, clear articulation, appropriately chosen and well-defined tempos and tempo changes, and accurate execution of rhythms.
 - c. Melody can be the musical theme when its shape and contour are of such beauty and dimension that it becomes more dominant than the lyrics and other musical elements that support it. The Music judge evaluates how well the performer features this element through the use of melodic shape and contour, volume levels, word color, vocal quality, inflection and pace.
 - d. Harmony can be the musical theme in those rare cases where it is more important than lyric, rhythmic or melodic elements. This is usually when the melodic construction and harmonic rhythm allow substantial opportunities for harmonic embellishment. When harmony is the theme, the performance should demonstrate a high level of in-tune, locked and ringing sound.

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4. While embellishment may not be the theme, it can become a featured musical device for portions of a song. Examples include, but are not limited to, patter, bell-chords, backtime, and call-and-echo. The Music judge evaluates the effectiveness of these embellishments in developing the theme and in creating unity and contrast.

5. Parodies of Musical Elements

- a. In lyric parodies, the Music judge evaluates the effectiveness of the new lyrics and how other musical elements of the performance contribute to the lyric parody.
- b. Alterations of form, rhythm, harmony and meter can also provide for effective comedic performances. The Music judge evaluates how well the performer shows an understanding of the underlying song element in the delivery of the altered song element.

C. Embellishment

1. The music judge evaluates the performer's accuracy and musicality in executing embellishments to support the theme of the song.
2. The Music judge evaluates the effectiveness with which the performer uses embellishments for their intended purpose, such as the use of rhythmic propellants to create forward motion or key lifts to heighten the level of intensity. The performers' ability to execute the embellishments may influence the Music judge's perception of the degree to which a particular song may be under- or over-embellished. Some embellishments, such as patter and bell chords, require precise synchronization to be effective. Embellishments in which all four parts are not singing the same words at the same time, such as backtime and patter, should be executed in such a way that the primary lyrics are heard and understood.

Occasionally, the music creates special opportunities for visual devices. Effectively performed, such occurrences may be rewarded by the Music judge.

D. Delivery

1. Delivery refers to the musicality with which the elements of the song and arrangement are rendered. Good delivery reflects the singers' understanding of melody, lyrics, harmony, rhythm and meter, tempos, construction and form, vocal color, dynamics, forward motion, and their relative importance. The Music judge evaluates the musical artistry with which the performer integrates the song elements and employs embellishments and other appropriate means to allow the song to come to life.
2. The Music judge evaluates the degree of musicality displayed in the phrasing and delivery of the lyrics, especially in songs where the lyrics are central to the theme. The Music judge also evaluates how the momentum, flow, and contour of phrases support and define the lyric's climactic moments.

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3. The Music judge evaluates the degree of musicality displayed in the performance of rubato and ad lib passages. Such performances should still fit comfortably within the song's meter. Distortion of form due to excessive rubato and ad lib may result in a lower Music score.
4. The Music judge evaluates the musicality of the performance of chords and voicings designed to highlight certain words and phrases. He also evaluates the use of dynamic levels and vocal color to support the development of the song's theme.
5. The Music judge evaluates the musicality displayed in the execution of tempos and rhythms. Tempos that are too fast or too slow for artistic execution, or are not evenly kept, or the use of rhythms that are otherwise inappropriate to the song, may result in a lower Music score.
6. The Music judge evaluates the skill with which the performer uses the music's rhythmic devices, such as bass propellants, echoes, patter, backtime, push beats, and syncopations, to establish and propel the tempo. When these devices are well executed, the tempo and rhythm become extremely well defined and satisfying. When these devices are poorly executed, they can obscure the rhythm or impede the tempo.
7. Performers should strive to communicate the song itself in an authentic, sincere, heartfelt manner (see III.E. of The Judging System (Chapter 4 of the *Contest and Judging Handbook*)).

E. Execution

1. Execution refers to the extent to which the ensemble performs accurately as a unit.
2. Well-executed music has accurate harmony and rhythm, steady tempos, clean synchronization, matched word sounds, and clear articulation. The Music judge evaluates the degree to which good execution is achieved in the performance.

IV. SCORING

A. Scoring Methodology

1. The Music judge's evaluation is based on the appropriateness of the music to the barbershop style and the musicality of the performance. The Music judge will adjudicate each performance based on a lifetime of listening experience and evaluate the particular performance as much as possible without regard to prior performances and without preconceived ideas of how the music should be performed. No reward is given for degree of difficulty; thus, when performers select a difficult arrangement, they do so at their own risk.
2. The Music judge's guardianship of the barbershop style serves as a screen or filter through which the music must pass. If the music is deficient in one or more of the basic criteria that characterize the barbershop style as defined herein and in I.A and B of The Judging System

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(Chapter 4 of the *Contest and Judging Handbook*), or if it contains serious deviations from the style, the Music score is lower commensurately. Based on criteria stated in the Music Category Description, it is still possible for Music judges to disagree when performances are “on the edge” stylistically.

3. The Music judge’s evaluation of musicality is based upon the performer’s sensitivity in delivering the theme of the song and his accuracy in executing its musical elements. Early in the performance he establishes an approximate score based on the general level of musicality. As the song unfolds, this score is continually adjusted to reflect the performers’ consistency, their understanding of the various musical elements, the delivery and execution of the song’s critical moments, the suitability of the music to the performers, and its adherence to the barbershop style. At the end of the song, he assigns a numerical score from 1 to 100.

B. Scoring Levels

1. The A level

- a. A-level scores (81 to 100) are given to excellent performances that feature the hallmarks of the barbershop style and display the most consistent musicality. There are very few distractions.
- b. A performance earning a mid-range A score (around 90 points) features an outstanding mastery of the musical elements, resulting in an excellent performance. The harmony is wonderfully consonant, ringing, and pleasing, reflecting excellent intonation and proper balance. The embellishments artistically support the song’s theme. The delivery is marked by superb musicality. The musical elements are executed with great accuracy. The song is sung from the heart and its theme is communicated throughout, resulting in the listener’s total involvement. There are almost no distractions. The music is extremely well suited to the performers.
- c. The rare and significant artistic performance at the upper range of A displays consistently artistic embellishments in support of a continuous theme presented with the highest degree of musicality.
- d. In a performance at the low end of the A range, occasional distractions can occur. The performers’ technique may be somewhat distracting and the display of musicality somewhat inconsistent.
- e. Distinguishing differences between A and B levels often have to do with consistency and sensitivity of performance.

2. The B level

- a. B-level scores (61 to 80) are for performances that frequently demonstrate a good mastery of the musical elements. The music is generally well suited to the performers. The theme of the song is well communicated, but there may be moments where technique becomes apparent.

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b. In a performance in the mid-range of B (around 70 points), the harmony is generally consonant, with chords clearly distinguishable, and the embellishments tastefully support the song. The performance generally reflects understanding of, and sensitivity to, the music, with high musicality in its best moments. The musical elements are generally executed accurately.

c. The upper range of B scores is for performances that have only minor distractions. Part of the performance may be at the A level, but the performers do not achieve the high level of consistency required for an A score.

d. In the lower range of B performances, the performance is still good, but there may be several distractions and occasional examples of C-level performance. Part of the performance may also be of A-level quality.

e. The difference between B and C levels is often a matter of consistency.

3. The C level

a. C-level scores (41 to 60) are for performances that reflect an ordinary command of the musical elements, with flaws appearing often in the performance. The general level of accuracy is adequate, not offensive; most musical elements are definable, although some serious performance errors may occur. The song's theme is inconsistently supported by the performance. Distractions occur at many points in the performance. Some musical inconsistencies may result from an imperfect fit of the music to the performers.

b. In a performance at the middle of the range (around 50), the degree of consonance may suffer rather frequently but most chords are distinguishable. The embellishments tend to support the song, although several may not. The delivery of musical elements may be mundane or mechanical, lacking sensitivity. Musicality is not demonstrated.

c. At the top of the range, some elements of the performance may be at the B level, but other elements display inconsistency and an inability to sustain musical delivery.

d. At the bottom of the range, a performance reflects the lack of a clear theme, consistently mechanical delivery or significant flaws in execution.

e. The difference between C and D levels is often that the C-level performance has acceptable delivery and execution and significantly more consonant sound.

4. The D level

a. D-level scores (1 to 40) are for performances that suffer from poor command of the musical elements with fundamental problems throughout the performance. There are constant distractions. The music may be poorly suited to the performer.

b. In a performance at the middle of the range (around 20), the singing may have little consonance and, at times, be so out of tune that the intended harmony is unintelligible. The embellishments may often detract from the song, owing either to design or performance. The delivery may be incongruous with the music, reflecting a lack of understanding of its elements. Often, the musical elements are poorly executed, reflecting

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lack of preparation, ignorance, or extreme nervousness. The theme may be ambiguous; at worst, not discernible.

c. Performances in this range normally occur because of a lack of skill, preparation, or understanding of the musical elements.

C. Use of the Score Sheet

1. The Music judge will determine a scoring range early in the performance and track the fluctuation of the score as the performance continues. On the score sheet, he notes the strengths and weaknesses that affect his score as the music progresses. Reference to the list of song and style elements may also be used. The judge's main suggestions for improvement may be summarized in the space for evaluation comments.

2. The final score is first written in the box on the scoring form (CJ-26) and then copied onto the judging form (CJ-23) in the box in the lower right corner.

D. Differences between Quartet and Chorus

1. Since barbershop is a quartet style, all of its musical elements should be characteristic of a quartet performance. Therefore, in adjudicating a chorus performance, the Music judge discourages elements that could not be performed by a quartet, such as chords containing more than four notes (produced either intentionally or by wrong notes being sung), devices or tags with extreme range requirements, or the extended use of staggered breathing that draws attention to the device itself.

2. Choral singing presents greater potential for inaccuracy in the delivery of musical elements, especially certain rhythmic devices, key changes, and special voicings. For a chorus's performance to exemplify the barbershop style, each part should be sung with unity, without individual voices straying out of tune or synchronization.

E. Penalties Up To and Including Forfeiture

1. History

Our first judging systems attempted to manage developing a quantitative score (objective) in judging an artistic endeavor (subjective) through the use of reductions and penalties. This mindset is part of our history and heritage, going back to almost the beginning. In the last change of categories in 1993, the judging system recognized that inartistic choices were conditional. Not every inartistic choice would have the same impact on the performance. Therefore, there were no formal reductions stated in the rules. The rules used language such as "the score will be lower when..." vs "the score will be lowered when...". The former is a result, the latter is an action. However, the mindset continued on as judges were comfortable "reducing" for inartistic choices. As the categories matured, the reductions ceased and you heard judges use the word "holistic" in their scoring process. This is the original vision of the categories in place.

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After International in 2007 the BHS CEO directed SCJC to enact a formal reduction program. After the initial trial in the Fall 2007, SCJC made significant changes, aligning issues with categories. In Nashville in 2008, further changes were made to stabilize the process. SCJC kept a pulse on the effectiveness of reductions through the years and in 2014 in Las Vegas, SCJC changed the mindset. “Break a rule, receive a penalty. Otherwise, any inartistic choices would be reflected appropriately in the score”. The philosophy is we uphold rules, but we score art. Any reductions that were specified in the Category Descriptions have been removed (these were all in the MUS category). Furthermore, the Category Specialists reviewed their “rules” and made decisions as to whether they were rules or inartistic choices. Those that are rules remain. Those that are inartistic choices have been moved back to the appropriate Category Description.

2. Any forfeiture by a Music judge would be as a result of a violation of Article IX.A.2 or Article V.A.2 of the contest rules. Penalties (up to and including forfeiture) by the Music judge may be appropriate only as a result of the former.

a. The use of instrumental accompaniment.

As specified in Article IX.A.2 of the contest rules, songs must be sung "without instrumental introduction, interlude, or conclusion." An instrumental interlude between the two songs of a contest performance may result in forfeiture of both songs.

b. Use of a substantial part of one song in performance of another song.

As specified in Article V.A.2 of the contest rules, “[w]ithin all rounds of a specific contest, a contestant may not repeat a song or a substantial part of any song. In the context of these rules, the term song may refer to a single song or a medley in which major portions of two or more songs are used. A parody of a song previously sung would be considered repeating a song.” It further provides that a “Music judge shall recommend forfeiture to the contest administrator if a contestant repeats a song or a substantial portion from one of its songs in another song.”

3. The Music judge declares forfeiture by awarding a score of zero. Forfeiture results when one or more elements of the performance violate the contest rules. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line, “Penalties: _____ Reason: _____” and on the appropriate line(s) of the penalty grid on the scoring form. If some action, but not drastic action, is appropriate for a violation of Article IX.A.2, the judge may apply a smaller penalty.

4. All penalties of 5 or more points will be notated on the scoring slip. Any Music judge wishing to apply a penalty of 5 or more points in total must first conference with the other Music judges and the Music judges must agree to the level of rule violation but not discuss the actual points or the performance score.

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V. USAGE OF CHORDS AND VOICINGS IN THE BARBERSHOP STYLE

Barbershop music uses a chord vocabulary, as defined in the Music Category Description, Section II.C.2:

“The music must use only chords in the barbershop chord vocabulary. Most characteristic is the major-minor seventh or dominant seventh chord ... In addition, barbershop harmony uses the following chords: minor triads, incomplete dominant ninths, minor sevenths, minor sixths, half-diminished sevenths, diminished sevenths, major sevenths, major sixths, major chords with added ninth, augmented triads, augmented dominant sevenths, diminished triads, and dominant sevenths with flatted fifth.”

The following describes the characteristic use of several of these chords:

1. The dominant ninth chord is used primarily when it is implied by the melody and the melody lies on the ninth. Occasionally, the ninth may appear in another voice to create a pleasing duet or to create natural voice leading. Only the root or fifth may be omitted, usually the root. The fifth may be omitted when there is a valid musical reason for doing so. If the root is present, it must be voiced more than an octave below the ninth.
2. The major seventh chord is acceptable only when it is implied by the melody and the melody lies on the seventh, or, rarely, when sung by another voice in an echo that clearly has a melodic part of secondary importance.
3. The major sixth chord, with or without the fifth, is used when it is implied by the melody and the melody lies on the sixth. In this context, the sixth is called the melodic sixth. Generally, the fifth is omitted, except to avoid awkward voice leading. The major sixth chord with the sixth sung by a harmony part, the harmonic sixth, is also used occasionally, such as in passing to or from the seventh of a dominant seventh chord. Use of the sixth with the fifth present should always be unobtrusive.
4. The major triad with the added ninth is used only when it is implied by the melody and the melody lies on the ninth. The root of the chord is usually voiced more than an octave below the ninth.
5. The augmented triad is used when it is implied by the melody and the melody lies on the augmented fifth. Occasionally the augmented fifth may appear in another voice to create a pleasing duet.
6. The diminished triad, dominant seventh chord with flatted fifth, and dominant seventh chord with augmented fifth are used infrequently.

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I. THE ART OF PERFORMANCE

One significant goal of any art form is communication. In a barbershop performance “Presentation” is communication via the transformation of a song into an entertaining experience for an audience. The presentation of a song is the performer’s gift to the audience; whose experiences, memories, and imagination transform that gift into an emotional experience. The performer’s goal is to create a high level of entertainment through the performance. The means to that end are as varied as the personality, abilities and creative skills of the performers.

The Presentation Judge evaluates the entertainment value of the performance within the Barbershop style. Vocal and visual elements of the presentation, in the context of the song choice/s, will be evaluated for their contribution to the overall entertainment effect of the performance.

In summary, the Presentation Category adjudicates and encourages the Art of Performance.

II. PRESENTATION CATEGORY DESCRIPTION

A. Characteristics of the Barbershop Presentation

1. Barbershop Style

Barbershop is a musical art form, and therefore the type of entertainment with which we are concerned must principally be a form of music supported by artistic delivery and not simply a musical accompaniment of another form of art, such as drama, dance, or comedy. That is, in a true barbershop presentation, the barbershop style of music remains a key feature of the

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performance. This does not preclude the innovative use of these other art forms, in appropriate balance with the barbershop style.

2. Audience Rapport

The degree to which the audience will allow themselves to be entertained is dependent upon the degree to which they are receptive to the performer and the performance. It is the performer's responsibility to engender receptivity, engagement, or connection with the audience.

3. Creativity

There is significant freedom for the performer to explore a style unique to the performing unit. Within the bounds of good taste, great freedom is permitted for the individual, the performing group, and the fundamental style of music that is being performed. There is no "one way" to sing in general, or to sing barbershop in particular, just as there is no "one way" to stage a song in the barbershop style. Each performing group must find its own style and sell that style to the audience.

4. Artistry and Expressiveness

a. Visual and vocal expressiveness serve to communicate the emotional content of the song and to engage the audience in the performance. The success a performer achieves is measured by the Presentation Judge's sense of the degree to which the audience could be entertained.

b. For the large majority of barbershop performances (i.e. ballads, up tunes, easy beat swing, etc.), believable delivery and impact, facilitates the emotional "buy in" of the audience, enhancing the entertainment value. However, for some forms of comedy and fantasy, believability must be suspended for maximum effectiveness. Events that could be considered offensive to an audience if taken at face value in a serious presentation take on a different character when presented within the confines of well-presented comedy (i.e. farce, parody, slapstick, etc). Audiences instinctively understand this, so this should be reflected in the Presentation adjudication.

c. Barbershop vocal and visual interpretations, as well as song choices, allow considerable artistic freedom. For more sophisticated artistic performances, it is the performer's responsibility to connect and engage in a clear and effective manner. (See Position Papers, Chapter 9 of the Contest and Judging Handbook.)

5. From the Heart/Believability

a. The entertainment value is higher for performances that are perceived by the audience to be from the heart. These performances are characterized by effective mood creation through the performers' visual involvement and vocal expressiveness.

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b. Songs or arrangements that are especially suitable to the performer can add to the believability of the presentation, and hence the entertainment value.

6. Integration with Other Categories

The effectiveness of any presentation will be affected by the performers' skills and abilities in all aspects of barbershop performance, many of which are also evaluated by the Music and Singing Categories. The Presentation Judge must recognize when the performance impact is being affected positively or negatively by an element primarily judged in another category and must make note of that element's impact from the Presentation Category's perspective.

B. Presentation Techniques

1. Vocal expressiveness is used to define and maintain the performer's chosen approach for the song and includes the use of musical tools, elements and descriptors, such as forward motion, attention to meter, dynamics, and style descriptors such as legato etc. Often, one of the musical elements will predominate, depending on the song. These devices are not meant to be mandatory or visible tools that become the main functions of performing music. In an ideal performance the presence of these tools is transparent and in service of the mood creation/communication.

2. Visual expressiveness is communicated by the physical presentation of the story or determined approach of the song and may use devices in a manner similar to that of the vocal elements. The use of any props or other mechanical devices should support, rather than detract, from the presentation of the song. The Presentation Judge evaluates the quality of the performer's visual expressiveness in terms of appropriateness, timing, precision (where appropriate), unity, naturalness, and believability as it contributes to the overall effect and entertainment value of the presentation.

C. Visual/Vocal Balance

During a performance, the audience and the Presentation Judge interpret the presentation through their eyes and ears simultaneously. To optimize the effectiveness of the presentation, the performers must integrate the vocal and visual aspect in a purposeful manner. For a given song, either aspect of the presentation - vocal or visual – may predominate per the performer's intent. As a result, the judge takes into account the appropriate balance between vocal and visual elements and the resulting effectiveness of the entertainment value.

D. Comedic Performances

Comedic structure can be different or even diametrically opposed to standard musical forms. Comedic presentations can be similar to non-comedy in that they may span a wide range of emotions: from subtle humor intended only to gently tickle the audiences' funny bone to wildly hilarious acts intended to produce nonstop belly laughs. The timing of actions and reactions and visual or vocal punch lines used to accomplish the comedic effects are judged by the

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Presentation Judge as to how they contribute to the overall effectiveness of the comedic presentation and the entertainment value.

E. Scoring Methodology

1. Those performances that convey the most entertainment value with the highest degree of artistry should receive the highest rewards.

a. The Presentation Judge simultaneously experiences the performance, like an audience, and analyzes it. The judge positions himself mentally and emotionally so that the two thought processes occur in an integrated manner.

b. The Presentation Judge measures the overall effect of the performance with a focus on entertainment value, and a score is awarded based on the degree of entertainment value achieved. Events that affect the entertainment value, whether positive or negative, are noted for discussion with the performer at the evaluation.

c. The Presentation Judge identifies visual and vocal interferences and distractions that prevent the group from realizing its maximum potential. Minor performance errors may or may not be relevant. The Presentation Judge holistically determines those performance events that, if changed, would result in a measurable improvement in the overall effect of the performance. The judge should be sensitive when the performance is focused on an obviously featured technique and the true emotions of the song presentation may have been given secondary consideration. The judge guards against rewarding accumulated technique or mannered/patterned performances, versus truly integrated entertaining and artistic performances.

2. Representation of the barbershop style

a. It is important for the Presentation Judge to evaluate all performances within the context of contemporary standards of the barbershop style. It is recognized, however, that barbershop is an evolving style of music within an ever-changing cultural context. Therefore, the judge uses his awareness of societal and musical influences on the barbershop style as a backdrop against which to evaluate performances.

b. Performances that strongly appeal to the audience's sense of barbershop entertainment may be rewarded more than those that do not. The judge ascertains the level of connection and appropriateness and scores accordingly.

3. The Presentation Judge awards his score for a song or medley on a scale of 1-100 points. The lowest quality score is a 1. Forfeiture and penalties for rules violations are addressed in a section I below.

a. Each performance is judged on its own merits – therefore, the Presentation Judge will not consider expectations related to other performances (by the same performer or anyone else). This does not preclude the positive impact of reference to performances or other

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events known to and appreciated by the audience, thus achieving an entertaining carryover effect.

b. The score represents the evaluation of the overall entertainment value achieved. There may be a substantial difference in quality between the vocal and visual components. Therefore, the Presentation Judge derives the score only from the overall effect, while properly evaluating the contribution of each component.

c. The skilled performer attempts to take the audience on a dynamic journey toward an emotionally satisfying conclusion. The Presentation Judge must be sure to remain open to the ebb and flow of entertainment value and emotional impact throughout a song and award an appropriate score at the conclusion of the performance.

F. Scoring Levels

1. The A Level

Any A level scores (81 to 100) reflect outstanding levels of entertainment. To achieve an A score only the total effect must be judged as A. The vocal and visual components may or may not both be of A quality depending on their relative importance to the overall effect.

a. The upper range of A scores is assigned to truly exceptional performances. The applicable adjectives are all superlatives: superb, exquisite, breathless, captivating, hilarious, overwhelming, deeply moving, etc.

b. The mid-range A score is given for presentations that exhibit unyielding excellence. The listener may be unaware of the vocal and visual techniques employed; he or she is caught up in the artistic effect of the total presentation.

c. At the lower end of the A range, the feeling of excellence is definitely present, but some minor interruptions are felt.

Traits that distinguish between A and B levels of presentation relate to the presence of subtlety and artistry. The A score implies an extremely high level of consistency in the delivery of entertainment value. In summary, the A score denotes excellence as opposed to competence.

2. The B Level

B level scores (61 to 80) are indicative of performances that deliver competent and increasingly believable emotional or entertainment content. They will exhibit basic to very good musicianship, rapport with the audience, and performance skills.

a. The upper range of B scores indicates a substantial presence of excellence in the presentation. Such performances keep the audience almost totally involved, and moved emotionally. Some instances of A-quality performance are common.

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- b. In the mid-B range, the judge may find that most effects are appropriate and properly presented. These performances are often quite enjoyable and may be memorable, in spite of the presence of technical flaws.
- c. At the lower range of B scoring, nominal consistency is demonstrated but distractions may occur. The result is usually a competent but undistinguished presentation.

In a B performance, there is a grasp and use of barbershop performance techniques throughout most or all of the presentation. In summary, the B score may denote competence and consistency in the use of performance skills or an unbalanced mix of A level and C level skills (vocal vs visual).

3. The C Level

C-level scores (41 to 60) are given to performances that have weak to adequate entertainment value. The interest of the listener is frequently lost due to lack of musical or vocal consistency, poor execution, stage intimidation, or poor understanding of good presentation approaches.

- a. At the upper end of the C range, some consistency is displayed. These are acceptable performances despite distraction and interruptions.
- b. Performances in the mid-C range are marginally acceptable for public performance.
- c. At the lower end of the C range, the limited vocal and/or visual presentation skills being exhibited produce presentations that are weak in overall effect.

4. The D Level

D-level scores (1 to 40) are reserved for performances lacking entertainment value or conveyance of the song's emotional potential in either the musical or visual components.

- a. The upper half of the D-level is represented by performances where performance skills are severely lacking or absent but many of the notes and words are being sung.
- b. The lower half of the D-level is represented by performances where, not only are performance skills lacking, but also most notes and/or words are being missed.

G. Use of the Score Sheet

1. The judging form for the Presentation Category is laid out in a manner intended to allow great facility in judging the performance.
2. Main working areas and tools
 - a. There is an overall grade level scale at the top of the form, and a horizontal bar calibrated from 1 to 100, to assist the judge in arriving at the final overall score.

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b. The qualitative scoring guides serve as a reminder of the distinguishing characteristics of the A, B, C and D levels as described above

c. The main body of the sheet is left open and unformatted, allowing the judge to adopt his own preferred note taking style and to record data for evaluation counseling. The suggested approach is to proceed down the page chronologically as the song unfolds. A description of the various performance events, lyric line references, emotions, moods, audience impacts and net effects become useful aids in determining the score and relating the progress of these factors throughout the course of the song.

d. The list of key concepts and performance elements on the left margin helps the judge focus upon vocal and visual attributes of the performance that make positive or negative contributions to the overall effect achieved.

e. Other spaces are provided that relate to Entrance, Intro, Attire, Break, Acceptance and Exit. Spaces are provided to make reference to Overall Trends, Specific Suggestions, Reason for any penalty or forfeiture of score and amount thereof (if applicable) and the judge's score for the performance.

3. The final score is first written in the box on the scoring form (CJ-27) and then copied onto the judging form (CJ-24) in the box in the lower right corner.

H. Differences between Quartets and Choruses

An ensemble larger than a quartet typically has a director. The director should be integrated into the performance in such a way as to support and enhance the presentation and not become a distraction to the audience, unless this is intended for comedic or other purposes. The role of the director in a performance may vary from featured to virtually unnoticed but will be judged as part of the effectiveness of the integrated whole.

I. Penalties Up To and Including Forfeiture

1. History

Our first judging systems attempted to manage developing a quantitative score (objective) in judging an artistic endeavor (subjective) through the use of reductions and penalties. This mindset is part of our history and heritage, going back to almost the beginning. In the last change of categories in 1993, the judging system recognized that inartistic choices were conditional. Not every inartistic choice would have the same impact on the performance. Therefore, there were no formal reductions stated in the rules. The rules used language such as "the score will be lower when..." vs "the score will be lowered when...". The former is a result, the latter is an action. However the mindset continued on as judges were comfortable "reducing" for inartistic choices. As the categories matured, the reductions ceased and you heard judges use the word "holistic" in their scoring process. This is the original vision of the categories in place.

After International in 2007 the BHS CEO, directed SCJC to enact a formal reduction program. After the initial trial in the Fall 2007, SCJC made significant changes, aligning

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issues with categories. In Nashville in 2008, further changes were made to stabilize the process. SCJC kept a pulse on the effectiveness of reductions through the years and in 2014 in Las Vegas, SCJC changed the mindset. “Break a rule, receive a penalty. Otherwise, any inartistic choices would be reflected appropriately in the score”. The philosophy is we uphold rules, but we score art. The Category Specialists reviewed their “rules” and made decisions as to whether they were rules or inartistic choices. Those that are rules remain. Those that are inartistic choices have been moved back to the appropriate Category Description.

2. Penalties (up to and including forfeiture) by the Presentation judge may be appropriate only as a result of the following:

a. As specified in Article IX.A of the contest rules, songs must “be neither primarily patriotic nor primarily religious in intent...” Anthems and hymns are examples of clear violations. Songs that merely make reference to national pride or a deity are acceptable. Judgment calls are made for songs that fall in between these extremes. (See Position Paper V, Chapter 9 of the Contest and Judging Handbook.)

3. The Presentation judge declares forfeiture by awarding a score of zero. If some action, but not drastic action, is appropriate for a violation of Article IX.A.1, the judge may apply a smaller penalty. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line, “Penalties: _____ Reason: _____” and on the appropriate line(s) of the penalty grid on the scoring form.

4. All penalties of 5 or more points will be notated on the scoring slip. Any Presentation judge wishing to apply a penalty of 5 or more points in total must first conference with the other Presentation judges and the judges must agree to the level of rule violation but not discuss the actual points or the performance score.

5. Article IX of the contest rules specifies, “All songs performed in contest must be arranged in the barbershop style...” Although the Music Category is the category primarily responsible for adjudicating “style” issues, Presentation judges also have a responsibility to preserve the style through particular attention to the artistic aspects of the style noted in paragraphs I.B.4, 5, 6, 9, 10 and 11 of The Judging System (Chapter 4 of the Contest and Judging Handbook). These aspects are adjudicated in terms of the quality of the presentation but are not subject to penalty or forfeiture.

6. Presentation judges are also responsible for adjudicating Articles XI and XII of the contest rules. (For further information, see Position Papers, Chapter 9 of the Contest and Judging Handbook.)

a. Article XI.A.1 prohibits persons who are not members of the competing chorus or quartet from appearing on stage during the performance. An exception to this rule permits non-member chorus directors, who may appear with their chorus provided their appearance and performance is in conjunction with their role as a director. Notwithstanding the previous sentence, non-member directors may not sing with their chorus.

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Violations of this article should be reported to the Contest Administrator by indicating this on the penalty grid on the scoring form. The CA will take action to disqualify and declare contestant ineligible.

b. Article XI.A.2 states “Actions by any contestant that are deemed suggestive, vulgar or otherwise not in good taste will not be allowed.” Staging is defined as the use of props or sets, the handling of props, the use of physical actions, or a combination of these. Unacceptable staging is staging that is suggestive, vulgar or otherwise not in good taste. Violations of Article XI are adjudicated in terms of the quality of the presentation but are not subject to penalty or forfeiture. (See Position Paper III, Chapter 9 of the Contest and Judging Handbook.)

c. Article XII states “Non-singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted more clearly to establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme.” Violations of Article XII are adjudicated in terms of the quality of the presentation but are not subject to penalty or forfeiture.

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I. INTRODUCTION

One ingredient that clearly identifies barbershop music is its unique sound. It is the sound of barbershop that allows the transforming of a song into an emotional experience for the performer and audience. The best barbershop singing combines elements of technique and emotion to create an artistic result.

Barbershop singing shares elements of good singing with other forms of ensemble vocal music. Primarily, the listener expects to hear the pleasing effect of in-tune singing from voices that are free and resonant and that exhibit no signs of difficulties. The listener expects to hear the ensemble as a unit, free from distractions by individual differences of quality or delivery. The style of barbershop singing adds a distinctive element to these basics. Enhanced by the choice of harmonies, voicings, and voice relationships characteristic to barbershop, the ensemble sound can achieve a sound that feels greater than the sum of the parts. This reinforced sound has been described as "lock and ring" or the feeling of "expanded sound."

The "ring" of a barbershop chord will always be the hallmark of the style. Any listener to a barbershop performance expects to be thrilled by the sound of a ringing climax or awed by the purity and beauty of a soft and elegant expression of a song. Great opera singing is achieved by magnificent vocal technique used to create musical artistry. In the same sense great barbershop singing demands mastery of vocal and ensemble skills to create the breathtaking effects of barbershop musical artistry.

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The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. Artistic singing is accomplished through precise intonation, a high degree of vocal skill and appropriate vocal expression, and a high level of unity and consistency within the ensemble. Mastering these elements creates a fullness and expansion of sound, and when combined with expressive vocal skills will convey a feeling of genuine emotion to support the message of the song.

II. SINGING ELEMENTS

A. Intonation

1. Barbershop singers strive for more precise tuning than is possible with the fixed 12-tones-per-octave of the equally tempered scale of fixed-pitched instruments, such as the piano. Barbershop singers adjust pitches to achieve perfectly tuned chords, and yet sing a melodic line that remains true to the tonal center. Essentially, we use just intonation for harmonic tuning while remaining true to the established tonal center.
2. Melodic intonation refers to the system by which pitches are chosen for the melody of the song. The notes chosen by the melody singer may be at variance with the notes of any known scale. In actual practice, barbershop melody singers tend to use notes that preserve the tonal center while simultaneously serving the requirements of both melody and harmony. For unaccompanied solo melodies, musicians often choose Pythagorean scale tones, possibly because of the lift achieved from the very high third, sharpened fourth, sixth, and seventh degrees of the scale. However, when melodies are imbedded within the context of unaccompanied harmony, melody tones are adjusted to be compatible with the requirements for harmonic intonation.
3. Harmonic intonation refers to the pitches chosen by the non-melody singers. Good ear singers will naturally tune a harmonic interval to be free of beats — that is, in just intonation. Just intonation reinforces those harmonics (overtones) that are common between any two pitches, and creates combination tones (sum and difference tones) between any two pitches or harmonics. These added tones are the physical cause of barbershop chord “lock” and the expansion of sound. How well a chord “locks” is directly related to the accuracy of harmonic intonation.
4. Tonal center refers to the key feeling, or tonic, of the song. This key feeling should remain constant, clearly re-established through any modulation, for the duration of the song.
5. Maintaining precise harmonic intonation and melodic tonal center is the responsibility of all the singers in the ensemble. They all sense the forward progression of the harmony in addition to maintaining the tonal center. All singers, including the melody singer, tune to an anticipated melodic line that would maintain the tonal center. Singers of roots and fifths of chords own the greater responsibility to be in tune, both with the anticipated melody and the tonal center. Singers of thirds and sevenths of chords who are not on the melody will adjust their pitches to achieve justly in-tune chords.

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B. Vocal Quality

1. The three descriptors of good vocal production are: a) well supported; b) freely produced; and c) resonant. A resonant vocal tone that conveys the sensation of a single pitch, that is produced freely and without apparent stress by well-managed breath support, and that enhances (or at least does not detract from) the artistic impact of a song may be said to possess good quality.

a. Well supported: the dictionary defines support as a foundation or base for something. It also means to strengthen, reinforce, fortify, or sustain. Support may best be defined as breath management. Breath management (singing on the breath supplied by isometric involvement of the diaphragm and abdominal muscles) is prerequisite for producing a good tone.

b. Freely produced: tension or lack of free production can both be seen and heard. Tension can be caused by under- or over-support, forcing the muscles of the larynx also to undertake the task of breath management. Tension can be detected when the singer unnaturally manipulates the shoulders, jaw, tongue and laryngeal muscles to manufacture a sound. Virtually any muscle tension above the chest may interfere with the ability to resonate. Raucous, breathy, strident, nasal, husky, forced, swallowed, or other types of poor vocal qualities call attention to individual voices, rather than the ensemble.

c. Resonant: resonance is basically amplifying and reinforcing harmonics produced by the action of the vocal folds as the air from the lungs passes through the glottal opening. The singer enhances this raw sound through the use of the principal resonators, the throat and mouth. When breath is properly managed, extraneous tension eliminated, and the voice is resonant, the vocal tone will ring. Quality and quantity of ensemble ring are determined by both the quality of the ring in the individual singer's voice and its match with the other voices in the ensemble.

2. Additional Factors Affecting Vocal Quality

a. Vibrato is a normal phenomenon of proper breath management. In barbershop singing, some vibrato in the voice, especially the lead voice, can be very effective in enhancing the emotional content of the music. However, too high a vibrato rate or excessive pitch or volume variation will erode ensemble sound.

b. Tremolo is a rapid oscillation between two distinct pitches with accompanying loss of the sense of a central pitch. Lack of muscular coordination is a primary cause for tremolo. Tremolo is unacceptable in good singing.

c. Loud singing is often used in an attempt to generate a high degree of resonance and harmonic content. The ring in the sound can increase simply because the harmonics are also louder. However, achieving harmonic reinforcement should never be at the expense of vocal quality. Excessive volume introduces distortion and noise by reinforcing incompatible harmonics.

d. The potential for artistic singing is enhanced by the selection of music that reflects a quality singing range for each of the individual voices. Conversely, selecting a song that

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has a demanding tessitura, an angular melody, or difficult voice-leading can cause some, or all, of the singers to find it difficult to produce accurate tones in good vocal quality. Performers are encouraged to choose music that suits their capabilities and that features the strengths and minimizes the weaknesses of the ensemble. Since the Singing judge evaluates the overall vocal performance, there are no benefits in choosing difficult or easy music—only in choosing music that the ensemble can sing well.

C. Unity

1. Unity describes the net effect of ensemble-unifying techniques. Most a cappella vocal forms utilize some of the following; the barbershop style utilizes all of them.
2. The ingredients of ensemble unity include matched word sounds and timbre, synchronization and precision, sound flow, and diction.
 - a. The resonant characteristics of the vocal tract determine an individual's voice timbre. The singer can control and change the shape of the vocal tract, thereby altering its resonant characteristics. Each vowel sound requires a unique positioning and shaping of the elements that affect resonance: the throat, mouth, tongue, jaw, and lips.
 - b. Subtle adjustments of the vocal tract are used to achieve matched word sounds. Each vowel sound exhibits a set of formant frequencies unique to that particular vowel. The singer can develop awareness and sensitivity to these formant frequencies, to enable the word sound match between voices to be finely tuned.
 - c. The untrained singer may experience a natural tendency for the vocal timbre to darken at lower pitches and volumes and brighten at higher pitches and volumes. This tendency is called migration. To achieve a wider range of uniformity, the singer may modify his vowel sounds at the extremes of his range by making subtle corrections in vowel sounds (formant frequencies) to create the impression to the listener that no change in timbre occurs throughout the singer's range. This is best achieved through proper vocal technique throughout the range, rather than artificially modifying the vowel sound.
3. Synchronization and Precision
 - a. Each syllable has a primary vowel sound, or target vowel. Anticipatory consonants or vowels may precede the primary vowel sound, and continuant consonants, vowels, or diphthongs may follow the primary vowel sound. The primary vowel sound begins on the pulse beat for that syllable. Normally, anticipatory sounds occur before the pulse beat, during time borrowed from the previous note, or breath. Pitch changes between primary vowel sounds should be executed together in all voices.
 - b. Most of the singing time is spent sustaining the primary vowel sound, with the anticipatory and continuant sounds lengthened or shortened appropriately to create a natural diction. Primary vowel sound length, when compared to all other sounds, will be adjusted by the singer to effect changes of mood. These must be executed together by the ensemble.

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c. Precision inaccuracies can trigger other problems. When singers start their individual notes at different times, this can create a perceived intonation error. Lack of precision will make it virtually impossible to achieve uniformity of the pulse beat. Errors in volume relationships can become more obvious, affecting the expansion of sound.

4. Sound Flow

a. Lack of continuity of word sounds can adversely affect artistic singing. Resonance should be carried through all voiced sounds. Stopping and starting the voice increases the opportunity for precision errors and detracts from the continuous flow of the music.

b. The use of staggered breathing by a chorus to avoid breaks in the flow is not typical of the barbershop quartet style. Ideally, phrases should not be excessively longer than those that could be sung by an individual in one well-managed breath. Overlapping (parts singing through while another part breathes) is acceptable. These techniques should only be employed in such a way as to not draw attention to the technique itself.

5. Diction and Articulation

a. Diction is the choice of word sounds, or pronunciation, as well as the clarity of word sounds, or enunciation. Word sounds include primary and secondary vowel sounds, diphthongs, triphthongs, and consonants. Good articulation is appropriate execution of those sounds, usually free of regional dialects and intelligible to the listener.

b. When we sing, we think words and phrases but do not sing words per se. We sing sounds. We provide the audience with a collection of sounds that they decode into understandable words. Part of the singer's job is to determine all the sounds in a lyric line, then execute those sounds in a way that allows the audience to easily decode the lyric.

c. Good diction characteristics are clarity, accuracy, ease, uniformity, and expressiveness. Vowels make up a majority of all the sounds in vocal music; they should be true to the words being sung. Correct use of consonants is also very important to diction, as they carry the meaning of the words. They should not be overemphasized, dropped, or substituted inappropriately to attempt better sound flow. They must be sung correctly to carry the voice, focus it, enhance its loudness, and supply emotion. If the vowels are the flowing river of sound, the consonants are the banks (or, if poorly executed, the dams)

D. Expansion Quality

1. Expanded sound, sometimes called "lock and ring," creates the impression that the composite ensemble sound contains more than the total sound the individual voices produce. This effect, though occurring in other styles of music, is significantly enhanced in barbershop singing. The style provides greater opportunities for the reinforcement of consonant overtones and the production of combination tones. Several factors contribute to this reinforcement other than the fact that the melody is sung primarily within the chord rather than in the top voice. The chord must be in tune. There must be good vocal quality that which promotes resonance and "ring" in the voice. The word sounds must be sung uniformly and

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the vowels should match. There must be good precision, which increases the proportion of time during which expansion can occur. The relative loudness of the tones must be adjusted to produce optimum harmonic reinforcement. In essence, the better the quality of the vocalization, the better the expansion quality.

2. There are certain guiding principles for defining the barbershop style. In particular, songs that do not adhere to the basic tenets of the barbershop style, as defined in paragraph one of *Definition of the Barbershop Style* (Chapter 2 of this handbook), will not have the characteristic barbershop sound. Songs of this nature will affect the quality and quantity of “lock and ring” and expanded sound, and the Singing judge will evaluate this effect accordingly.

3. Volume Relationships

- a. Each voice produces a complex tone whose harmonics have frequencies that are whole-number multiples of a fundamental frequency. When the intervals between tones are such that their relatively low-numbered harmonics overlay or match one another, the resultant sound is consonant.
- b. The most consonant intervals are between notes whose frequencies may be expressed as ratios of small whole numbers. These include the unison (1:1), octave (2:1), perfect fifth (3:2), and perfect fourth (4:3). The less-consonant intervals have frequency ratios of relatively large numbers, such as the major third (5:4) and harmonic minor seventh (7:4). Notes of intervals that are most consonant should predominate over those that are less consonant.
- c. The general principle about less-consonant intervals applies to the melody singer as well as harmony singers. The melody should always be loud enough to be clearly heard. The song should not be lost in the chords, nor should it be a melody accompanied by a trio. In the special case of a lead solo, or for embellishments such as patter, the melody line should balance the harmony parts equally and as a unit.
- d. Higher tones are easier to hear than lower tones. Thus, lower tones must be sung with more energy in order to be perceived as equal in volume to higher tones.
- e. The basic perception of the barbershop ensemble is that of a melody singer with harmony accompaniment that is totally unified with the melody. A useful concept for harmony singers is to “sing through the lead,” with careful attention to his execution of the song.
- f. Some guidelines for volume relationships are:
 - (i) The root and the fifth of the chord should predominate, as long as the melody line is easily distinguishable.
 - (ii) Thirds, sixths, sevenths, and ninths should be somewhat softer, in relation to the root and fifth.
 - (iii) Half-diminished chords should be balanced with the perfect interval (fourth, fifth, or octave) predominant. Some find a more consonant sound is achieved when the lowest minor third, if it exists, is emphasized.

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(iv) Tones of fully diminished and augmented chords are usually balanced with all tones equal in volume. Some find a more consonant sound is achieved when a slight emphasis is given to the second lowest note of the chord.

(v) Ninth chords, and other chords with missing notes, should be balanced with the root or fifth predominant and the other voice parts in equal balance. Some find a more consonant sound is achieved when the third of the chord is also emphasized.

E. Vocal Expression

1. Artistic barbershop singing must provide for flexibility in self-expression, to allow for a variety of vocal emotions as implied by the lyric and music. An important difference between a mechanical musical instrument and the vocal instrument is the ability for the singer to deliver a genuine emotional impact of the lyrics and notes, and thus fully communicate the message of song to the listener.

2. Vocal expression involves the appropriate execution of various singing elements, when combined produce a personalized, meaningful expression of the song that is greater than the sum of these elements.

3. The following areas represent the most common approaches used to enhance an expressive vocal quality:

a. Enunciation – diction appropriate to the song is necessary to enable the listener to comprehend the words and to maintain the musical flow, so that the listener's attention is drawn to the lyric's meaning and message and not its execution.

However, a singer may use overly crisp diction causing every word to be heard, but in doing so create hard consonant sounds that tend to distract the listener from hearing the meaning of the words and lessen the impact of the musical phrase (unless intentionally done for some comedic or other effect).

b. Word Sounds – appropriate vowels and diphthongs (matched and resonated in similar fashion) enhance the delivery of an expressive lyric line. They are important emotional components that can be utilized to impart emotional depth and meaning. The singer must be cautious of affected sounds that tend to destroy the flow of the message and the mood of the lyric. Overly mechanical treatment can also detract from the meaning and impact of the lyrics. For example, an ensemble can achieve technical accuracy of diphthong execution by agreeing upon a duration percentage such as 80/20, but at the same time create an apparent artificial delivery of the lyric because the transition is perceived to be too abrupt within the context of the song.

c. Tone Color – the lyric of a song might suggest certain changes in vocal tone color for different words or phrases, even possibly changing dramatically within one phrase for special effect. The choice might be (and probably should be) different for an exciting mood than for a melancholy or dramatic one. Performers may even choose an exaggerated color for parody or comedic results.

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d. Inflection – just as people do not speak in monotone, vocal music should not be sung without an appropriate vocal inflection. Vocal lines that are embellished tastefully with inflections will enhance the emotional feeling and lyrical intent of the song.

4. In order for all these techniques to be artistic, they must effectively communicate the emotional content of the song. There is a natural correlation between the performer's command of vocal skill, their vocal expression, and the generation of emotion. A lack of vocal skill can affect the quality of the vocal expression and will distract the audience. Conversely, great vocal skill allows the performer to generate many subtle variations and levels of emotion with far less apparent effort, which adds to the message and believability. Performances come across as honest, sincere, and genuine when the execution of vocal expression is delivered in a transparent manner.

III. SCORING

A. Scoring Methodology

1. The Singing judge evaluates the performance of each song for the level of mastery of the singing elements. The elements are:

- Intonation
- Vocal Quality
- Unity
- Expansion
- Vocal Expression

The judge assigns an overall rating based on an appraisal of the degree of achievement of vocal artistry in the barbershop style.

2. The Singing judge awards a score from 1-100 points per song. He weighs the performance of the particular song against his cumulative listening experience and assigns the score accordingly. The score is relative to a theoretically perfect performance. The judge strives for objectivity in his scoring, yet his assessment of the overall artistry naturally includes a subjective point of view.

3. Each performer is compared against the judge's base of listening experience, not against other performances in the same contest. Judges will note what elements influenced their score. More importantly, they will note significant ways to improve the performance.

B. Scoring Levels

1. The A level

a. A-level scores (81 to 100) are given to performances of the most consistent artistic barbershop singing. There are very few distractions owing to lack of singing skill; rather, the focus is primarily on artistry.

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- b. A typical performance earning a mid-range A score (around 87-93 points) features few, if any, intonation errors, excellent vocal quality, consistent unity, consistent expansion of sound, and an overall perception of vocal expression and artistry that transcends technique.
- c. A performance at the upper range of A would likely be a rare and significant artistic experience for any listener, possibly transcending measurable elements to define its success. Performances in this range need not be flawless, as flawless performances can actually draw attention to the technique. Rather, there is no perception of technique, only the artistic result.
- d. In a performance at the low end of the A range, an occasional technical distraction can occur. The performer may show great skill but the "technique is showing." The performer may be inconsistent, having phrases of higher A mixed with phrases of a lesser level.
- e. The distinguishing difference between lower A and upper B levels is often the perception of artistry as the combination of great skills into one transparent whole.

2. The B level

- a. B-level scores (61 to 80) are for performances that frequently show skills of artistic barbershop singing, mixed with more distractions or lack of artistic unity.
- b. A typical performance in the mid-range of B (around 67-73 points) is only occasionally out of tune, frequently exhibits good vocal quality, is often a unit, has infrequent interruptions in expansion of sound and has apparent use of vocal expression. The performance may even have a short duration of A-level quality.
- c. The upper range of B scores is for performances that do not have any substantial breakdown in artistry, but minor distractions occur. Some part of the performance may be at the A level, but other parts show lack of skill or a breakdown in the overall artistry.
- d. In the lower range of B performances, skill errors may provide significant distractions in some phrases, but most of the performance is still good. Intonation and vocal quality are slightly better than satisfactory. Expansion of sound is inconsistent.
- e. The difference between lower B and upper C levels is often a matter of consistency of skill and blending into an artistic unit.

3. The C level

- a. C-level scores (41 to 60) are for performances that demonstrate adequate skills, with some signs of artistry but with notable inconsistencies in performance.
- b. A typical performance in the mid-range of C (around 47-53 points) will have intonation problems. The vocal quality is satisfactory but not improper, and could be improved by basic vocal skills. Unity is impeded by word sound mismatches, faulty chord balancing, or even choice of material, and expansion of sound occurs as often as not. Some artistic moments would be evident.
- c. The upper range of C scores is for performances that may be partly at the B level but show several distractions, inconsistencies, and inability to sustain the artistry.

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d. In the lower range of C performances, offensive intonation or vocal quality may be exhibited occasionally, and the perception of unity and expansion of sound is more infrequent.

e. The difference between lower C and upper D levels is often that the C performance has acceptable quality and fewer unpleasant sounds.

4. The D level

a. D-level scores (1 to 40) are for performances in which the elements of good singing are rarely heard.

b. A typical performance in the mid-range of D scores (around 14-26 points) exhibits a major lack of vocal skill. Wrong notes may be prevalent. In-tune chords are rare. Vocal quality and tone color will most likely be poor or offensive. Dissonance is the norm. Individual voices will be consistently predominant, and the ensemble rarely sings as a unit.

c. The upper range of D scores is for performances that have rare moments of acceptable skills, which appear to be accidental or out of control of the performer.

d. The lower range of D scores is almost never encountered. A significant performance error, such as poor pitch-taking or nerves, could reduce an otherwise mid-D performance to the lower end.

e. Performances in this range usually occur because of a lack of skill, nerves, lack of knowledge, neglect, intentional focus on non-singing aspects of the performance, or significant lack of preparation.

C. Use of the Score Sheet

1. The scale and box are reminders of the judging ranges and the concept of the overall effect. Many may want to circle or flag a range on the scale, or a particularly appropriate phrase in the box, and use arrows down to a written comment below.

2. The element list is a selected list of ideas to circle or check off for later comments. Consider it to be for reference; it can serve as an abbreviation list for comments as well.

3. During the performance, the judge will identify only two or three of the most significant elements of the performance and several "fixes" for any of these elements. The judge will also point out where in the performance the best singing occurred and why, thereby giving the performer a chance to relate to the good experience firsthand.

4. The Singing judge will determine, through practice, how much detail is necessary to trigger recollection of the performance and focus on the major items. Flaws in the smallest sense are not relevant; the judge will be looking at the broader perspective. The judge will find elements of the performance that, if changed, would most significantly result in improvement.

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5. The highest scores will be earned by performances solidly within the barbershop style that offer the greatest opportunity to create stylistic and artistic singing.

6. The final score is first written in the box on the scoring form (CJ-28) and then copied onto the judging form (CJ-25) in the box in the lower right corner.

D. Differences between Quartet and Chorus

1. The basic sound of barbershop is found in the quartet performance. Four voices achieving vocal artistry in the manner described above produce a sound unique to this art form. When one adds more singers to each part, a similar effect can be obtained but with significant differences. We have learned to recognize these differences and evaluate the chorus singing sound in its own unique form.

2. Choruses are more able to blend, or even hide, the differences of pitch and timbre between the singers than is possible in quartets. The net result can be less demand upon the individual singer while sustaining a unique and vital sound from the chorus. The vitality of sound still depends on the degree of agreement of voices within sections (parts), as well as the relationships between sections.

a. Wrong notes and more than four parts in a chorus performance have a muddy effect on the whole ensemble, or, at its worst, depart from the barbershop style. This results in lower scores.

b. The perception of a unit sound requires that individual voices not be heard. In a quartet, each person retains a recognizable voice of his own, whereas in a chorus, no individual tone color should be discernible.

c. Precision of the chorus takes on a new challenge as there are more possibilities for error. The preparation of the singers, as well as the skill of the chorus director, greatly affects this aspect.

d. Larger choruses can generate a larger quantity of sound than smaller ones, as well as a greater ability to bury the problems of any individual. However, the judging of choruses emphasizes the quartet-like cleanliness of the sound, not the volume. Volume of sound will not, in itself, have a positive impact on the Singing judge.

E. Penalties Up To and Including Forfeiture

1. Singing judges are solely responsible for adjudicating Articles X of the contest rules. This is a change of responsibility from the Presentation category effective Spring 2015. Any penalty or forfeiture by a Singing judge would be as a result of a violation of Article X.B the contest rules.

a. Article X.B prohibits contestants from using their own electronic amplification, but does permit limited, brief, and relevant sound effects or electronic means of pitch taking. It also prohibits the use of recorded music or speaking, as well as use of technology to enhance the performance electronically. Violation of Article X.B may result in penalties up to and including forfeiture.

SINGING Category Description

2. The Singing judge declares forfeiture by awarding a score of zero. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line, “Penalties: _____ Reason: _____” and on the appropriate line of the penalty grid on the scoring form.
3. All penalties of 5 or more points will be notated on the scoring slip. Any Singing judge wishing to apply a penalty of 5 or more points in total should first conference with the other Singing judges and the judges agree to the level of rule violation but not discuss the actual points or the performance score.

IV. INTEGRATION WITH OTHER CATEGORIES

The Presentation Category is principally responsible for evaluating entertainment value in a barbershop performance, which includes visual and vocal aspects. Good singing generally enhances the emotional effect of the performance. Conversely, singing that is out of tune and not of good quality usually diminishes the overall effect of the presentation. Vocal expression is important to judges in both categories as well.

While the Singing Category evaluates the technical and qualitative aspects of the performer's sound, these factors also affect the Music Category in determining the level of consonance, consonant harmony being the primary hallmark of the barbershop style. Singing that suffers from poor synchronization, intonation, or vocal quality, or other sound problems, will also negatively impact such Music areas as theme, delivery and execution.

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I. INTRODUCTION

The Contest Administrator (CA) is responsible for the orderly management and operation of barbershop competitions under the Society Contest Rules. Accordingly, he must have:

- Have a full and complete knowledge of the rules and related policies;
- Communicate effectively both in writing and verbally;
- Be sensitive to the needs of both contestants and judges at a barbershop contest;
- Have a thorough knowledge of the tools used in the preparation and scoring of a contest, particularly the use of a computer;
- Exhibit a good judging image so as to command the respect and attention of both the contestants and the judges;
- Be humble and be able to work unobtrusively;
- Be able to keep information confidential;
- Possess the understanding and good judgment required to make decisions in difficult circumstances; and
- Preferably, be an experienced contestant in both chorus and quartet contests.

The CA has responsibilities to the contestants, the judges, the audience members, the entity sponsoring the contest, the host chapter (district or Society), and the Society Contest and Judging Committee. He is responsible for ensuring the best possible environment for contestants to perform, for judges to adjudicate the performances, and for audiences to enjoy the performances. Specifically at the contest venue, the order of priority for resolving issues shall be 1) the contestants, 2) the audience, and 3) the judges [Contest Rule XIV.A.2].

The CA is responsible for a smooth and orderly contest with minimal delays. He effectively is project manager for his assignment. He provides information to the host district regarding the facilities and contest flow. He is responsible for preparing the results of the contest and preparation of announcement of those results, as well as providing scoring summaries for the contest. He notifies the host chapter and other relevant parties of any special needs of the judging panel. He has responsibility to provide to the Society Contest and Judging Committee all necessary paperwork and copies of electronic data produced as a result of the contest.

II. CONTEST ADMINISTRATOR (CA) DUTIES

A. Scope

1. The Contest Administrator's duties encompass every aspect of the contest except adjudicating a contestant's performance.
2. A key factor in the success of carrying out a CA's duties is the development of checklists. Because the CA has lots of things on his mind, it is nearly impossible to remember everything that needs to be done. Consequently, the Contest Administration & Operation chapter of the *Contest and Judging Handbook* (Chapter 13) includes master checklists of items to be completed before, during, and after a contest, as well as detailed checklists for each of the items on the master checklists. CAs should avail themselves of these checklists, modifying them as necessary to meet his needs for a specific contest.
3. With the internet and the universal prevalence of email, communications and correspondence between the CAs and the individuals associated with convention planning and preparation has transitioned over the years to one comprised almost exclusively of email. While effective communications can be accomplished in many ways, including letters, the telephone, the fax machine, or electronically, email has become the method of choice. However, any of these methods can be used as necessary. The occasional use of direct communication via telephone should not be forgotten, as it may well be an opportunity to resolve issues quickly and simply without some of the ambiguity of email.

B. Pre-contest Correspondence

1. The success of a contest will be directly proportional to the planning and correspondence conducted by the CA prior to the contest. Well-planned and well-written communications contribute to a successful contest. It is essential that all plans be communicated and

confirmed in writing between the CA and the various other people involved with putting on a contest (District Representative for Contest and Judging, Convention General Chairman, Judges Services Coordinator, Associate Contest Administrator, masters of ceremony, etc.). When a CA has received notice of an assignment and indicated his acceptance of an assignment, he must begin preparations for the contest weekend

2. Within a week after assignment to a panel, a CA should communicate with the District Representative for Contest and Judging (DRCJ) of the district where the contest will be held. If the CA is able to accept the assignment, he requests information. The CA asks the DRCJ to respond promptly to his request, since some of the information he will supply (such as the list of panel members, Convention General Chairman, and Judges Services Coordinator) is necessary for the CA to communicate. Acceptance of an assignment should include a copy to his Category Specialist and assigned BOR member. His BOR member will be included on all additional communication from the CA to the DRCJ or other individuals involved with the contest.

3. Correspondence referenced the *Contest and Judging Handbook* or the *CA Manual* is intended to be used as reference. It may be enhanced or modified as appropriate, using the CA's language and style, to achieve the goal of obtaining the required information. The CA should ensure that his required communications cover at least all the items and requests listed in the appropriate checklist. (See III below.)

4. The CA communicates with his Associate Contest Administrator (ACA) as a team member.. He outlines what work he expects the ACA to perform, such as procurement and/or preparation of judging forms and other pre-contest tasks. He establishes what equipment and supplies are needed at the site and determines who will supply these items. The CA and his associate should work out an arrangement as to when each will be at the contest site and what tasks each will perform there. A Task Assignment Worksheet should be used as a minimum to document tasks during each contest session.

5. The CA communicates with the Convention General Chairman or District Events Team as soon as possible. In many cases the DRCJ will ask that such communication go through, or to, him instead. The CA may use the checklist found in the *Contest and Judging Handbook*. The CA requests a prompt response, since some of the information the CGC will provide (such as the names of masters of ceremonies) is needed for pre-contest work

6. The CA communicates with the panel of judges. Initially this should confirm their status with regard to the contest and preferred communication (e.g., current cell phone number) Further communication may be delayed so that the CA can get some of the details of the weekend from the DRCJ and others mentioned below. The CA writes to the panel no later than four weeks before the contest weekend, giving them as much information as he has about the schedule and other contest details.

7. The CA communicates with the Judges Services Coordinator to arrange for transportation of the judges to/from the airport and contest venue, the judges break room and refreshments at the contest venue, setup and replenishment of consumables (paper, ball point pens, water,

candy, etc.) used in the judging area, and requirements for copying of the official reports to be distributed at the designated hotels.

8. Two weeks before the contest, the CA communicates with the masters of ceremonies or presenters for the contest sessions and stresses that they must meet with the CA prior to the contest session or attend the contest panel meeting prior to the contest. The CA sends them an MC Checklist and outlines the other requirements specified in the checklists found in the *Contest and Judging Handbook* or *Contest Administrator Manual*.

9. The CA orders and prepares the judging and scoring forms for the contest sessions after receiving the necessary information from the DRCJ and Contest Manager

a. Part or all of this task may be turned over to the ACA or candidate CA.

b. All contest forms should be prepared using the current version of the Contest Operation software (BBContest.Scores).

10. There is no planned meeting for contestants. However, The DRCJ should be advised to let contestants know that if they have questions about the contest operation, the CA team will be available prior to each session at the contest venue.

11. Checklists for various briefing correspondence are found in subsection III below and in Chapter 13 (Contest Administration & Operation) of the *Contest and Judging Handbook*.

C. At the Contest Site, Prior to the Start of the Contest Sessions

1. Many key functions must be completed at the contest site prior to the start of the contest. As time is short, it is important that the CA have a checklist of both what needs to be done as well as the salient items to check in each of those areas.

2. The CA should plan to arrive at the contest site well before the start of the contest to allow ample time to check all of the facilities. This site inspection should be scheduled with the DRCJ and asterisk (designated) judge early afternoon of the day of the first session in order to have sufficient time to make adjustments if necessary. For each contest session the CA team should plan to arrive at least 30-45 minutes prior to the session.

3. The CA should use the checklist found in the *Contest and Judging Handbook* to check auditorium facilities. After judge assignments are made, the DRCJ will designate a qualified judge to help the CA evaluate whether the contest venue and facilities are adequate for their work. This is a great asset, but does not relieve the CA of the final responsibility for contest environment.

4. The CA checks the arrangements for the required panel meeting just prior to the start of the contest. The location and timing of this briefing should be planned well in advance and communicated with the panel, DRCJ and other interested parties. The CA will ensure that any candidates are introduced and welcomed at this panel meeting. The CA also ensures that the contestants' questions, if any, are answered prior to the contest.

D. Contest Operation

1. The CA is completely in charge of the operation of the contest. With the exception of international contests with a panel chairman, no one can override the decisions of the CA, whose authority must be used wisely to make the contest run smoothly for the contestants.
2. It is absolutely necessary to start the contest on time according to the schedule. The CA must be aware of how the lighting and sound is controlled in the auditorium so that when the mike-testing performer is onstage, he knows where and how to make adjustments, if necessary and appropriate.
3. After the contest starts, the CA's primary duty is to run the contest and be in charge of all activities. Although he will perform some tasks during the contest, such as verifying or entering scores, etc., his primary function is to ensure a smooth running, uninterrupted flow of activity. He must be prepared to respond immediately to any and all of the multitude of circumstances that can and may occur, and he should make prompt and sound judgments when they do occur. The CA must make the environment as fair and consistent as possible for all contestants.
4. During each session, the CA or his associate perform analysis of scores from the panel to determine if any statistical variances exist that must be reviewed by the panel before the scores are considered final and results determined. Such review may be conducted prior to or at the end of each session, and will be conducted as expeditiously as possible.
5. During each contest session, the CA or his associate prints the Contestant Scoring Analysis after each contestant performance and provides the contestant's Contestant Scoring Analysis to each contestant following the contest round, so long as the contestant is not competing in a subsequent round of the same contest.
6. After each contest session, the CA performs his duties as outlined in the checklist found in the *Contest and Judging Handbook*. He is responsible for delivering a clear statement of the contest results to the individual designated to make the announcement of results. He is responsible for the post-contest summaries, as appropriate. The ACA may be assigned to perform some or all of these tasks. Two copies of the contest result files should be made on separate electronic media.
7. The CA is responsible for conducting the evaluation sessions at the appointed times and locations, as determined by the DRCJ. A positive atmosphere for the contestants is very important.
8. After all sessions and evaluations have been completed, the CA is responsible for delivering to the host district DRCJ copies of the scoring summary (OSS) and the scoring analyses for each session. The DRCJ should arrange for or coordinate with the CA for the transfer of each OSS to the district web master for posting to the district web site.

E. After Leaving the Contest Site

1. The CA corresponds with the judging panel, thanking them for their efforts on behalf of the contest and judging program.
2. The CA sends a copy of all of the scoring summaries to the individuals designated by the SCJC for permanent recording in the Society archives.
3. The CA sends the official backup and the BBSTIX contest files to the individuals designated by the SCJC for preparation of analysis graphs for the panel and permanent recording in the Society archives.

III. STANDARD CORRESPONDENCE

A. District Representative for Contest and Judging (DRCJ)

Coordination and correspondence from the CA should include, but not be limited to, the following requests:

1. That the schedule of activities be provided as soon as it is available. Request information on all activities occurring during the contest weekend that could affect the operation of the contest. Request information about special contests or special awards based on contest results.
2. Information concerning proximity to the headquarters hotel and the type of auditorium.
3. Confirmation of the names of the panel members, as this might have changed from initial assignment.. Inquire if there will be a practice (guest) panel and if any of the official panel members will be taking a final exam. Include request for information on Best Seat in The House (BSITH) participants, when available.
4. The names and email addresses of the Convention General Chairman, Judges Services Coordinator, and masters of ceremony or presenters.
5. That the meeting of the panel just before the contest be held at the contest site one-half hour before the start of the contest or at another mutually agreeable time and location.
6. That meal plans allow for sufficient time before or after to allow the panel members time for personal items and relaxation. It is important that sufficient time be allocated for meals.
7. Information on any special contests or awards. Request that all pertinent details (previous contest scores, rules, requirements, etc.) be provided well in advance of the contest.
8. Information as to how many contestants will be in each contest. If there is an elimination session, request the number of contestants expected to advance to the final round.
9. The location and physical layout (number of rooms and sizes) for the evaluation sessions. Request the schedule of the evaluation sessions and the time allotted for each.
10. The arrival and departure times of the panel members.

11. The order of appearance. Stress that this is extremely important so as to allow sufficient time for the preparation of all forms.

12. When a Most Improved award is to be given, copies of each applicable OSS from the previous year and the calculation method to be used (standard Society formula or raw score method).

13. That the district is expected to adhere to the current SCJC policy regarding Guidelines and Limitations on Use of Judges at Society Contests in Chapter 14 of the *Contest and Judging Handbook*.

B. Panel of Judges

Correspondence to the judging panel should include, but not be limited to, the following information:

1. A detailed schedule of events. Make specific mention of the first official event.
2. The locations and times for contest panel meetings.
3. A request for arrival and departure times if they differ from those specified on the Expense Form for Official Panel Members (CJ-22).
4. A request for correspondence, if any, pertaining to special accommodations, meals, or transportation.
5. An expression of gratitude for serving on the panel.
6. A reminder of their responsibilities to their respective category specialists and to the contest and judging program with regard to evaluation recordings, reports, dress code, deportment, and timeliness at all functions.

C. Associate Contest Administrator (ACA)

Correspondence to the ACA should state what will be expected of him and include, but not be limited to, the following information:

1. Pre-contest duties.
2. Division of duties at the contest site.
3. Information on special contests, if any.
4. Arrangements for equipment. If necessary, ask if he can bring his own.

D. Convention General Chairman (CGC)

Correspondence to the Convention General Chairman (or Events Team Chairman or DRCJ, as appropriate) should include, but not be limited to, the following information:

1. The requirements for the judging area, such as tables, lights, electrical outlets, signaling system for the master of ceremonies, ball point pens, water (not in open glasses or pitchers),

and paper in appropriate sizes. Regarding the latter, the CA will determine and advise if legal size paper will be required for any report and advise the CGC accordingly.

2. The necessary requirements for duplicating the official scoring summaries. Request that a responsible person be provided as a runner to the duplication facility. Specify the number of copies required for the panel; the district will determine the number required for contestants, convention and district officials.

3. Request his attendance at the meeting of the judges prior to the start of the contest so that he can help to take care of any last-minute details.

4. Request that he be available before the contest to inspect the contest site, sound and lighting systems, judging area, evaluation locations, and to meet with you to review the contest flow.

5. That the district is expected to adhere to the current SCJC policy regarding Guidelines & Limitations on Use of Judges at Society Contests in Chapter 14 of the *Contest and Judging Handbook*.

E. Judges Services Coordinator (JSC)

Correspondence to the Judges Services Coordinator should include, but not be limited to, the following information:

1. The importance of transportation to and from the airport and to and from meals and contest sessions.

2. A request that he attend the judges' meeting prior to the contest in order to discuss all transportation plans.

3. A request that a room be provided backstage for the panel to gather during intermissions. Coffee, soft drinks, and snacks should be available. The room will also be utilized by the CA as a meeting room and place where the panel can compare scores and discuss pending evaluations.

4. The need for other assistance, as required.

F. Masters of Ceremony or Presenters

Correspondence to the masters of ceremonies or presenters should include, but not be limited to, the following requests:

1. That they keep the contest moving. Stress that it is of utmost importance to keep the needs of the contestants in mind.

2. That all material used should be appropriate for all family members.

3. That all announcements be enthusiastic.

4. That housekeeping rules be announced before the contest begins: no flash photos, no recordings of any type, doors closed before each contestant performs, audience seated before

each contestant performs, and no distractions during the performances. He should not discourage the audience from applauding at any time during the performance.

5. That no hazing or detrimental comments be made concerning the panel members. Introduction of panel members typically is done sometime during the last contest session.

6. That they meet with the CA just prior to the start of the contest session to cover any last-minute details, including any withdrawals or changes in order of appearance.

G. Post Contest

1. The CA should prepare a written report of the contest results and any significant events that occurred, including copies of all of the official scoring summaries and scoring analyses produced and, if applicable, the score penalty reports and list of songs performed but not submitted by contestant, and send the report to the SCJC and HQ Society Contest and Judging office. It is important that this report be submitted in a timely manner per current SCJC guidelines.

2. The CA will send a copy of his SCJC report and copies of additional reports, as designated by the category specialist, to designated BOR members for their review and filing.

3. Many individuals spent an unknown number of hours preparing for and executing events for the contest. Those individuals with whom the CA had direct contact should be sent letters expressing his thanks for their time and dedication.

4. The CA should write to the panel members, Convention General Chairman, Judges Services Coordinator, masters of ceremony or presenters, and other individuals as appropriate.

5. The CA sends the official backup and the BBSTIX contest files to the analysts and archivists and any other individual(s) designated by the SCJCs for analysis and permanent recording in the Society archives. Timeliness is critical for analysis and must follow current guidelines for submission.

6. The CA will ensure that electronic copies of all official scoring summaries are provided to the appropriate web master and archivist for posting as soon as possible after a contest.

CONTEST ADMINISTRATOR Category Description

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I. MUSICAL COMPLEXITY/OVER-EMBELLISHMENT

A. Introduction

This paper aims both to clarify the position of the Music Category regarding what complexity and over-embellishment are and to provide general guidelines for how they can be recognized and adjudicated in performances of songs other than parodies.

B. Background

The Music Category respects the roots of our style in "ear" music and discourages performances that seem to be more a demonstration of arrangement devices than the presentation of a song, which is defined by the melody, lyrics, rhythm, and implied harmony. At the same time, embellishment is a fundamental characteristic of the barbershop style, and relatively wide latitude is given to arrangers to embellish with a variety of devices, which help create musical interest, as well as provide for both unifying and contrasting thematic material.

Accordingly, the Music Category wishes to allow the arranger a reasonable degree of license and creativity in writing arrangements of varying levels of complexity, with varying approaches to thematic development that are suitable for contest use, while asserting that the primary theme must be based on musical elements: lyrics, rhythm, melody, harmony, or a combination of song elements.

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C. Policy

Arrangements that are overly complex or over-embellished are the result of a level of embellishment that:

1. Obscures the song itself. A guiding principle for defining the barbershop style is that “Embellishments ... should support and enhance the song” (Section 4, The Judging System, I.B.8, of this handbook). When this principle is compromised, the Music judge may no longer be hearing the song itself but rather a catalogue of ornamental devices that do not support the basic song elements.

2. Produces a musical texture that compromises the requirement that barbershop music is “characterized by consonant four-part chords for every melody note in a predominantly homophonic texture” (The Judging System, I.A.1, of this handbook).

3. Alters the composer’s melody beyond the parameters described in the Music Category Description, II.A.6. (See Section 5 of this handbook.) In addition, performing ability is an integral part of adjudicating whether or not the arrangement is overly complex or over-embellished. The performers’ abilities influence the Music judge’s perception of the degree to which a particular song is or is not over-embellished. Given a song with a high number of embellishments, a group performing at the A level may be able to perform it in such a way that the embellishments do not overwhelm the song or performance. The same arrangement performed at the C level may create the perception that the song is over-embellished. The judging system recognizes and provides a basis for scoring these two performances differently under the Music Category Description, Section III, and Introduction. Performing ability notwithstanding, the Music score will be lowered for song performances that are inherently over-embellished and overly complex. Outside of parody performances, guiding principles for adjudicating complexity and over-embellishment are:

a. Barbershop performers may take great liberties with the rhythms of a song. However, the arrangement should not modify lyrics, melody, and implied harmony to the extent that the song itself gets lost. The guideline in II.A.6 stating that stylizations should result in “a passage suggestive of the original” may be compromised if two or more of these three elements are modified. In particular, rewriting the melody with different harmony for much of a repeated song section will likely result in a passage that is not suggestive of the original.

b. The main statement of a song is generally in the chorus of that song. Accordingly, the Music judge is prepared to accept more modification of a verse, even in the first statement, than of the chorus. Abridging a verse to make it an introduction to the chorus is acceptable as long as it is musically appropriate.

c. Extensions are acceptable at the end of a song section, provided they contain an even number of measures and are artistically appropriate.

d. The Music judge will reduce his score for distracting melody alterations in proportion to their incidence and/or impact on the overall arrangement. It is understood that the Music

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judge can only become distracted by altered melodies when he definitely knows the correct melody.

e. Regarding Music Category Description, II.A.6.c, it is understood that a repeated section usually means a verse or chorus, but sometimes the last A phrase within the first statement of an AABA section may be stylized effectively.

f. The arranger is expected to use the composer's melody as the basis for his harmonization and embellishment. Melodic alterations might be distracting, especially when the melody is well-known. Alterations that are made for the purpose of satisfying the standards of acceptable harmonic progressions and harmonic rhythm stated in II.C.6 are not permitted. Alterations are acceptable in the following circumstances:

(i) Minor melodic alterations may be made to enhance the potential for increased consonance and singability, as long as the notes that are changed are not essential to defining the character or shape of the melody.

(ii) When an alteration of the melody is commonly known and accepted.

(iii) When, in a repeated section (verse or chorus) of a song, the arrangement alters or stylizes the melody. Stylized segments may occur during repeats of a song section as long as the stylization results in a passage suggestive of the original. Alterations beyond these parameters will result in a lower Music score.

II. FEMALE IMPERSONATION

In 1993 the Contest and Judging rules underwent significant revisions, including the elimination of a specific prohibition against female impersonation. It should be noted, however, that the elimination of this prohibition in no way was intended to imply that female impersonation is now generally acceptable as a performance option. Rather, it is a matter of taste. Under the current Contest and Judging System, the matter of taste is subjective and is adjudicated in the Presentation Category. Female impersonation may be either offensive or entertaining, depending on many subjective factors.

The current contest rules recognize that it may be possible for a performance utilizing female impersonation to be staged in an inoffensive and tasteful manner. Performers should be aware, however, that our society in general, and therefore many Presentation judges, has become sensitive to performances that may be offensive to some or many women. The use of female impersonation, therefore, represents a heightened level of risk in terms of the scoring of such a presentation.

Risks are usually taken for the purpose of generating a reward. Some enhancement to the impact of a performance is possible through the clever, tasteful use of female impersonation. On the other hand, it is possible for a severe problem to occur, whereby a poor presentation could result in a low quality score (as low as 1), audience scorn, and even damage to the overall mission of promoting barbershop singing to the general public.

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III. TASTE

The test for poor taste is whether, by today's standards, the lyric and/or manner of presentation is likely offensive to a significant number of reasonable adults.

The Presentation judge uses societal norms, versus individual biases, in determining matters of taste. Specific circumstances surrounding the timing and location of a particular performance, and the demographics of the audience, may also have an impact on its perceived taste level.

Songs whose lyrics or manner of presentation are in poor taste will be adjudicated in terms of the quality of the performance, with the lowest quality score being 1.

The Contest and Judging System does not intend to enforce so-called political correctness. Taken to its logical conclusion, almost any presentation could be offensive in some degree to some audience member. The role of the Presentation judge is to be aware of the possible negative impact of contest performances on audiences, while continuing to encourage creativity in the preparation and delivery of those performances.

If the terms "likely offensive" and/or "significant number of reasonable adults" are overstatements, but a lesser degree of poor taste still exists, the Presentation judge will adjudicate holistically in terms of the quality of the performance, with the lowest quality score being 1.

Part of judicial responsibility is to assess whether poor taste may have been inadvertent. The Presentation judge should bring those instances to the attention of a competitor, in the evaluation session.

IV. OBSCURE LYRICS

The first responsibility of any art form is to communicate. The use of obscure lyrics can make it difficult to carry out that responsibility and therefore may interfere with the delivery of emotional impact to the audience. This can conceivably result in a lower Presentation score.

The audience should not have to work hard to clearly understand the message being communicated by a barbershop performance. Consider the following lyric lines: "The sky isn't blue for a red rosy hue is there in the air today" or "I was jealous and hurt, when your lips kissed a rose, or your eyes from my own chanced to stray." In isolation, with one of this type of line at a time the audience could probably glean the message and could be convinced by the surrounding material that their guess was accurate. But too much of this type of lyric would leave most barbershop audiences frustrated. An example of a song whose lyrics get in the way of communication is "Send in the Clowns." This song's obscure lyrics require a highly skilled performer to effectively communicate the meaning of this song to the typical audience.

The heartfelt performance is not just an attitude or emotion of a song or theme, but rather the lyrics must contribute to generating human emotions in the listener. If either the emotions or the words are unclear, obscure, or ambiguous, heartfelt delivery is affected, which will generally result in a lower-scoring performance.

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Notwithstanding the above, there is nothing inherently wrong with folksy, artsy, or poetic songs. They can be magnificent, thought-provoking and emotional works of art. Many of these songs are not, however, typical of the material we have come to understand as "barbershop." The Contest & Judging System has a stated responsibility to preserve the barbershop style; therefore, contestants should choose material with lyrics they can effectively communicate on its first performance.

V. PATRIOTIC AND RELIGIOUS PRESENTATIONS

A. Patriotic Presentations

The prohibition against Patriotic presentations precludes the use of national anthems or similar songs. The rule is to guard against the primary intent of a song, as performed, being a specific extolment of a particular national government, its emblems, mottos, creeds or oaths (for example, *O Canada*, *Star Spangled Banner*, or *God Bless America*). Such songs shall be considered primarily patriotic and that song's scores shall be forfeited by the Presentation judge.

This rule does not prohibit the use of songs of an historical national nature, or general characterization of any nation. For example, barbershop contests have long included so-called war songs of all eras. There also is a wealth of contest-worthy material that falls into the acceptable range, such as *Yankee Doodle Dandy*, *My Old Kentucky Home*, *Over There*, *If There'd Never Been an Ireland* and many more.

The rule also does not prohibit the use of satire, or other comedic political material or manner of performance.

The Presentation judge, in determining the application of this rule, will assess whether a typical audience would reasonably determine a song as performed to be primarily patriotic.

B. Religious Presentations

The intent of this rule is to preclude the use of what most audiences would consider hymns, prayers, gospel or spiritual songs – those essentially or traditionally linked to religious practice - where it is apparent that the primary intent of a song, as performed, is to extol the belief in, or glorification of, a supreme deity or to promote the rewards of such belief. Such songs shall be considered primarily religious and that song's score shall be forfeited by the Presentation judge.

The test of primarily religious, like patriotic, is not a word count. For example, lyrics such as "prayer" or "heaven" can be found in many songs that are in no way religious, such as *My Blue Heaven*. The Presentation judge determines whether a typical audience would consider the song or manner of presentation to be primarily of a religious nature.

There are many uplifting songs offering hope and encouragement to mankind, some of which allude to positive values and the impact of a power greater than man. Many Broadway songs and others refer to such matters but are considered work or struggle songs. Also, some are primarily

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rhythm, dance or show vehicles, or can refer or allude to a “revival,” yet do not satisfy the criteria outlined above.

The Presentation judge will always be guided by the principle of primary intent and the likely impact of the song in its entirety on the audience. Where there is reasonable doubt that a performance would meet the criteria of primarily religious in the eyes of the audience, benefit must go to the performer and no penalty is justified.

NOTE: Upon occasion, a song as performed may fall into a gray area regarding whether its intent is primarily patriotic or primarily religious. On such occasion, the Presentation judge will use discretion as to whether to apply a light to moderate penalty.

VI. SCORING DIFFERENCES AMONG JUDGES

The Contest and Judging System adopted by the Society in 1993 has moved the judging of contestants toward an evaluation of the artistic impact of a performance on the audience, as opposed to an analysis of the craft of creating effects. Therefore, the judge's individual perspectives have become more relevant, since the judge not only represents, but is a part of, the audience.

The audience that the judge represents may be defined as a mature, musically astute, experienced barbershop audience, whose primary focus is being entertained in the barbershop style. Any attempt to define all of the terms in the preceding sentence would be inappropriate, as it would run contrary to the natural diversity that exists within audiences and among judges.

Whereas scoring differences in the past may have reflected differing opinions on the technical effectiveness with which a presentation was delivered, under the current judging system, differences among judges may now reflect the differing emotional impacts upon the judges that performances may have created.

Since each judge, like each member of the audience, has different life experiences and personal backgrounds, some performances may create differing types and levels of impact upon different judges and therefore be reflected in their scoring. For example, a presentation intended to be a tribute to Jimmy Durante may not have as much impact on a thirty-year-old judge as on an older judge who can relate to having actually seen Durante's performances. Such a performance would have a similarly diverse impact on the audience, because of the age spectrum that exists. Many other examples could be given, but this same principle affects presentations that include inside jokes, period material, or any other performance that has, as part of its content, an attribute not universally understood or appreciated by the audience.

Performing material or using a style of delivery that invites a mixed reaction among audience members relative to taste, empathy, comprehension, relevance, or some other facet, also invites the chance of a mixed reaction on the part of the judges. It is natural that this mixed reaction may be reflected in scoring, as it should be.

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Certainly, the Presentation Category intends to reward creativity in both concepts and delivery of concepts, but that creativity must "connect" with, and be appreciated by, the audience and the judges, to have emotional impact. Obviously, those performances that are universally enjoyed by all members of the audience will also have the best chance of being uniformly appreciated by all of the judges. Such performances will lessen the chances of divergent scoring.

If divergent scoring is to be minimized, the responsibility rests both with the judges and the contestants. Judges must accept training on category standards and agree to implement that training to the best of their ability. Contestants must work their craft and artistic skills toward the goal of reaching every member of the audience to the greatest degree possible.

VII. MUSIC CATEGORY PROCESS FOR STYLE PROBLEMS

The Music Category uses its email forum to discuss style issues. We have a standing rule that music judges report style problems from recent contests to the category, which then holds a discussion. Factors include the relationship between performance and current category wording, matters of degree, appropriate amount of effect of the problem on adjudicated score, and any aspects of natural style evolution that may exist. The forum discussions keep Music judges current on the state of our thinking about style, and the category will continue to use this process as an integral component of our style guardianship role.

The progression typically follows this pattern:

- A. Questionable material is heard in contest. In real time, Music judges decide to what extent the material affects the performance and score.
- B. The performance becomes the subject of discussion, initiated either by a panel judge or an outside query, and is brought to the attention of the Category Specialist.
- C. The Category Specialist initiates an internal discussion of the performance and the style issues involved. All sides of the issue are openly discussed in the Music Category forum.
- D. A consensus is reached (if possible) on how this and similar material should be handled in the future.
- E. Individual judges align their adjudication to the Category consensus, with the understanding that this is the expected reaction when hearing this or similar material in future contests.

VIII. FREQUENCY OF THE BARBERSHOP 7TH CHORD

One of the defining hallmarks of the barbershop style is the barbershop 7th chord (major-minor 7th (1-3-5-^b 7)). The previous Arrangement (ARR) Category description stated that arrangements should have a minimum of 33% barbershop 7th chords by duration (at first it was 35% and later lowered to 33%). The Music Category Description continued this legacy requirement. The percentage was derived by taking arrangements that were considered solid barbershop and counting the frequency of 7th chords to the total number of beats.

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The Music Category accepts a wider spectrum of songs for competition arranged in the barbershop style than the Arrangement Category did. Most of them still met this criterion. However, there were a number of songs that fell short of this requirement, even though the songs were clearly and solidly barbershop. Barbershop singers and audiences accepted them as barbershop. Judging these songs against this criterion created discrepancies in application as well as incorrectly assessing the true count of 7th chords. As a result, this criterion is no longer appropriate to assess stylistic suitability.

The Music judge listens to the musicality of the performance through the filter of the barbershop style. The Music judge is in a position to address performance issues that are generated by the elements of the song and/or arrangement that may be stylistically weak. Through this, the intent of featuring the hallmark of the barbershop 7th chord is maintained without a need to quantify the actual count.

At the heart of the barbershop 7th chord is the tri-tone interval (augmented fourth). In a barbershop 7th chord, the tri-tone is the interval between the 3rd and flatted 7th (^b7). We find this relationship not only in the barbershop 7th chord but also in the traditional 9th chords used in barbershop (1-^b 7-2-3, 5-^b 7-2-3 of scale tones) as well as other chords such as the half-diminished 7th (1-^b 3-^b 5-^b 7). The role of the tri-tone is critical in barbershop. Songs that feature circle of fifths movement exhibit what is known as tritonal movement, which creates energy and tension. As a result, these songs will have a high frequency of barbershop 7th and 9th chords and provide the characteristic sound of barbershop.

Arrangements that have fewer barbershop 7th and 9th chords could result in several performance deficiencies. Arrangements that feature more minor triads and minor 7th chords could exhibit a lower consonance level. Quartets/choruses that do not possess high levels of tuning will have more problems and the score will likely be lower than an arrangement with a higher 7th count. Arrangements that do not have high circle of fifths motion will have less built-in tension. Quartets/choruses will have to work harder in order to overcome this weakness in the music. Delivery and thematic development will likely be lower, affecting both Music and Presentation scores. From an audience perspective, arrangements that are low in 7th chord count may not be as appealing as songs that are higher in 7th chord count.

As the Music judge listens to a song/arrangement that is low in barbershop 7th and 9th chords, he will make a decision as to whether the arrangement is still characteristic of the barbershop style. Does it still create musical tension? Does it still provide opportunities for lock and ring? If it does, then it is acceptable. Arrangements that do not provide for these attributes will likely result in a lower Music score, and the Music judge will identify the weakness of a low barbershop 7th and 9th chord count as part of the reason.

IX. STATISTICAL VARIANCES

There are many statistical tests available to detect “variances”. “Dixon’s Q Test” was chosen for its simplicity.

Steps:

- Calculate the range (R) from the highest and lowest values.
- Calculate the largest distance (D) from the most extreme value (high or low) to its nearest score.
- Calculate the ratio of $Q = D/R$.
- If that ratio is “statistically significant”, then it is a variance.

“Statistically significant” depends upon how many judges and the confidence that it is truly a variance and not by chance and chance alone. 90% confidence level was chosen.

Judges	Q (90%)
3	0.941
6	0.560
9	0.437
12	0.376
15	0.338

It is possible that 5 out of the 6 judges were extremely close (e.g. 71,70,71,71,70). A final score of 73 would flag as a variance in this example, but both C&J and competitors would accept this sort of variability in scores. The difference between the judges from the category with the identified variance has to be greater than four (4) points before an official variance would be generated.

EXAMPLE

MUS = 77,68 PRS = 78,77 SNG = 76,77

- The total range (R) is $78-68 = 10$.
- The largest distance (D) is $76-68 = 8$.
- $Q = 8/10 = 0.800$.
- For a double panel (6 judges), the critical value is 0.560.
- Since $Q = 0.800$ is greater than the critical value of 0.560, we would conclude that the MUS Category has a variance.
- The difference between the MUS scores is $77-68 = 9$. This is greater than 4 so this song would flag as a variance for the MUS Category.

At the end of the contest round, the CA will provide the MUS category with all scores for that performance. After the MUS judges review their notes, the MUS judges could stand by their

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original scores or one (or both) MUS judges could modify their scores for either song in the performance per Contest Rules, Article VII.B.2.

A variance will also be generated for any song in which a single judge's score is more than 5 points from the average of that judge's category. For example, on a double panel a variance will be generated for any scoring difference of 11 or more points within a single category. This is the traditional methodology used on the Scoring Analysis generated at the end of each contest session and indicated by an asterisk.

The SCJC recognizes that from time to time, a score is provided by a judge that is too high or too low relative to the rest of the panel. This often happens when all of the category elements are not properly weighted or there were distractions that led to the result. In other cases, there can be disagreements between judges within a category. In any event, this process is available to enable judges to reflect upon the performance and all information before finalizing the official scores.

The SCJC wishes to ensure that the competitors receive the scores they deserve and doesn't want a potential judicial error to affect competition status or advancement.

DESCRIPTIONS OF CATEGORY OVERLAP

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I. RELATIONSHIP BETWEEN MUSIC AND PRESENTATION

The theory of overlap among the scoring categories is that each scoring category views the same performance but from a unique perspective. Some of the performance events that are observed may be the same (or “overlapped”) but described using varying terminology because of the different perspectives at play, or at times, using similar terminology but relating it to the central role of that judge’s category. The overlap areas will not necessarily contribute equally to the score in each category.

The MUS and PRS categories are perhaps overlapped to a greater extent than any other pair of categories, due in large part to the similarities in their principal roles. The evidence for this similarity can be seen by examining the following excerpted official writings pertaining to each of these respective categories:

A. Music Category Statement

“The sensitive handling of musical elements, such as melody, harmony, and embellishments, demonstrates musicality in a performance. A strong musical performance is one in which everything provided by the composer and arranger is skillfully delivered and effectively integrated in support of the musical theme ... The Music judge evaluates how the musical elements of the song and arrangement support the theme” (from the Introduction to the MUS category description). The context is the thematically appropriate performance of the material.

B. Presentation Category Statement

“The Presentation judges evaluate how effectively a performer brings the song and arrangement to life – that is, to what degree is the audience entertained through the performer’s communication of the story/message/theme in its musical and visual setting” (from the Introduction to the PRS category description). The presentation of barbershop music uses appropriate musical and visual methods to convey the theme of the song and provide the audience with an emotionally satisfying and entertaining experience. The musical and visual delivery is from the heart, believable, and sensitive to the song and arrangement throughout (extracted from Paragraph 4 of the Definition of the Barbershop Style, assigned for adjudication to the Presentation category). The context is the entertainment value of the presentation.

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C. Similarities and Differences

The two paragraphs above illustrate the similar language that is used to describe these two categories: “Sensitive handling of musical elements” (MUS) vs. “delivery is sensitive to the song and arrangement” (PRS); “musical elements...support the theme” (MUS) vs. “musical...methods convey the theme” (PRS). Given that the MUS category adjudicates the musical elements AS PERFORMED, there is even greater similarity in the second comparison. Both categories are listening for a clearly defined theme and featured musical element, such as melody, harmony, rhythm, lyrics, or some combination of those elements. There is strong correlation in this area.

There are some areas where responsibilities are clearly separate. For example, MUS stands alone in its responsibility for chord and progression analysis that defines the barbershop style (Paragraph 2 of the Definition), while PRS is singularly responsible for analyzing a presentation’s visual interpretation. However, in the overlapping areas described in the previous paragraphs, the differences between the two roles of MUS and PRS judge are more subtle. Examples include the difference between the “musicality of the material as performed” (MUS), and the “effectiveness of the performance” (PRS). Judges from both categories may talk about “bringing a song to life” from their category perspective.

Great care must be taken by the judges in each category to experience the performance from their respective categories and then support that unique experience with appropriate language and terminology that clearly ties the judges’ observations to their respective category roles. If this is successfully accomplished, their observations to the contestant will appropriately reinforce one another.

If, however, care is not taken to describe common observations of performance events by tying them to the principal role of each respective category, the result may be confusion, and the contestant may infer that there is no unique perspective of each category. If that occurs, the integrity, objectives, and value of the three-category system may suffer.

D. Category Terminology

While a wide range of recommended corrections (“fixes”) may be well within the judge’s coaching ability, care should be taken during evaluations to relate the problem and possible solution to the principal role and perspective of his own category.

Some vocabulary is more commonly used in a particular category due to unique features of the category or to the judge’s central task in a specific category, for example, in MUS: “chord structure,” “progressions,” “melodic shape,” etc. and in PRS, “entertainment value,” “generation of mood,” “visual impact,” etc. (PRS). When used, these terms should always be framed in reference to the responsible category.

The larger body of musical vocabulary that relates to musical interpretation and musical effects, such as volume dynamics, tone color, word inflection, syncopation, accelerando, diminuendo, sforzando, etc., are terms used in common by every category and can be used to express multiple concepts. Their use is governed by context and by relating the relevance of those terms to the

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central task of each category. If these terms are used by a judge without describing the necessary tie to the unique perspective of that category, the contestant may not understand distinctions between categories. It is inadequate for a judge from either category to simply make a comment such as “You need more volume dynamics” without relating this “musical effect” or “interpretive tool” to the respective category’s central role.

For example, the MUS judge may find lack of volume dynamics to be a result of poor chord voicings that presented an obstacle at the lyrical climax. (This would be an example of the arrangement not supporting the theme.)

In the same instance as above the PRS judge may experience that the climax of the song had little emotional impact due to lack of volume change. (This would be an example of lack of emotional conveyance of a lyrical theme.)

The following are additional examples that illustrate how MUS and PRS might employ different vocabulary to question or express their respective category perspectives regarding various musical elements. These examples are not meant to represent the entire role of either category regarding the topic mentioned. They are only to demonstrate some of the differences in perception of the performance.

1. GENERAL

MUS - Effectiveness of the choices made by the contestant regarding the use of the musical elements of the song and arrangement.

PRS - Effectiveness of the choices made by the contestant to communicate the song’s story/message – that is, the extent to which the audience is entertained.

2. THEME

MUS - Were musical elements used appropriately to create an identifiable theme?

PRS - Did the execution of the chosen theme contribute to entertaining the audience?

3. RHYTHM

MUS - Is there agreement and good execution among the performers as to what the rhythm is?

PRS - Did I, as a member of the audience, experience the rhythm and feel like tapping my toes?

4. TEMPO

MUS - Does the tempo support the theme of the song by allowing the cleanest delivery of the theme – rhythm, lyric, harmony, etc.?

PRS - Does the tempo help to make the song more entertaining?

5. LYRICS

MUS - If the lyrics are the theme, are the lyrics supported by the melody, harmony, and performance of musical effects?

PRS - Am I, as a member of the audience, feeling the emotional message being delivered?

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6. METER

MUS - Is there a discernible underlying sense of meter? Is the meter consistent?

PRS - Is the story or entertainment value interrupted by meter errors?

7. RANGE and TESSITURA

MUS - Is this a good piece of music for these voices?

PRS - Was the entertainment value diminished by out-of-range passages?

8. CONSTRUCTION and FORM

MUS - Does the form and construction of this piece work as a musical composition?

PRS - Was entertainment value enhanced or hindered by the way the arrangement or song was constructed?

9. EMBELLISHMENTS

MUS - Were the embellishments appropriate and performed artfully and do they raise the musicality of the performance of the song?

PRS - Did the embellishments contribute to the entertainment value of the presentation?

E. Shared Elements

When any shared element influences the score of either a MUS or PRS judge, it is appropriate during the evaluation sessions to mention the favorable or unfavorable contributing impact of that element on the total score. However, if that element is the primary focus of another category, the contestant should frequently be referred to the appropriate category for “fixes.” As stated earlier, while some recommended corrections may be well within the judge’s coaching ability, care should be taken to relate the problem and possible solution to the principal role and perspective of his own category.

On the other hand, it is important to note that the shared elements are no less an integral part of each category than are its unique aspects. An effective evaluation will focus as much or as little on the shared elements as is appropriate to the performance.

“In the barbershop style?” The responsibility for adjudicating the Definition of the Barbershop Style, which is written in four distinct paragraphs (See Chapter 2 of the *Contest and Judging Handbook*), has been specifically allocated among the three scoring categories. Music judges adjudicate paragraphs 1 and 2, Singing judges adjudicate paragraph 3, and Presentation judges adjudicate paragraph 4.

“Suitable to the performer?” Each category will evaluate this element from different perspectives. MUS may view this element, among other things, with respect to the difficulty level of the arrangement or song as compared to the experience level or capabilities of the performer. PRS may view this element, among other things, with respect to its appropriateness for the performer’s physical image, name, attire, or perceived age in relation to the lyrical content.

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“From the heart?” This means “Performers should strive to commit themselves to contribute something to the audience in an authentic, sincere, and heartfelt manner.” This will be a primary focus of the PRS category, while ‘from the heart’ may affect the development of theme (MUS).

F. Areas of Concentration by Grade Level

The scoring and evaluation of different levels of competitors may cause both MUS and PRS judges to vary their focus considerably. As performance levels increase, some trends among performance attributes can be viewed along a few continuums.

First there is the continuum of musical “craft” skills. These are the basic skills of singers to make music. An example of overlap between MUS and PRS in this area would be how to remove unmusical choppiness in the delivery of lyrics. Second, there is the continuum of musical “artistry” skills. These are the more advanced skills exhibited by fine musicians. Certainly the scoring and evaluation of these skills will have an even larger overlap between MUS and PRS. Specific areas of overlap in this area would include natural tone-color change to support the musical theme, command of rhythmic involvement, and a natural flow in tension and release toward an emotionally satisfying conveyance of the song. Third, there is the continuum of “execution” of craft and artistry skills. This ranges anywhere from “out of control” to “complete command” of the skills. A description of the PRS/MUS overlap by scoring grade from “D” to “A” follows:

1. “D” level performances are significantly lacking in both performance and basic musicianship skills. Such performances will be characterized by lack of consistent meter, rhythmic integrity, and melodic flow problems. In the lower end of the range, it is not uncommon to find additional issues involving accurate notes and words. Although the evaluation/coaching “fixes” may be similar from both PRS and MUS judges at this level, the perspective of the PRS judge will be to remove distractions from audience enjoyment, while the MUS judge will be educating the performer on the basic elements of good music. To ensure the contestant understands the differences between the categories, this difference in perspective should be made clear to the contestant during the evaluation, since the specific areas to be addressed will be so similar.
2. “C” level performances are often characterized by inattention to, or lack of knowledge regarding, theme and theme development. At the lower end of the range, there may also be basic craft issues to address. The PRS perspective on theme and theme development will be to help the contestant discover the most entertaining aspect of the song and work to develop this to create an entertaining experience for the audience. Areas addressed will include the use of such tools as volume and volume change, tempo and tempo change, melodic flow, and key-word inflection. The MUS judge’s perspective on theme is to encourage the group to become advocates of the musical theme, and he will suggest many of these same tools mentioned above but in a skills-based approach to get the most out of the material. Since many of the same terms will be used in the evaluation to address the performance, it will be necessary for both categories to emphasize the difference in perspective (PRS – creating entertainment value; MUS – creating a higher level of musicality) to ensure the contestant understands the difference between the categories.

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3. “B” level performances begin to exhibit both enjoyable performance skills and more refined musicality through a closer attention to basic craft, or through natural musical skills, or both. The overlap between MUS and PRS will be in the area of developing the musical artistry necessary to create an emotional impact on the audience. For craft oriented groups, the PRS perspective will be to work with the performer to help them develop a more “heartfelt” approach to the presentation, while the MUS perspective will be oriented toward transcending basic craft into artistry. For performers whose strengths are their natural musical skills, both PRS and MUS will work to develop a more consistent underlying craft. To avoid confusion, it should be emphasized to the performer that the PRS perspective is to avoid distractions from the creation of a truly emotional experience for the audience, while the MUS perspective will be to raise what might be “good music” to the level of “artistic music.”

4. “A” level performances show strong command of both craft and musical skills. Overlap between PRS and MUS regarding the few technical areas that might be addressed will be very similar and difficult to distinguish even though the relative perspectives remain entertainment vs. musicality. Both category evaluations will be on a very high plane but may utilize significantly different approaches. MUS may address how the music can be raised to a transcendental plane to achieve the potential that exists within the song. PRS may discuss how the audience’s opinion of the character and image of the group may influence the approach toward the song and how to take advantage of the rapport that the performer has developed with the audience.

G. Recommendations and Summary

The MUS and PRS categories are perhaps overlapped to a greater extent than any other pair of categories. The MUS category’s charge to adjudicate the “sensitive handling of musical elements” is very similar to the PRS category’s charge to ensure the “delivery is sensitive to the song and arrangement.” Further, the MUS category description’s language regarding the need to ensure the “musical elements...support the theme” is very similar to the PRS category description’s language regarding ensuring the “musical...methods convey the theme.”

Because of the extensiveness of the overlap and subtle distinctions between MUS and PRS, it is recommended that specific training at Category School be designed to identify appropriate vocabulary and reinforce the need to relate observations and recommendations in terms portraying the primary role of each category. That is, for MUS, tie comments to the material being performed, and for PRS, link comments to the entertainment value of the presentation.

II. RELATIONSHIP BETWEEN MUSIC AND SINGING

One elegant feature of our judging system is the considerable overlap among the categories. In the part III of The Judging System in this handbook, we read the following:

Each of the three categories --Music, Presentation, and Singing --should be a particular orientation or perspective from which a judge views the total performance, rather than a blinder that restricts his focus to a certain domain. To some extent, accordingly, all judges

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should be judging the total performance and, to some extent, certain elements of a barbershop performance will be evaluated by judges in two, or even all three, categories.

Music and Singing are both vitally concerned with the barbershop sound. The Singing Category Description puts it thusly:

The 'ring' of a barbershop chord will always be the hallmark of the style. Any listener to a barbershop performance expects to be thrilled by the sound of a ringing climax, or awed by the purity and beauty of a soft and elegant expression of a song.

Compare that to this passage from the Music Category Description:

The primary hallmark of the barbershop style is its consonant harmony. Thus, the quality of any barbershop performance depends largely on the presence, accurate execution, and artistic delivery of the consonant harmony traditionally identified with the barbershop style.

The simplest musical definition of consonance is lack of dissonance. In terms of the Music category, though, we mean essentially, are we hearing that great characteristic barbershop sound? Thus, there is great emphasis placed in both categories on ringing chords in artistic fashion.

Interestingly, it would seem that all vocal sounds that go into determining the Singing score are also taken into account in some fashion by Music. It may well be, however, that since both categories judge the entire performance from their own vantage point, everything audible that affects Music relative to performance also has some effect on the Singing judge.

Of course, there are also differences between the two categories. Music has primary responsibilities regarding style issues. Theme will capture more of the Music judge's attention too, though it certainly bears on the artistry that Singing takes into account, especially at the higher levels. Singing will focus closely on whether the chords are ringing while Music pays attention also to the structures that allow chords to ring to a given degree.

Music concerns itself greatly with the structure of the song/arrangement and how musically the performer brings that material to life. Singing deals much more with the vocal quality of each individual singer and how the consistency of proper technique is carried throughout all voices. A sound in good vocal quality will be freely produced, resonant and well articulated, and will have depth, color, definition, and a forward focus.

Despite the fact that both categories place great emphasis on the barbershop sound, they do not always look at this area in the same way. Singing is more concerned with how the tone is produced in the context of vocal freedom, quality, and lock and ring while Music focuses more on the tone in the context of theme, delivery and overall musicality.

Music is more concerned with unity in the sense of execution, which may be roughly defined as each singer's having the same idea of what is to be done and then doing it effectively as an ensemble. Synchronization, precision, volume relationships, blending of voices, variations in dynamics, phrasing, intonation, vocal ranges, and other factors interweave in this important area, affecting the vital touchstones of theme, delivery, and consonance. If Singing judges hear a unit sound that has full, matched resonance and intonation, tall sounds being freely produced,

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matched word sounds and the like, other execution problems will not disturb them as much as they do Music.

On the other hand, Singing is more focused than Music on unity in the sense of blend via a similar approach to vocal production with good quality, though that area is certainly important to Music as well. The latter is not quite as distracted by blend shortcomings that result in musical "noise."

A. Category Terminology

While a wide range of recommended corrections ("fixes") may be well within the judge's coaching ability, care should be taken during evaluations to relate the problem and possible solution to the principal role and perspective of his own category.

1. Music adjudicates how musically, artistically, and stylistically the performer brings the song/arrangement to life. Singing adjudicates the degree to which the performer achieves artistic singing in the barbershop style. Thus, some terminology will be unique to each category, and some will be shared.
2. Terms more likely to be used by the Music judge include chord progressions, homophony, consonance, embellishments, theme, and construction. Singing is more apt to use such terms as vocal quality, well supported, freely produced, formants, and articulation.
3. Since both categories are concerned with locking and ringing chords artistically, they use much of the same vocabulary; for example, intonation, resonance, unity, synchronization, sound flow, expansion, volume relationships blend, tone color and artistry. Because Music and Singing look for musical singing and correct singing, respectively, these terms are used in essentially the same fashion by each.
4. Singing deals more with terms involving the intricacies and specifics of vocal production per se while Music takes a more general approach to a musical barbershop sound. Judges must take care to use terms, and to provide assistance in evaluation sessions, in ways that are consistent with their category's focus.
5. Here are some examples of how each category might relate to a given area that concerns them. These examples are designed to illuminate possible differences in perspective, not to minimize legitimate overlap. In our evaluation sessions the most important issue is to establish category perspective up front and then to make certain that comments made are within that framework. And, indeed, within this framework, a tremendous percentage of the performance is "in bounds" for both categories.

a. TONE COLOR

- MUS - Did it effectively support the song's theme, either throughout or in a given phrase?
SNG - Was it freely produced, in good quality and performed as a unit?

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b. RESONANCE

MUS - Were we hearing a consonant barbershop sound? If not, was the root cause in the material, in the execution, or a perceived defect in the musical skill set of the group?

SNG - Was the sound supported, tension-free, open, tall, and balanced by proper forward placement?

c. UNITY

MUS - How effective was the execution?

SNG - Did the voices blend well with good quality? Were the word sounds matched and performed together, and how did they affect expansion and sound flow?

d. DICTION

MUS - Did the delivery of the word sounds show that the group understood the musical theme of the song?

SNG - Was there clarity, accuracy, ease, uniformity, and expressiveness?

e. EXPANSION

MUS - Did we hear a musical, stylistic barbershop sound which supported the musical theme?

SNG - Did the group use proper technique to produce a quality sound that reinforced consonant overtones and produced combination tones? Was there sufficient resonance in the sound?

B. Shared Elements

When any shared element influences the score of either a MUS or SNG judge, it is appropriate during the evaluation sessions to mention the favorable or unfavorable contributing impact of that element on the total score. However, if that element is the primary focus of another category, the contestant should frequently be referred to the appropriate category for “fixes.” As stated earlier, while some recommended corrections may be well within the judge’s coaching ability, care should be taken to relate the problem and possible solution to the principal role and perspective of his own category.

On the other hand, it is important to note that the shared elements are no less an integral part of each category than are its unique aspects. An effective evaluation will focus as much or as little on the shared elements as is appropriate to the performance.

1. In the barbershop style? – The responsibility for adjudicating the Definition of the Barbershop Style, which is written in four distinct paragraphs (Chapter 2 of this handbook), has been specifically allocated among the three scoring categories. MUS judges adjudicate paragraphs 1 and 2, SNG judges adjudicate paragraph 3, and PRS judges adjudicate paragraph 4.

2. Ringing, in-tune sound? – Naturally SNG will be more heavily influenced by this area, as this is the core of the category. The MUS score will also depend significantly on theme and

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delivery. On the other hand, this aspect has much to do with a consonant barbershop sound, the hallmark of the style, so it is quite important to MUS.

3. In good quality? – Again, this is one of the SNG judges' main elements, so they are more concerned with this area, though MUS is affected in the core areas of consonance and theme.

4. Suitable to performer? – MUS will look at such matters as level of difficulty, vocal ranges, and the performers' personalities, ages and general ability to delivery the theme artistically. SNG will be more concerned with vocal abilities/capabilities and tessitura matters.

5. From the heart? – Though SNG is certainly concerned with artistry, this area impacts MUS more profoundly. If the singers are simply going through planned motions and not singing from the heart, it is quite difficult for them to render the theme of the song in musical fashion and to demonstrate their understanding through artistic delivery. SNG will be more focused on making the performers' vocal techniques less noticeable and more natural, so that they do not interfere with the perception of heart, and on giving them new techniques to enhance that perception.

C. Areas of Concentration by Grade Level

1. "A" Performances – In both categories, an overall perception of artistry that transcends technique is evident. Indeed, artistry comes into play more with the Singing category at this level than any other. MUS, on the other hand, is more focused on musical artistry, or the lack of it, at all levels. Since the barbershop sound is the most defining feature of our style, we count on the Singing category to make certain that the highest scores are given to the groups that lock and ring chords the best and most artistically. Still, the emotional aspects of an excellent performance rightly have some positive effect on the Singing judge. However, SNG has less leeway to be "blown away" by these aspects and thus is more analytical and critical at this level. In the A level, the Music judge sometimes finds that a group with low- or mid-A consonance can attain mid- or high-A musicality by virtue of outstanding theme and delivery. Conversely, a group that is ringing virtually every chord, but in mechanical fashion, will not achieve an excellent score.

2. "B" Performances – Groups performing at this level frequently demonstrate a good mastery of their art and craft. Though there will be plenty of overlap, this scoring range tends to require more than the others that each judge stick to his or her own category matters. Regarding tone color, for example, a Music judge might say, "This tender lyric message could be enhanced by a warmer tone color to deliver the theme more effectively. Try singing this warmer." In the evaluation session MUS should be free to offer some help in this area, though a deeper physical problem manifested by one or more singers ought to be referred to the Singing judge. The Singing judge will be more concerned with whether the tone color was produced well and done with correct vocal production. The Singing judge also can offer vocal techniques that would enhance and improve the group's musical plan.

3. "C" Performances – This may be the area where it is most tempting to give an inappropriately generic or broad evaluation. There is usually plenty of crossover available.

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The Singing judges will have plenty to do at this level, as these performances can span the gamut of their category, and will experience less temptation to stray than will the Music judges. MUS will have a wide field to choose from in offering suggestions to the group -- after all, every sound the ensemble makes bears on its musicality -- and overlap with SNG will be great. MUS must take care to focus on musical artistry, theme, and delivery, leaving specific SNG fixes primarily to those whose job they are.

4. "D" Performances – Again, SNG will probably have no difficulty finding lots in its own bailiwick to talk about, most likely the very basics of good vocal production and intonation. At this level, though, it is proper for MUS to spend considerable time on consonance, competent singing, and probably notes and words. After all, a group cannot get an effective theme established without good vocal tools. MUS needs to leave the nitty-gritty matters of vocal production, exercises, and such to SNG.

D. Recommendations and Summary

In evaluation sessions, MUS should de-emphasize recommendations on specific vocal-production techniques best left to SNG. Also, though consonance is vitally important, MUS must give adequate weight to theme and delivery.

It is confusing to our competitors when the two categories score a given performance differently and the Music judge(s) states that his or her (usually lower) score is heavily based on consonance. One explanation for this stems from the fact that SNG is more concerned with proper vocal production and technique. When fine vocal technique and production are present but other aspects of making a good barbershop sound (balance, intonation, synchronization and the like – all still important to Singing, of course) lag behind, MUS can be expected to view consonance in a less positive light than does SNG.

Secondly, since purely vocal matters constitute a smaller proportion of the Music category, MUS's view of consonance is more intertwined with other aspects of the performance (theme, delivery, and so on) than is the case with SNG. Thus, it can be said that MUS looks at consonance as something "in service of" other aspects of musicality. When a group sings with inconsistent intonation, then, MUS would be expected to be bothered more than SNG in light of the deleterious effects on theme and artistry. We heartily recommend cross-category training in this entire area.

Two aspects of consonance as judged by MUS are how the group is ringing what is written in the arrangement and what the potential is for these chords to ring. The latter is affected by whether there is a predominance of barbershop sevenths and major triads or, conversely, a goodly number of less ringable chords, such as minor triads, minor sevenths, and dissonances. Of course, chord voicing has a significant effect as well.

Tessitura and volume relationships are additional elements of overlap. Thus, we need to better educate our performers in choosing material that keeps each voice in its most effective range, as well as in balancing chords more effectively. SNG can be expected to be especially sensitive to

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whether voices are outside of their effective range while MUS can raise awareness regarding any structural matters – for example, chord voicing and voice leading – that cause problems.

Finally, we must make certain that each category's focus is clear to judge and competitor alike, and is maintained in both scoring and evaluation sessions. Establishing an appropriate context for all commentary, as MUS now does with the "nutshell," is critical. MUS must be certain that comments pertain to musicality, song elements, and stylistic acceptability and SNG must relate comments to producing the barbershop sound artistically. Considerable overlap among the categories is clearly beneficial, but blurring of category perspective can lead only to confusion.

III. RELATIONSHIP BETWEEN PRESENTATION AND SINGING

The theory of overlap among the scoring categories is that each scoring category views the same performance but from a unique perspective. Some of the performance events that are observed may be the same (or “overlapped”) but described using varying terminology because of the different perspectives at play, or at times, using similar terminology but relating it to the central role of that judge’s category. The overlap areas will not necessarily contribute equally to the score in each category. The purpose of this paper is to state some principles that should be used by Singing and Presentation judges in dealing with issues where this overlap exists.

In general, the Singing judge evaluates the technical and qualitative aspects of the performer’s sound and vocal production while the Presentation judge evaluates the aspects of the performance that communicate the message of the song and generate emotional impact. Certainly, technical aspects of singing, such as intonation, synchronization, vocal production, and artistry, have a great impact on the generation of emotional impact. Just as certainly, techniques used by a performer to communicate a message, such as volume and tempo planning, vocal coloration, and staging and choreography, have a great impact on the perceived sound. The Presentation judge must remember to approach the scoring and evaluation of the technical singing aspects in terms of the effect they produce in generating emotional impact. Likewise, the Singing judge must remember to approach the scoring and evaluation of the presentation aspects of the performance in terms of how they impact the vocal production and sound of the performer. We have the potential to cause confusion in the contestants when a Presentation judge tries to offer fixes to the vocal production or vocal skill aspects of the performance or when a Singing judge tries to change the performance plan.

A. Shared Elements

When any shared element influences the score of either a Singing or Presentation judge, it is appropriate during the evaluation session to mention the favorable or unfavorable contributing impact of that element on the total score. However, if that element is the primary focus of another category, the contestant should frequently be referred to the appropriate category for “fixes.” While some recommended corrections may be well within the judge’s coaching ability, care should be taken to relate the problem and possible solution to the principal role and perspective of his own category.

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On the other hand, it is important to note that the shared elements are no less an integral part of each category than are its unique aspects. An effective evaluation will focus as much or as little on the shared elements as is appropriate to the performance.

“Ringings, in-tune sound” and “In good quality” are obviously primary concerns of the Singing category. These factors will have greater weight in the scoring by the Singing judge than by the Presentation judge. The technical performance of these factors and ways to correct any perceived problems should be addressed solely by the Singing judge in the evaluation session. The Presentation judge can note the influence of these factors on the effect of the performance but should not attempt to offer corrections to technical issues around problems in these areas.

While the Presentation judge might mention, for instance, a tuning problem in a featured chord, a segment of a song, or general intonation problems, he should not attempt to address what he thought the tuning issue was (“the baritone was flat on those two notes”). He might mention a perception of a mismatch between parts, or breath support problems, but if he does, he should relate it to the impact on the effect generated during the performance. He should never attempt to fix vocal production issues, even if qualified, as this will create confusion with the contestants.

The Singing judge might mention Presentation issues as they impact these factors. For instance, if the group does physical antics or uses a singing posture that he believes impacts the quality, tuning, etc., he certainly should bring that up in his evaluation. However, he should be careful to only relate it to the impact on the above and should not attempt to suggest changes to staging, choreography, etc., to avoid creating confusion. The contestant should get feedback from the Presentation judge on the impact of the staging or choreography on the effect produced and from the Singing judge on how it affected the SNG score, and the contestant then has to determine the best compromise between the two.

Other areas of vocal production, such as the placement of the tone (nasal, throat singing, etc.) and the vocal timbre and coloration used, certainly affect both categories. Again, the Presentation judge should be only scoring and commenting on these areas as they relate to the effect produced on the impact of the performance and should not evaluate nor comment upon whether he feels they are good or bad vocal techniques. Likewise, the Singing judge should only comment on these areas as related to the technical requirements of his category and how to use better vocal techniques to improve and enhance the performers plan. The Singing judge should address anything that he perceives to be incorrect vocal technique but should do so when it pertains to proper sound production and techniques to enhance the impact of the vocal performance.

“From the heart” is obviously the primary concern of the Presentation judge. The impact, or lack thereof, of the vocal and visual presentation plan and how to change or improve it to maximize the impact of the performance should be addressed primarily by the Presentation judge in the evaluation session. While the Singing judge might mention his perception of the presence or absence of “from the heart” singing in his evaluation and the impact this had on his score, he should only attempt to improve vocal techniques utilized in the presentation plan for the contestant and should not attempt to change the visual aspects of the plan.

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If the Singing judge is going to address suitability to the performer, this should be for technical vocal skill, capability or tessitura reasons, and not because he feels that the performer cannot suitably present the emotional content of the song effectively. Likewise, if the Presentation judge is going to address suitability to the performer, this should be from the perspective of a lack of performance skill or ability to effectively communicate the message of the song in all its fullness and not because of a perceived lack of vocal production skill.

B. Areas of Concentration by Grade Level

The focus of the scoring and evaluation of performances shifts dramatically according to the level of the performance. While each judge must obviously use his or her own experience to determine the right level of commentary for a given performer, below are some general guidelines, by scoring band, to use in helping to address those areas of potential overlap.

1. “D” performances: When evaluating a D performance, it is perfectly appropriate for a Presentation judge to spend most of his time talking about singing quality issues, while putting a slant on this around impact on communication of a message and mood creation. It is very important that the Presentation judge, when addressing singing issues, relate them in terms of the PRS category. This will reinforce the points that will doubtless also be made by the Singing judge but will keep the contestant from thinking that this was another SNG evaluation. For instance, if tuning is a major issue, the Presentation judge should certainly mention this in the evaluation but should make sure to address the fact that the reason he is mentioning it is that out-of-tune singing distracts the audience from getting into and enjoying the message of the song. The Singing judge will spend all of his time on category-specific comments, and not talk about much else, unless he saw obvious PRS issues (staging, for example) that impacted the ability to sing. In D-level evaluations, the focus is on the technical issues and not as much on the particular songs performed, except to reinforce the points made.

2. “C” performances: The C-level performance provides lots of opportunity for specific category-related discussion, but there are increased instances where crossover can occur as they relate to intonation, quality, etc., for the Presentation judge, and physical presence and delivery (energy, focus, gestures, etc.) for the Singing judge. For a C performance, it's perfectly appropriate for a Presentation judge to talk to the group about singing quality, tuning issues, etc. and how those impact all three categories. However, the Presentation judge should be using category-specific language and examples to make his points. For example, if the Presentation judge is going to talk about the flow of sound, legato singing technique, or energizing ends of phrases, he should make sure to tell the contestant how this impacts the flow of the emotion of the song. The Singing judge will talk mostly about technical issues from his category but might bring in more points around flow of the sound, physical energy support of the sound that might also impact the visual sell, etc. Again, the primary focus is more on the technical points to be made than the songs performed, other than to back up the points made with specific examples from the songs. Each judge must be careful to only talk to the contestant about the issues that are in his own category and not attempt to “fix” things that are outside his category description, even if he has the ability to do so.

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3. “B” performances: For B-level performances the focus for both categories becomes quality and competency vs. artistry issues. There will be many performance issues that impact both the PRS and SNG category in these performances. Each judge should spend the great majority of his time discussing his own category issues unless there is an obvious cross-category issue, like a group standing stiff with no expression mentioned by a Singing judge or a group singing occasionally out of tune or with some technical flaw (non-legato, etc.) that affects the Presentation judge. The focus of these evaluations is much more on the specific performance while still making general points to carry over to all songs.

There will be many opportunities for overlap in the evaluation sessions for ‘B’ performances, and it is vital that each judge keep his comments all related to his category’s perspective and that he not attempt to “fix” things that do not fall under his category description.

4. “A” performances: For A performances the focus of the evaluation changes to the identification of the few issues that were not at the quality level of the rest of the performance and to helping the group increase the artistry level of the performance. Presentation judges should feel free to comment on how the quality of the singing performance enhanced the PRS scoring and to point out any specific places where the vocal quality particularly enhanced or detracted. The Singing judge should feel free to point out any places where PRS aspects, such as particularly heartfelt singing, vocal coloration, and expression, perhaps even particularly supportive staging/visual enhancement, contributed to the overall SNG score. The focus of these evaluations is almost exclusively on details of the particular song performances in an effort to compliment the gems and correct the nits of the performances.

C. Recommendations and Summary

While it is important to acknowledge that natural overlap exists between performance items addressed by the SNG and PRS categories, it is equally important to remember that items that potentially overlap must always be addressed by each judge from the perspective of how they affect his own category. Each judge must be able to articulate how each item discussed is addressed in his category description and how it impacted his score. While other recommended corrections may be well within the judge’s coaching ability, care should be taken to relate the problem and possible solution to the principal role and perspective of his own category.

7/2/2000

Prepared by the SNG/PRS Overlap committee: Terry Aramian (SNG), Larry Clemons (PRS), Jim Coates (PRS), Dave Labar (SNG), Barry Towner (PRS), Russ Young (SNG)

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GLOSSARY

AD LIB: the style in which a song segment is delivered without particular attention to the meter, but within the described form of the passage being sung.

ARRANGEMENT: the harmonization of the song with embellishments and other added material.

ARRANGEMENT DEVICE: a musical element contained in the arrangement of the song that provide opportunities to enhance the theme of the song and the barbershop style of performing it.

ATTACK: the onset of sound; characterized by three basic types: aspirate, glottal, and coordinated.

BEAT: in Singing, a pulsation in sound intensity produced by the combination of two or more tones or partials of slightly different frequency; the beat frequency is equal to the difference in frequency between any pair of tones; in Rhythm and Meter, a metrical pulse which, when combined in recurring patterns of strong and weak beats, defines Meter.

CHROMATIC: the adjective used in connection with the chromatic scale or instruments that can produce all, or nearly all, the pitches; the chromatic scale consists of 12 tones, each 1/2 tone higher, ascending, or 1/2 tone lower, descending.

CIRCLE OF FIFTHS: (1) generally defined as root progression of chords by descending fifths; classic barbershop progressions are created by the use of secondary dominants resolving by descending fifths back to the tonic “around the circle of fifths;” (2) the twelve tones of the chromatic scale arranged in a sequence of ascending or descending perfect fifths.

CLIMAX: the point of maximum emotion in the song.

CLOSED POSITION VOICING: the distribution of notes in a chord when all four voices fall on consecutive notes of the chord, and the interval from the highest to lowest note is an octave or less.

COLOR: variation in timbre of the vocal sound for effect; the quality of the vocal sound that evokes emotional response. (See Timbre.)

COMBINATION TONE: in musical acoustics, a tone of different pitch that is heard when two loud tones are sounded simultaneously; its frequency is the difference or sum of the frequencies of the two primary tones or of their multiples.

COMEDIC: a style of song or performance that focuses on the humorous value of the presentation; it may be generated by the words, performer’s style, or both.

COMPLETE CHORDS: voicings in which all chord tones are present.

Glossary

CONSONANCE: a pleasing sound resulting from the combination of two or more tones whose frequencies are related as the ratios of small whole numbers and in which the roughness related to the beat phenomenon is reduced to a minimum.

CONSONANT: (1) referring to Consonance; (2) any non-vowel sound, including pitched (m, n, l, r, ng), voiced (b, d, g, j, v, z), unvoiced (c, ch, f, h, p, s, sh, t).

CONSTRUCTION: the order and organization of the components of the song (introduction, verse, chorus, interlude, coda, etc.).

CONTRAST: (1) the variation applied to a performance after the establishment of unity; (2) the variation in the melodic lines of song phrases, as in the B section of an AABA song form.

CRESCENDO: a gradual increase in volume.

DIFFERENCE TONE: a type of combination tone created, when two loud tones sound simultaneously, that differs in pitch from the two sounded tones; its frequency is the difference of the frequencies of the two primary tones or of their multiples.

DIMINUENDO: a gradual decrease in volume.

DISSONANCE: the absence of consonance, characterized by a rough sound resulting from the beats produced by two or more tones whose frequencies do not relate.

DIVORCED VOICING: the vertical organization of voice parts resulting when the lowest or highest note in the chord is distantly removed from the other three voices.

DYNAMICS: the use of contrasting energies, colors, vocal volumes, or physical motions, for effect.

ENERGY: the presence of vitality, intensity, liveliness, etc., in the vocal and visual parts of the presentation.

EMBELLISHMENTS: swipes, echoes, key changes, back time, and other devices, which elevate the music from the level of a harmonization to that of an arrangement.

ENHARMONIC: the relationship between two notes of different spelling that are identical on keyboard instruments, e.g., B# and C.

EQUAL TEMPERAMENT: a method of tuning that divides the octave into 12 equal-ratio half steps, such as is used in tuning pianos; barbershop singers do not tune vertically using equal temperament, but it is satisfactory for melodic lines and in staying true to the tonal center for songs whose melodies do not progress harmonically more than three steps on the “circle of fifths.” (See Pythagorean Tuning.)

Glossary

EXPANDED SOUND: the effect resulting from the combined interaction of voices singing with accurate intonation, with uniform word sounds in good quality, with proper volume relationships that reinforce the more compatible harmonics and combination tones, and with precision, all producing an effect greater than the sum of the individual voices.

FERMATA: the symbol placed over a note or rest to indicate that it is to be prolonged beyond its normal duration; also called a pause or hold.

FIRST INVERSION CHORD: a chord whose lowest note is a third above the nominal root of the chord.

FLOW: the sensation of progress, motion, and orderliness of the vocal and visual aspects of a performance.

FOCAL POINT: a specific place, direction, or location to which the performer wishes to draw attention.

FOCUS: the object of the song: an idea, feeling, person, place, or time (not to be confused with focal point).

FORM: the pattern of the two-, four-, or eight-measure phrases that subdivide the song's Verse or Chorus or other major section (Trio, Patter, etc.).

FORMANTS: a series of broad resonant frequency bands that correspond to the natural resonant frequencies of the vocal tract; during singing, unique patterns of resonant formant frequencies are established that are influenced by the positioning of the jaw, tongue, lips, etc.

FORTE: loud.

FORTISSIMO: very loud.

FORWARD MOTION: the sense of progress of the presentation, that is, the use of musical tempo and physical development to lead toward a climax.

FREE STYLE: the style in which a song segment is presented without regard to a symmetrical time balance (meter or rhythm) or phrase structure (form).

FREQUENCY: the number of periodic vibrations or cycles occurring per second.

FULLNESS: the sense of space or size of a sound, not to be confused with volume.

FUNDAMENTAL: the name for the harmonic of the lowest frequency of a harmonic series.

GESTURES: actions of the hands, arms, head, or other body movement designed to illustrate or amplify the theme of the song.

Glossary

GLISSANDO: a movement from one pitch to another during which discrete rather than continuous pitches are heard. (See Portamento.)

GLOTTAL ATTACK/RELEASE: the beginning or ending of voiced sound resulting from the opening or closure of the vocal folds by direct pressure of the singer, rather than by starting and stopping of air movement across them; as this forces the two halves of the vocal folds in direct contact, it is not conducive to good vocal-fold health or good vocal production.

HARMONIC: tones of higher pitch that are present in a regular series in nearly every musical sound and whose presence and relative intensity determine the timbre of the musical sound; another term for overtone or part of a complex tone or partial.

HARMONIC PARTIALS: another name for overtones or harmonics.

HARMONIC SERIES: a theoretically infinite number of tones whose frequencies are small whole number multiples of the frequency of a pure fundamental note.

HARMONIZATION: the basic setting of the melody with three harmonizing parts.

HOMOPHONY/HOMOPHONIC: music in which one voice part carries the melody and is supported by chord tones in the other voice parts, with all voice parts moving together in the same rhythm, on the same words; relating to homophony (adj.). (See Polyphony.)

IMPLIED HARMONY: a succession of harmonies and chord progressions suggested by the song's melody.

INFLECTION: a distinctive emphasis of volume or color for effect; pulsation.

INTENSITY: in presentation, intensity refers to a focus of energy; in singing, intensity is perceived as energy expended to project the sound, although technically, the intensity of a sound wave is proportional to the square of both the amplitude and the frequency and decreases with the square of the distance separating the sound source and the listener.

INTERPOLATION: the insertion of a short segment from another song.

INTERPRETATION: the performer's choice of theme, moods, and action (vocal and visual) from among the many options offered by the composition and its arrangement.

INTERNAL GENERATION: a condition whereby the feeling conveyed comes from a real, true, and heartfelt condition (as opposed to trite, phony, artificial).

INTONATION: the degree to which the tonal center appropriate to any point in a song remains invariant, and the degree of maintenance of consonant-interval relationships between the harmony parts and the anticipated melodic line.

Glossary

JUST INTONATION: used in barbershop singing for the vertical tuning of chords, just intonation is a method of tuning that relies on intervals tuned in the ratios of small whole numbers, as derived from the natural overtone series.

LARYNX: the “voice box” in the throat containing the vocal folds.

LEGATO: the style of smooth connection of successive notes.

LOCK and RING: “lock” refers to the feeling associated with a justly in-tune chord, whose quality is determined by the degree of intonation achieved in and between the individual voice parts (See Just Intonation); “ring” is the sound resulting from the production and reinforcement of harmonics in the composite voice parts, derived from the ringing quality contained in the individual voices.

LOUDNESS: the magnitude of the auditory sensation produced by sound; loudness relates closely to intensity and frequency, but because the ear is non-linear in its response – being most sensitive to higher frequencies and higher intensity levels – our perception of loudness is subjective.

LYRIC: the words of a song; a style of song relying mainly on story values.

MARCATO: a strong sense of pulsation or accent akin to marching music.

MEDLEY: a construction in which major portions of two or more songs are used.

MELODIC STYLIZATION: changing the melody to provide musical contrast while maintaining a balance between the alterations and a character suggestive of the original song.

MELODY: the pattern of notes of a song; a style of song that relies principally upon melody for its impact.

METER: the orderly pattern of beats and measures of a song.

MEZZO FORTE/MEZZO PIANO: mezzo forte is moderately loud, less loud than forte; mezzo piano is moderately soft, but louder than piano.

MIGRATION: the natural tendency to change vowel sound and timbre with changes of pitch or volume.

MODIFICATION: the conscious adjustment of the vocal tract/formant frequencies to correct for the natural tendency of migration of the vocal sound; though modification amounts differ for different singers, normal modifications could include a slight brightening of timbre when low or soft and a slight broadening when high or loud.

MUSIC: the song and arrangement as performed.

Glossary

MUSICALITY: the degree of artistic sensitivity to the pleasing, harmonious qualities of music, as demonstrated in the performance.

NON-SINGING TIME: all elements of a performance other than those performed while singing.

OVERTONES: harmonics of second order or higher; it is usual to refer to the first overtone as the second harmonic, the second overtone as the third harmonic, etc.

PARTIALS: see Overtones.

PAUSE/GRAND PAUSE: see Fermata.

PHARYNX: the area of the throat that is subject to rather accurate control by the singer. It is the area above the larynx extending upward behind the mouth and nose.

PHRASING: a manifestation of the natural thought process contained in a complete phrase; it includes the addition or reduction of value to parts of a phrase, sentence, or word.

PIANISSIMO: very soft.

PITCH: the sensation of relative highness or lowness of a tone, determined primarily by the frequency of vibration of the sound-producing medium; the location of a musical sound in the tonal scale.

POLYPHONY/POLYPHONIC: music that combines several melodic lines, each of which retains its identity as a line to some degree, as distinct from homophony; relating to polyphony (adj.).

PORTAMENTO: moving smoothly from one tone to another tone, continuously changing pitch; sometimes inaccurately referred to as glissando.

PRECISION: the quality of exact coordination of attacks, releases, vowels, diphthongs, volume balancing, physical movement, etc.

PRESENTATION: the giving or sharing of a musical performance.

PROPS: portable inanimate articles used to enhance a presentation.

PULSE BEAT: the stress beat or metronomic pulse in a composition; the rhythmic pulse on which the primary vowel sound should occur.

PUNCH LINE: occasions of major surprise, incongruity, or other comedic impact; may be expressed vocally, visually, or both.

PUSH BEAT: the accent of a syncopated pulse that occurs before either the strong or weak beat in a given meter.

Glossary

PYTHAGOREAN TUNING: a tuning of the scale characterized by pure fifths (3:2), pure fourths (4:3), and whole tones defined as the difference between a pure fifth and a fourth ($3:2 - 4:3 = 9:8$); tuning used by melody singers when the melody's implied harmony progresses at least four steps on the circle-of-fifths away from tonal center.

RELEASE: the termination or cessation of sound.

RESONATOR: that which acoustically reinforces the initial sound produced. The throat, mouth, and nasal passages make up the primary resonators for the voice.

REST: a suspension of the lyric, melody, or physical motion for a specified duration; used by the performer to heighten, sustain, or change moods.

RHYTHM: the distinctive pattern of relative duration of notes or syllables in successive measures of a song; a type of song that features rhythm.

RING: see Lock and Ring.

ROOT-POSITION CHORD: a chord in which the root of the chord is the lowest tone.

RUBATO: the style of moderate variation of tempo or duration of notes while maintaining a sense of meter.

SECOND-INVERSION CHORD: a chord in which the fifth of the chord is the lowest tone.

SETS: large, fixed articles of staging intended to enhance a presentation; not typical of barbershop contest presentations.

SONG: the composer's melody, lyrics, rhythm, and implied harmony, in conjunction with any added song elements provided by the arranger.

STACCATO: the style of separate, detached execution of notes.

STAGE PRESENCE: the physical persona of the performer as it relates to comfort or command of the stage and the music being performed.

STRONG VOICING: a voicing that places the root or fifth of the chord in the bass and has no divorced tones in the chord.

SUBJECTIVE TONE: another term for combination tone.

SUM TONE: a combination tone that is similar to a difference tone; instead of the frequency of the note produced being the difference of the two primary pitches, it is the sum of those two pitches.

Glossary

SYNCOPTION: the displacement or shifting of accents: the contradiction of the regular succession of strong and weak beats within a measure or a group of measures whose metrical context remains clearly defined by some part of the musical texture that does not itself participate in the syncopation; attacks that occur between the beats rather than on them.

SYNCHRONIZATION: the degree of coordination achieved in the execution of chord progressions and word sounds.

TESSITURA: “the general ‘lie’ of a vocal part, whether high or low in its average pitch. It differs from range in that it does not take into account a few isolated notes of extraordinarily high or low pitch.” [Willi Apel, ed., *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1978), 839.]

TEMPO: the rate of speed of the beats of a song.

TENUTO: a slight holding or lengthening of a note.

TEXTURE: the effect of relative fullness of the vocal sound upon the listener, described in terms such as “thin,” “thick,” “transparent,” “opaque,” “light,” and “dense.”

THEME: the essential, featured element in the music, whether it be lyrics, melody, harmony, rhythm, or, in rare instances, combinations of those elements.

THIRD INVERSION CHORD: a chord in which the third note above the theoretical root is the lowest tone.

TIMBRE: the harmonic profile or sound quality of a sound source or instrument; also called “tone color.” Certain descriptive words may be used to express the effect of musical timbre or tone color, such as: dark-brilliant; rich-mellow; fuzzy-clear; dull-sharp; complex-simple.

TIMING: the sensitivity of the performer to action/reaction moments in the presentation and its effect on communication with the audience.

TONAL CENTER: the keynote of the melodic phrase or series of phrases, used to define the beginning and ending of the chord progressions implied by the melody.

TRAVEL: the movements used to enhance and support the theme of the song.

TREMOLO: commonly means the excessive vibrato that leads to loss of distinct sense of a central pitch; usually results from lack of breath control and faulty control of the singing mechanism.

ADMINISTRATION & POLICIES OF THE JUDGING SYSTEM

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I. STRUCTURE & APPOINTMENT OF THE SOCIETY CONTEST AND JUDGING COMMITTEE (SCJC)

A. The Society Contest and Judging Committee consists of a chairman, immediate past chairman, and a category specialist (CS) from each of the categories (Contest Administrator CS, Music CS, Presentation CS, Singing CS). All category specialists must be certified in their respective categories, and both the chairman and past chairman must be certified judges. (For purposes of clarification: there are two types of “judges”: “scoring judges” and “contest administrators”)

B. The chairman and immediate past chairman are appointed jointly by the Society president and the executive director (Society Bylaws 8.06). The chairman and past chairman will serve for two years beginning as of January 1 in an even-numbered year.

C. Upon the recommendation of the chairman, the executive director appoints a category specialist for a term of one year. These annual appointments may be repeated for up to three years. This normally results in one scoring category specialist being replaced every year. A category specialist normally may not succeed himself for more than three yearly appointments, though in unusual circumstances this limitation can be waived by the executive director upon recommendation of the Society Contest and Judging Committee.

D. Each category specialist will have a board of review (BOR) consisting of three men certified in his category who are appointed yearly by the Society Contest and Judging Committee chairman upon the recommendation of the category specialist.

II. RESPONSIBILITIES OF THE SCJC

- A. The committee will advise, supervise, and direct the operation of all contests conducted under the auspices of the Society in conformity with the Society Contest Rules as adopted by the Society Board of Directors. It is the intent herein that the Society Contest and Judging Committee be an active force in the preservation and encouragement of traditional barbershop harmony.
- B. The committee will establish procedures for, and supervise the conduct and performance of, all contest and judging personnel in all categories.
- C. The committee is responsible for training of all contest and judging personnel in all categories.
- D. The committee, through its chairman, is responsible for providing an official register of certified and candidate judges who are all Society members. The register should be issued at least once every twelve months.
- E. The committee appoints, through its chairman, panels for the international, international preliminary, district, and division contests.
- F. The committee, through its chairman, certifies those candidates who have met the qualifications for certification.
- G. The committee maintains the *Contest and Judging Handbook* and computer programs used in the operation of contests and official analyses of scores.

III. DISTRICT REPRESENTATIVE FOR CONTEST AND JUDGING (DRCJ)

- A. Each district will nominate a District Representative for Contest and Judging (DRCJ), subject to the approval of the Society Contest and Judging Committee. This DRCJ must be duly elected or appointed according to the provisions of each district's bylaws and will carry the title consistent with that district's management team titles; e.g., District Director of Contest and Judging [DDCJ] or District Vice President for Contest and Judging [DVP C&J]. The DRCJ must be certified in one of the four categories and be on active status. In the event a certified judge in active status is unavailable or unwilling to serve as DRCJ, the Society Contest and Judging Committee may grant a case-by-case waiver of this requirement.
- B. The responsibilities of the DRCJ include, but are not limited to, the following:
 - 1. Assist convention chairmen in scheduling and equipping all contest operations held in the district, to ensure that adequate sound and lighting systems are planned and provided and to ensure that sufficient time is allocated for post-contest evaluation sessions. This task includes ensuring that the district adheres to the current Society Contest and Judging Committee policy regarding Guidelines and Limitations on Use of Judges at Society Contests.

2. Send Official Contest Entry Forms (accessible via Society website or transmitted by postal mail or email) to all potential competitors.

3. Communicate with competitors prior to the contest, advising them of the order of appearance, plans for evaluation sessions, and that there is, or is not, a general meeting of competitors. The DRCJ is responsible for setting up the evaluation sessions and for keeping the contestants informed as to processes for contestant reporting of judge performance during evaluation sessions.

4. Recommend panels for any division contests at the appropriate time of year. Recommend panels for the international preliminary chorus contest (by March 1 of the current year) and international preliminary quartet contest (by September 1 of the preceding year). Recommendations are optional and should be sent to each category specialist and to the Society Contest and Judging Committee chairman.

5. Recommend acceptance or rejection of district members for applicant status. Actively seek out qualified members and encourage their entry into categories that are open for applicants.

6. Monitor candidate progress through the appropriate category specialist. Each category specialist will provide summary reports of each candidate performance after the spring and fall contest seasons to the appropriate DRCJ and advise the DRCJ who is assigned as each candidate's mentor.

7. Conduct the training of personnel under the procedures and supervision of the Society Contest and Judging Committee.

8. Arrange for guest judging panels at all district/division and international preliminary contests in conjunction with the panel CA; report performance, attitude, and potential of each participant promptly when appropriate to the applicable category specialist.

9. Encourage further training of all contest and judging personnel by conducting schools or seminars under the supervision of the Society Contest and Judging Committee.

10. Review, approve, and distribute scoring summaries for all contests held within the district. The Contest Administrator notifies the Society HQ Contest and Judging office of all contest results as required.

11. Maintain the highest ethical standards and practices in all contest and judging activities; report to the Society Contest and Judging Committee any verified infraction of such standards by any member participating in the judging program.

12. Recommend to the Society Contest and Judging Committee any means through which communication or relations between that committee and the DRCJ may be facilitated or improved and actively assist in the implementation of same.

IV. POLICIES OF THE SCJC

A. Code of Ethics

All members of the contest and judging program must abide by the code of ethics given below. Alleged violations of the code of ethics should be reported in writing, with full documentation of evidence, to the Society Contest and Judging Committee through its chairman. Appropriate disciplinary action will be invoked in cases of proven violation of any part of this code of ethics.

1. Members will abide by the general code of ethics of the Society.
2. Members will demonstrate that judging is a service, for the contest and judging program exists for the preservation and encouragement of quality barbershop music.
3. Members will support the contest and judging program by refraining from public criticism of its rules, leaders, and scoring decisions. Critical evaluations of the program are handled through proper channels and procedures.
4. Members will reveal scores, placement, and critique comments only in accordance with the policies of the Society Contest and Judging Committee.
5. Certified judges assigned to the official panel will abide by the coaching moratorium guidelines established by the Society Contest and Judging Committee [sections IV.E and V.A.4.c, below] and avoid being placed in a position of apparent conflict of interest at the contest site. This moratorium does not apply to those in candidate status. Development of coaching skills is a critical part of a candidate's growth and the Society Contest and Judging Committee does not want to inhibit any opportunity for this growth.
6. Members will exhibit care in language, deportment, and appearance when representing the contest and judging program.
7. Members will support, by word and deed, the policies, rules, and regulations of the contest and judging program.

B. Disciplinary Action

The Society Contest and Judging Committee may take disciplinary action against any member of the contest and judging program who violates its code of ethics.

1. If an allegation of violation of the code of ethics is made against any member of the contest and judging system who is not on the Society Contest and Judging Committee, such allegation must be fully documented and submitted in writing to the Society Contest and Judging Committee through its chairman. The alleged offender shall be notified in writing by said chairman with a full and complete explanation of the situation and an identification of the accuser(s) and a request for a written response in a reasonable time. Upon receipt of said response, the Society Contest and Judging Committee may take action by majority vote in one of the following ways:
 - a. decide to drop the matter; or

- b. issue a cautionary warning, with copies as appropriate; or
- c. place the offender on inactive status for a specified period, during which he may not serve on a panel but may work toward active status in a way specifically defined by the Society Contest and Judging Committee; or
- d. suspend the offender for a specified period, usually one year, during which he may not participate in any way in official contest and judging activities except as a competitor. A suspended judge or candidate may not attend briefings, evaluation sessions, schools, or any contest and judging function as a member of the contest and judging program. A period of inactive status may be required after a suspension; or
- e. revoke the certification of the offender or, if a candidate, revoke the candidacy of the offender.

2. If an allegation of violation of the code of ethics is made against any member of the Society Contest and Judging Committee, such allegation must be fully documented and submitted in writing to the Society executive director. The alleged offender shall be notified in writing by the executive director, with a full and complete explanation of the situation and an identification of the accuser(s), and a request for a written response in a reasonable time. Upon receipt of said response, the Society executive director may take action any of the ways given in B.

3. Any member of the contest and judging program who is disciplined may, within 60 days of notification of such action, appeal said action in writing to the Society executive director. If the action of the executive director is unfavorable, the alleged offender may, within 60 days of notification of the action of said committee, appeal in writing to the Society Board of Directors, the decision of which shall be final.

4. In all cases the alleged offender and the accuser(s) must be informed, in writing, of the actions taken.

C. Active Status Requirements

Requirements for active status of contest and judging personnel are as follows:

- 1. Each certified judge must make themselves available to serve on at least two contest panels in any given period of twelve consecutive months.
- 2. Each certified judge should serve on an official panel at least twice in any period of twelve consecutive months and must serve on an official panel at least once in any period of twelve consecutive months.
- 3. Each scoring judge must complete and submit acceptable tapes of evaluations or coaching sessions as directed by the Society Contest and Judging Committee.
- 4. Each judge must attend the Contest and Judging category school when it is offered (normally every three years) and receive a passing grade from his category specialist.

5. Each certified judge must participate actively in the Contest and Judging competition system at least once in the interval between each category school. Such participation may be as a quartet competitor, a chorus competitor, a chorus director, or in some other active capacity approved by the judge's category specialist.
6. Each judge must maintain acceptable standards of performance and conduct as defined by each category specialist and by the contest and judging code of ethics.
7. Each judge must maintain current membership in the Society at all times to remain in an active judge status.

D. Removal from Active Status

The Society Contest and Judging Committee may take action to remove a judge from active status.

1. A judge may be placed back on active status by completing whatever requirements are specified by the Society Contest and Judging Committee prior to the end of the six-month period during which he may be allowed to stay on inactive status.
2. After six months on inactive status, the judge will be removed from the official register and certification will be revoked. He will then be eligible to reapply for the contest and judging program in the same manner as any Society member.

E. Coaching Moratorium

No official panel member shall be assigned to a district or international preliminary contest judging panel if he has coached any of the contestants in that contest within the preceding 30 days, nor on an international contest judging panel if he has coached any of the contestants in that contest in the preceding 60 days. This moratorium does not apply to those in candidate status. Development of coaching skills is a critical part of a candidate's growth and the Society Contest and Judging Committee does not want to inhibit any opportunity for this growth.

"Coaching" in this context is defined as any private, exclusive meeting, or any pre-arranged meeting, or any correspondence, written or otherwise, between the performer (quartet and/or chorus or any member thereof) and an individual sharing one or more areas of his expertise for the purpose of improving the performer's performance. Society and district-sponsored contests, schools, contest and judging seminars, and music education programs are all permitted meetings. However, it is recommended that all contest and judging personnel avoid such potential conflicts by absenting themselves from any such sessions at these events involving performers who will be judged within the aforementioned time limits.

F. No one may be certified in more than one category.

V. RECOMMENDATIONS OF THE SCJC

A. Emergency Judge Replacement

If a judge appointed to score a contest is prevented from serving by transportation failure, or other mishap, which occurs too late to permit replacing the judge by the usual means of appointment, the Contest Administrator, in consultation with the DRCJ, should remedy the situation by one of the following means:

1. If a double, triple or quad panel is to score, attempt to replace the missing judge. If a suitable replacement is not available, proceed without replacement, but apply appropriate arithmetical modification to the available scores of that category:
 - a. For a double panel, add a score equal to the sole judge's score.
 - b. For a triple panel, add a score equal to the average of the two judges' scores (round fractions to the benefit of the contestant).
 - c. For a quad panel, add a score equal to the average of the three judges' scores (round fractions to the benefit of the contestant).
2. If a single panel is to score, apply the following alternatives, in order of preference listed:
 - a. Replace with the most readily available certified judge of the necessary category.
 - b. Replace with the most experienced or best qualified candidate of that category.
 - c. Let the scores of the remaining categories decide the contest.
3. For international preliminary quartet and chorus contests the Society Contest and Judging Committee has determined that having no judge in a category is an unacceptable state. If all panel members for a particular category should fail to reach the contest site, the DRCJ, in consultation with the Contest Administrator, shall follow recommendations of paragraph 2 above, and as a last resort use the most qualified individual available, whether a certified judge or not.
4. Guidelines for replacing judges:
 - a. It is best if competitors are judged by currently certified judges in the category under consideration. It is permissible, though clearly less satisfactory, for either an experienced candidate or a recently certified judge (of that category) to serve on the panel.
 - b. It is best if competitors are judged by the same judging panel for an entire contest round, whether that be the quarterfinals, semifinals, or finals.
 - c. It is best if competitors are not judged by someone who has coached any of the contestants in the contest within the preceding 30 days if it is a district or international preliminary contest, or within 60 days if it is an international contest.
 - d. On a double panel: it is better to have two judges in a category than to double one judge's score. On a triple panel: it is better to have three judges in a category than to add

a score equal to the average of the two judges' scores. Only as a last resort should one triple a judge's score for a triple panel in the event that two judges are unable to serve.

e. On a single panel: it is better to have a judge for each category rather than have none at all. The Contest Administrator should appoint the most qualified person to serve on the panel, even if that means selecting someone who is neither a candidate nor a certified judge in the category under consideration. However, the Contest Administrator should not appoint anyone to the panel who has not been nor is not currently a member of the contest and judging community.

B. Out-of-District Judges

Our judges have been generous in providing counsel and coaching to quartets and choruses, an outstanding way to pursue our aim of encouragement. A judge who is capable in this direction may work with a good many contestants, and in time most of them in his home district will have become familiar with his thinking. Appointment of out-of-district judges to score district contests will bring to contestants new viewpoints, fresh insights, and a broader picture of the categories.

C. Guest Panel Administrator

If the number of guest panel members supervised by a Contest Administrator during an official contest exceeds four, a guest panel administrator (GPA) can be appointed to observe such guest scorers, evaluate them conscientiously, and file an adequate report on their activity. The GPA should be compensated for his expenses on the same basis as an official panel member, unless he is performing a required guest practice session as a candidate Contest Administrator.

D. Evaluation Sessions

The most crucial interface between a judge and a contestant occurs at the post-contest evaluation session. To ensure that the contestants receive maximum benefit from this interface, the following policies are to be followed and enforced to the maximum extent possible:

1. It is recommended that contestants be able to sign up for a voluntary evaluation and coaching session. Contestants should sign up for an evaluation during the contest entry (CJ-20) process. The evaluation will be held following their respective session in a place to be determined by the DRCJ. Quartets evaluations are typically held in the judges hotel rooms or in an on-site quartet rehearsal room. Chorus evaluations are typically held in their on-site warm up room or collectively in the contest hall or auditorium or a combination thereof.

2. When scheduling and facilities permit, it is recommended that quartet competitors who sign up for an evaluation be able to meet as a quartet with a judge from each of the scoring categories. Space permitting, choruses may choose to have the entire chorus meet with the judges to take advantage of the evaluation and coaching session or simply have their music and leadership team meet with a judge from each of the scoring categories.

Quartets competing in a two round contest will typically have their evaluation and coaching session for those not competing in the Quartet finals on Friday night and those competing in Quartet Finals on Saturday night.

Choruses will typically have their evaluation and coaching session on Saturday following their contest session.

3. It is strongly recommended that competitors be offered evaluation and coaching sessions for a minimum of 20 minutes per scoring judge for a total of 60 minutes per contestant. This scenario allows each scoring judge to see three contestants in an hour. Evaluation and coaching sessions will be organized and administered by the Contest Administrators. Should schedules and Use of Judges time not permit, evaluation and coaching sessions of less than 20 minutes are permitted and length of time will be determined by DRCJ.

- a. A double panel can work with six contestants in one hour (one round) and twelve in two hours (two rounds).
- b. A triple panel can work with nine contestants in one hour (one round) and eighteen in two hours (two rounds).
- c. A quad panel can work with twelve contestants in one hour (one round) and twenty-four in two hours (two rounds).
- d. Additional competitors can be accommodated per round with the inclusion of "Byes" in each round.

3. POD Evaluations

The SCJC believes there is not enough time at Category School to train and perfect three-man judge group (POD) evaluation techniques, and therefore does not support the use of PODs in evaluation schedules unless the DRCJ and/or the contestant specifically requests it, and time considerations will permit it without affecting the overall evaluation schedule.

When such a request is made, the DRCJ and CA must communicate with the judging panel to determine the comfort level of the individual judges to work within the POD structure, as well as the advisability of using the POD structure with that judging panel or with the contestant(s), if named. The decision to use a POD evaluation session is made by the CA, after consultation with the affected judges.

If a decision is made to use the POD evaluation session, the affected judges should meet as a group immediately after the regular post-session category score and hold a comment comparison meeting. The POD judges should decide on which elements of the evaluation will be covered by which judge; how to allocate time among the judges, including who will start the evaluation and introduce the judges and who will wrap up the session near the end; which judge will be the primary responder to questions from the contestant during the session; and which judge will write a short critique of the POD session for the CA to include in his SCJC report of the contest weekend. SCJC will assess instances where PODs have been used, and monitor the practice for future training, if appropriate.

4. If evaluation coaching sessions are not possible, the convention chairman and DRCJ should provide a time and place for each contestant to receive a ten-minute evaluation session for each pair of songs performed.

5. The DRCJ is to ensure that sufficient flexibility is provided in the convention schedule to permit judges to compare their scores following each completed session and prior to the beginning of the subsequent evaluation session. No evaluation session is to begin until such comparisons have been made.

E. International Contest Panel

The Contest Administrator, Associate Contest Administrator(s), and panel of scoring judges of the international contest should be chosen by the Society Contest and Judging Committee chairman from recommendations submitted to him by the category specialists. The panel should consist of the category specialists and four other men per judging category chosen from recommendations submitted to the Society Contest and Judging Committee chairman by each category specialist.

1. No international contest panel member other than the Society Contest and Judging Committee chairman and category specialists should sit on two consecutive international contest panels.
2. If a scoring category specialist is unable to serve on the international panel he should submit five judges' names from his active roster.

F. Scoring and Analysis

Judges should score on a scale that reflects their lifetime of listening and viewing experience, background, and training. Each performance can be ranked relative to a standard of perfection previously understood by all members of the category, and this standard is constantly up-graded and confirmed through training.

1. Judges adjudicate the end result, not the technique used to achieve it.
2. Each evaluation of a performance is judged as if it were a new experience.
3. The judge's main responsibility as a member of a contest panel is to give the contestant the score they deserve for each performance. Contest placement should be determined solely by the sum total of all pertinent scores, and those scores determined only by the worth of the presentation as a once-in-a-lifetime event.
4. Judges must strive to think alike. Judges in the same category on multiple panels should discuss their scores between the end of each contest and the ensuing evaluation session. When differences of opinion have been reflected in significant discrepancies in scores, the judges should reach a resolution prior to briefing the contestant. The evaluation session should reflect that resolution. The Scoring Analysis report indicates discrepancies of more than five points from the mean score for a category; explanation of the reasons for these are to be reported to the category specialist as required.
5. Each judge has an obligation to preserve and encourage the barbershop style. Having the ability to forfeit his score, a judge ensures that the performances of contestants are stylistic.

6. The judge's second most important responsibility as a panel member is to give the contestant a positive analysis of his performance after the contest and present meaningful suggestions for improvement. A judge must be able to translate his brief clinical notes from the contest into meaningful coaching tips during the limited time available for the ensuing evaluation session. Brief category descriptions, or "nutshells," should be included to highlight clinical comments where necessary.

G. Service Awards

1. The Society Contest and Judging Committee will recognize a certified judge upon completion of each five year interval of active service in the contest and judging program. To signify these honors, the Society president and the Society Contest and Judging Committee chairman will prepare a special presentation to be made at an appropriate occasion. Awards for 25 years and above are prepared on an engraved plaque and awards for 5-20 years are prepared on a framed certificate.

2. Other Awards

a. AWARD OF EXCELLENCE – the SCJC may also present an Award of Excellence to a judge that has consistently served the SCJC and/or Contest and Judging program with performance over and above that which far exceeds the typical tasks required of a judge.

This award is created on an 8X10" acrylic plaque with the following inscription.

* * Society Logo * *

Society Contest & Judging Committee

AWARD OF EXCELLENCE

< NAME >

For Superior Service and Personal
Dedication to Contest and Judging

< date >

b. AWARD OF APPRECIATION - the SCJC may also present an Award of Appreciation to a judge or person that has served on a special project or work effort for the SCJC and/or Contest and Judging program.

This award is created on a 5X7” acrylic plaque with the following inscription.

* * Society Logo * *

Society Contest & Judging Committee

AWARD OF APPRECIATION

< NAME >

For Superior Service and Personal
Dedication to Contest and Judging
< date >

H. Judge Emeritus

Each year the Society Contest and Judging Committee, through its chairman, may recognize formerly certified judges who are, for one reason or another, no longer active in the contest and judging program. This award bestows the title of judge emeritus in recognition of and appreciation for faithful service and untiring effort in furthering the aims of the contest and judging program. The recipients are selected from a list of recent retirees and judges who have recently passed away. DRCJs may also contribute nominees. To signify these honors, the Society president and the Society Contest and Judging Committee chairman will prepare a special presentation to be made at an appropriate occasion.

I. Out-of-District Quartet Advancing to Finals

The frequency of quartets competing out-of- district in International Quartet Preliminary Contests has risen significantly in recent years. It has been a long standing tradition that the host district will allow these out-of-district quartets to advance to their Finals session regardless of the score achieved in the semi-finals session.

While the accommodation of one quartet is usually not a problem, when multiple quartets request this privilege, it can impact the district contest schedule, length of evaluation sessions, planned district events such as a Show of Champions, and other such events planned for the weekend.

Obviously, if based on their semi-finals score, an out-of-district quartet has a chance of qualifying for International, they need to sing in the Finals session. Long time guidance to Contest Administrators is that, if a district quartet achieves an average of 73 or better, they should be advanced to the Final session, regardless of the number of finalists requested by District policy. The issue really arises when the out-of-district quartet does not have a reasonable chance of qualifying and may actually achieve a score lower than district quartets who do not advance to the finals.

To provide guidance to Districts where the addition of out-of-district quartets presents a problem, the SCJC recommends the following:

1. If an out-of-district quartet achieves a 73 average, or greater, in the semi-finals session, they must be allowed to sing in the Finals
2. If an out-of-district quartet may be the highest scoring quartet from their home district, they must be allowed to sing in the Finals. Communication between the respective DRCJ's should establish this possibility
3. If the above criteria do not apply and the out-of-district quartet does not meet or exceed the scores of the host district finalists, they should not expect to advance to the Finals round, but that decision is still reserved to the host district.

VI. APPLICANT AND CANDIDATE REGULATIONS

A. Enrollment Cycle

Application for candidacy in all four categories normally begins with the closure of each Category School and remains open until December 31 of that same year. Training, as specified in section C below, normally begins on January 1 of the subsequent year.

B. Method of enrollment

1. A member of the Society interested in being considered for enrollment as an applicant must first obtain current letters of recommendation from two certified judges in the category to which they intends to apply.
2. In addition to the letters of recommendation, the Society member must complete the appropriate application form and return it, with the letters of recommendation, to his DRCJ. The DRCJ can provide the application form. A member is not considered an applicant until the application is approved by the category specialist.
3. Further steps required for application to be accepted:
 - a. The DRCJ reviews letters of recommendation and application and contacts additional references in writing. References should represent a cross-section of at least district barbershoppers and not just Chapter members in the Society member's own chapter(s).
 - b. After receipt of appraisals from references, the DRCJ reviews all information and prepares a cover memo indicating endorsement or rejection the application.
 - c. The DRCJ keeps a copy and sends the original of the cover memo, the application package and all reference materials to the appropriate category specialist.
 - d. Upon receipt of application materials, the category specialist evaluates the application and rejects or endorses it, and issues a cover memo in which he explains his action to the applicant with copies going to the appropriate DRCJ and the Society Contest and Judging

office. If he approves the application, the category specialist returns a signed application form to the DRCJ.

e. Upon receipt of a memo of acceptance from a category specialist, the Society Contest and Judging office establishes a file on the applicant..

f. If an application is accepted, the category specialist invites the applicant to attend the next Candidate School offered at Harmony University, conditional on successful completion of training before that time. The category specialist establishes a file on the applicant and supervises, directly or indirectly, his training.

4. A previously certified judge or previous candidate judge in a particular category may apply for enrollment at a level determined by the category specialist.

C. Training

1. Training of applicants and candidates is the responsibility of the category specialist. The DRCJ tracks the progress of each applicant and candidate from his district.

2. The category specialist or his designee will make all training requirements clear to the candidate.

3. When an applicant receives a passing grade upon completion of Candidate School at Harmony University, he becomes a candidate.

4. A scoring judge candidate must score recordings and guest practice at actual contests as required by the category specialist in preparation for attending category school. A contest administrator candidate must complete designated practice exercises and guest practice at actual contests as required by the category specialist in preparation for attending category school.

5. Any candidate who desires to guest practice at a contest must notify his own DRCJ and request authorization from the DRCJ for the district that the candidate wants to guest practice via an email message at least two weeks in advance of the contest. Once approved by the DRCJ where the contest will be held, that DRCJ will notify the CA(s) assigned to that contest.

a. The candidate should report to the Contest Administrator or guest panel administrator upon arrival at the contest site.

b. The candidate should meet with members of the official panel in his category to review his performance.

c. The candidate must not divulge any scores or judging comments with anyone other than members of the official panel, except in an evaluation session.

6. A candidate who guest practices at an actual contest must complete the appropriate recording and/or paperwork and return it to the appropriate individual(s), as instructed, within one week following the contest. The guest practice panel administrator will also be

responsible for filing appropriate paperwork following the contest. Upon receipt of all required materials, the category specialist or his designee will contact the candidate and provide suggestions for improvement. The DRCJ shall receive copies of the correspondence.

7. The category specialist will instruct each candidate as to the requirements for qualifying to attend category school. The category specialist will be solely responsible for determining whether or not the candidate is qualified to attend category school.

VII. CATEGORY SCHOOL

A. Certification

It is the policy of the C&J system that all judges must be certified every three years at Category School or by alternate procedures as defined below. On the day that Category School convenes, all certified judges and candidates invited to Category School are no longer certified and are considered as equals within their particular judging category.

1. Each category specialist will send written invitations, with copies to the appropriate DRCJ's and the Society Contest and Judging office, to qualified judges and candidates to attend category school. Location and dates for category school are set by the Society Contest and Judging Committee.
2. At category school, each invitee will be evaluated by the category specialist and his faculty. The category specialist (with assistance from the BOR) will determine certification status and notify the invitee at the school. The dean of the school is responsible for having the official register updated.
3. If the invitee fails category school, the invitee's file is closed and his status is changed to Resigned. He may apply for the category at a future time.
4. The category specialist may recommend the successful invitee for certification or recommend the successful invitee be placed in Final Exam Pending status prior to taking a final examination. The recommendation goes to the Society Contest and Judging Committee chairman for his final decision.
 - a. The Society Contest and Judging Committee chairman, acting on behalf of the Society Board, may certify an invitee if such action is recommended by the category specialist. A newly certified judge is issued a certificate by the Society Contest and Judging office and his name is added to the official register.
 - b. The Society Contest and Judging Committee chairman may approve a final examination for a candidate if such action is recommended by the category specialist.
 - c. The Society Contest and Judging Committee chairman may decline to approve the recommendation of the category specialist. If so, a letter of explanation goes to the invitee with copies to his DRCJ, the category specialist, and the Society Contest and Judging office. The decision of the Society Contest and Judging Committee chairman

may be appealed only to the full Society Contest and Judging Committee within 30 days of notification to the invitee. Such an appeal may be lodged by the invitee or by the category specialist only.

5. A final examination may be required of an invitee before certification is issued.

a. The invitee must serve as a member of the official panel at a quartet and chorus contest outside his own district. He will be reimbursed for expenses in the same manner as any official panel member.

b. The invitee must complete whatever recording and paperwork is required and give it to the DRCJ supervising the contest. The DRCJ sends the materials to the Society Contest and Judging office, which will duplicate the materials and send them to the category specialist and his board of review for their evaluation.

c. After evaluation by him and his board of review, the category specialist may recommend to the Society Contest and Judging Committee chairman that the invitee be certified or notify the invitee that he has failed his final exam and will not be certified.

(i) An invitee who fails his final exam will not have a chance to retake the exam. He may reapply for the category at a future time.

(ii) The Society Contest and Judging Committee chairman, acting on behalf of the Society Board, may certify an invitee if such action is recommended by the category specialist.

(iii) A newly certified judge is issued a certificate by the Society Contest and Judging office.

(iv) The Society Contest and Judging Committee chairman may decline to approve the recommendation of the category specialist that the invitee be certified. If so, a letter of explanation goes to the invitee with copies to his DRCJ, the category specialist, and the Society Contest and Judging office. The decision of the Society Contest and Judging Committee chairman may be appealed only to the full Society Contest and Judging Committee within 30 days of notification to the invitee. Such an appeal may be lodged only by the invitee or the category specialist

B. Costs

The dates and costs to attend Category School are established by the Society Contest and Judging Committee in coordination with the Society executive director early in the budget year of the Category School so that all districts and/or invitees can plan for any financial burden associated with attendance. The current policy is that the Society pays the transportation costs for each invitee and the district pays the tuition for each invitee from their respective district. It is expected that the DRCJ for each district budget for these tuition costs for all certified and candidate judges representing their district that might be issued invitations to Category School. Each certified judge or candidate should keep the Category Specialist, their respective DRCJ's, and the Society Contest and Judging office notified of any changes in location and/or district affiliation in a timely fashion.

VIII. JUDGES AT AFFILIATE CONTESTS AND SCHOOLS

A. Purpose

Many of the Barbershop Harmony Society affiliates use a variety of services supplied by the Contest and Judging program of the Barbershop Harmony Society. This support often includes assigning Society judges to affiliate contest panels, judge training schools, harmony education schools, and the development of judge training materials. The purpose of this policy is to provide a clear set of procedures to ensure we meet the specific support requirements requested by each affiliate.

There are many factors that each category specialist (CS) must consider in filling each of the above support requirements and it is very important that we are aware of each affiliate's complete requirements before canvassing the category for availability. For example, if the requirements include both judging and training, we want to send a judge that has both accurate scoring skills and excellent training skills.

The CS and his Board of Review (BOR) are the only persons aware of detailed individual category rank standings. For that reason, we recommend there should be no finalization of assignment between affiliate and judge where the judge will be:

- a) judging an affiliate sanctioned contest
- b) teaching at a judging training school
- c) creating judge training materials

We do not restrict communication with judges for the purpose of determining their availability for point a) above, but no confirmation should be made to any judge ahead of approval from the Society Contest & Judging Committee (SCJC). Any assignment of judges for teaching at a judge training school (i.e., a school put on for the express purpose of training and certifying judges) or for creating judge training materials is solely the responsibility of the SCJC.

B. Procedure for Assignment

SCJC policy is that the Society Affiliate Judge Services Request Form (CJ-36) be submitted to the SCJC affiliate coordinator, who is usually the Immediate Past SCJC Chairman. Please note that an affiliate may submit recommended names (indicating whether there has been any communication with the individual to determine availability) and the CS will consider the following conditions to determine who will be assigned or to confirm the requested name(s):

- Has the judge satisfied his own requirement for assignments at Society contests?
- Will the time period involved result in a significant change in current assignments?
- Are there other factors that might complicate the assignment?

It would also be helpful to know what Society groups (quartets, choruses) will be performing at the contest/convention as there may be judges within the group who could also judge the contest.

Once an assignment has been made, direct contact with the assigned judges is strongly recommended.

The Society judging system has two judge assignment cycles each year with the assignments made for the spring contests made in November of the previous year and the assignments made for the fall contests in May of that year. Our districts must have their convention requirements to us in April for the fall and October for the spring contests. **To ensure maximum availability of all judges, we request that affiliates get contest submission requests to us at least 2 months in advance of the applicable Society assignment process so that we can fill those requirements prior to our own assignments. If combining multiple services into one trip, affiliates should use the deadline for the earliest date.** Otherwise, follow the designated submission guideline for those services.

C. Services Provided by the SCJC to Affiliates

1. Judge Assignments for Affiliate Contests.

This is self-explanatory but typically includes travel time to/from the contest site, judges scoring for the contest sessions, and the judges providing performance evaluations to the contestants after the contest sessions are completed. This can also include contest administrators if needed to tally the scores and validate the results as well as provide official reports of the convention. Please advise if that person will be asked to coach choruses and/or quartets after the contest. Our C&J rules prohibit judges from actively coaching competitors within 30 days of a preliminary qualification contest.

Request submission date: March for Fall contests; August for Spring contests

2. Teaching Classes at a Judge Training School.

If the classes are related to judge categories and/or judge certification in either of these schools, it is mandatory that the CS be involved in the selection of judges to support these specific areas to ensure that affiliates get the best qualified person available for the assignment. Please advise if that person will be asked to coach choruses and/or quartets before or after the school.

Request submission date: 6-9 months in advance of training

3. Teaching Classes at a Harmony Education School.

Many of our judges are excellent trainers and well qualified to teach classes on a variety of topics. If judge training (i.e. training leading to certification of a judge) is not included at the school, affiliates may invite whomever they wish and we recommend you make contact as early as possible in your planning cycle. We would appreciate receiving communication indicating who is teaching at your schools (if the person is a judge) in order to maintain our records on the individual judges (*within 3 months of the completion of the school*). You may also request our support in providing judges for teaching classes. Please advise if that person will be asked to coach choruses and/or quartets before or after the school.

Request submission date: 6-9 months in advance of training

4. Training Materials.

During the past few years, we have made excellent progress in getting excellent competition videos converted into a format that can be provided for judge training needs and several

affiliates have taken advantage of these products. Affiliates are encouraged to send a request to the SCJC affiliate coordinator describing the types of training and materials wanted and we can either provide something off the shelf or create the video.

Request submission date: 2-4 months in advance of training session

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CONTEST ADMINISTRATION & OPERATION

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I. RESPONSIBILITIES OF THE GENERAL CONVENTION CHAIRMAN

These responsibilities may be appropriate for the District Events Team or District Representative for Contest and Judging (DRCJ), depending on the organization and operation of conventions and contests within a district.

A. Establish and coordinate with the Contest Administrator and DRCJ the scheduling of all contest sessions, evaluation sessions, and other contest-related events.

B. Provide for a sound system, if needed, and encourage the use of monitor speakers.

C. Provide details on stage dimensions, riser configuration, quartet shell, and specifics of curtain operation to the contestants.

D. Provide tables, chairs, and lamps for the panel.

E. Provide a signaling system for the Contest Administrator.

F. Provide, if needed, transportation of the panel to and from the contest and evaluation sites.

G. Arrange for mic-testing performers.

H. Arrange for a master of ceremonies or presenter for each contest session.

I. Arrange for evaluation rooms when judge hotel sleeping rooms are not used.

J. Provide assistance as needed in the sound and lighting check of the contest venue.

K. Ensure, in coordination with the DRCJ, that each district and division convention schedule adheres to the current SCJC policy regarding Guidelines and Limitations on Use of Judges at Society Contests (Chapter 14 of the *Contest and Judging Handbook*).

Contest Administration & Operation

II. RESPONSIBILITIES OF THE DISTRICT REPRESENTATIVE FOR CONTEST & JUDGING

A. Conduct site survey prior to site selection. It is the DRCJ's responsibility to apprise the district officials of the unsuitability of any contest site. It is essential that the contest location have the best possible environment for the contestants and the best possible sound system for the audience.

B. Confirm their assignment with members of panels for international preliminary, district, and division contests, as made by the Society Contest and Judging Committee through its chairman.

C. Process expense forms for the panel members. Ensure that the panel has telephone contact numbers should they encounter travel delays to the contest site.

D. Notify the Contest Administrator of guest practicing candidates and Best Seat In The House (BSITH) guests as soon as known.

E. Ensure that contestants are aware of the latest BHS contest rules and that they have been sent information that provides details about the contest:

1. Introductions

a. DRCJ

b. Panel

c. Contest General Chairman or Events Team Chairman

d. Master of ceremonies or presenter

2. Contest operation

a. Points qualification (if prelims)

b. Special contests and/or awards, including

(i) Last year's OSS

(ii) Announcements

(iii) Footnotes

c. Number qualifying for finals

d. Review sound, lighting and stage and, if chorus, curtain

e. Evaluation site and time frame

f. Encouragement

F. Arrange for a Judges Services Coordinator.

G. Correspond with contestants prior to the contest.

Contest Administration & Operation

- | H. Ascertain when the announcement of contest results will be made and who will make the announcements.
- | I. Ensure that sufficient copies of official scoring summaries are made, distributed and that the summaries are available for the district web site.

III. CHECKLISTS OF RESPONSIBILITIES OF THE CONTEST ADMINISTRATOR

A. Before the contest

1. Initial correspondence

- a. Complete availability questionnaire copies to Category Specialist
- b. Return acceptance of judging assignment with copies to
 - (i) Category Specialist
 - (ii) DRCJ (contest district)(hereinafter DRCJ for simplicity)
 - (iii) DRCJ of home district
- | c. DRCJ communication with copy to Associate Contest Administrator
- d. Panel of judges with copies to
 - (i) DRCJ
 - | (ii) Contest General Chairman or Events Team Chairman
 - (iii) Judges Services Coordinator
- e. Associate Contest Administrator
- | f. Convention General Chairman or Events Team Chairman with copies to
 - (i) DRCJ
 - (ii) Associate Contest Administrator
- | g. Judges Services Coordinator with copies to
 - (i) Convention General Chairman or Events Team Chairman
 - (ii) DRCJ
 - (iii) Associate Contest Administrator
- | h. Masters of ceremony or presenters with copies to
 - (i) Convention General Chairman or Events Team Chairman
 - (ii) DRCJ
 - (iii) Associate Contest Administrator

2. Ordering forms

- a. Determine quantities
- | b. Order forms through the Society Headquarters Office
 - Include your full name and mailing address in the order.

3. Electronic support

Contest Administration & Operation

- a. Assure possession of, and familiarity with, current version of contest scoring computer system (BBCcontest.Scores)
- b. Determine availability of internet access at the contest site; communicate with DRCJ
- c. Enter contest data into contest computer software
 - (i) General contest data
 - (ii) Contest panel
 - (iii) Contestant data
 - (a) Names/nicknames
 - (b) Order of appearance
 - (c) Eligibility for special awards
 - (d) Previous year's scores for most improved
- d. Prepare contest forms
 - (i) Scoring forms
 - (ii) Judging forms
 - (iii) Judges and CA folders

4. Transportation of items to contest

- a. Forms and folders
- b. Computer, printer, and necessary cables and power supply.
- c. Backup media; e.g., thumb drive or memory card
- d. Contest and Judging Handbook (electronic or hard copy)
- e. Correspondence file
- f. Office supplies (stapler, staples, scissors, tape)
- g. Name badge

5. Briefing materials

- a. Panel
 - (i) Introductions
 - (a) Panel
 - (b) Convention General Chairman or Events Team Chairman
 - (c) Judges Services Coordinator
 - (d) DRCJ
 - (ii) Transportation plans both to and from the contest site
 - (iii) Meals
 - (iv) Evaluation schedule and plans
 - (v) Auditorium information
 - (vi) Collecting judging forms
 - (vii) Dress and deportment reminder

Contest Administration & Operation

b. Masters of ceremony or presenters

- (i) Review auditorium rules
- (ii) Panel introductions
- (iii) Signal coordination
- (iv) Sample introduction
- (v) Appropriate material for use
- (vi) Announcements/draw, especially any changes from published program

B. At the contest site

1. Auditorium examination

a. Judging area

(i) Seating arrangements

- (a) On a single panel, the Singing judge should be centered on the microphone.
- (b) On a double panel, the two Singing judges should be on either side of the microphone.
- (c) On a triple panel, there should be two rows of tables with two Singing judges on either side of the microphone and two Music judges alternating the other slots in the front row. The three Presentation judges are on the second row with the other Singing judge and one Music judge in positions 2 and 4 on that row.
- (d) On a quadruple panel, there are two rows of tables with one Singing judge centered on the microphone in each row. The other two Singing judges are on the front row with two Music judges alternating the other slots in that row. The four Presentation judges are on the second row and the other two Music judges in positions 2 and 6 on that row.
- (e) On a quintuple panel, there should be three rows of tables with two Singing judges centered on the each side of the microphone in the first row, a single Singing judge centered on the microphone in the second row, and two more Singing judges on each side of center in the back row. Two Presentation judges will be centered on the each side of the microphone in the second row and three Presentation judges will be seated in positions 1, 3, and 5 on the back row. Music judges will fill the remaining vacant slots on the three rows.
- (f) Judges of the same category must not be seated next to one another.
- (g) The Contest Administrator must have a full view of all panel members.
- (h) Guest judges and candidates may be seated on the outer edges of each row or in a separate row as needed. BSITH guests will be seated next to a judge of their category.
- (i) At least three feet of table space should be allotted for each panel member.
- (j) With multiple rows, allow four feet of space between rows.

(ii) Judge Lights and electrical power

(iii) Miscellaneous supplies

(iv) Signal lights

b. Lighting (stage and house)

c. Sound system and monitors

Contest Administration & Operation

d. Shell, if used

e. Curtain

2. Meetings

a. Judges Services Coordinator

(i) Transportation to/from contest and evaluation sites and meals

(ii) Return transportation

b. Convention General Chairman or Events Team Chairman

(i) Weekend schedule

(ii) Evaluation plans and location

(iii) Meals

(iv) Additional expenses

(v) Audio/video arrangements

c. DRCJ

(i) Contest operation

(ii) Practice panel

(iii) Finalists evaluations

(iv) Arrangements to turn over paperwork

(v) Missing judges, if any

d. Mic Testers

Meet with a representative of the mic-testing quartet or chorus, prior to the start of each session of the contest, to verify their understanding of what is required of them for the setting of the sound levels. He should also request that they perform songs consistent with the Barbershop style.

3. Available for questions from contestants prior to contest session

C. Contest operation

1. Quartet quarterfinals/semifinals end of session process

a. Validation of results

b. Announcements

c. Evaluation schedule

d. Availability of eliminated quartets' scores (CSA)

e. Draw for next round

f. Scoring Analysis and Penalty Report for panel

g. Official Scoring Summary

h. Song titles for next round

Contest Administration & Operation

2. Quartet finals end of session process

- a. Validation of results
- b. Announcements
- c. Evaluation schedule
- d. Availability of quartets' scores (CSA)
- e. Winners
- f. Special awards
- g. Scoring Analysis and Penalty Report for panel
- h. Official Scoring Summary

3. Chorus finals end of session process

- a. Validation of results
- b. Announcement
- c. Evaluation schedule
- d. Availability of contestants' scores (CSA)
- e. Winners
- f. Special awards
- g. Scoring Analysis and Penalty Report for panel
- h. Official Scoring Summary

D. After each contest session

- 1. Preparation of Official Scoring Summary and Scoring Analysis
- 2. Audit of Official Scoring Summary
- 3. Publication of Official Scoring Summary
- 4. Collection of folders
- 5. Backup files
- 6. Close judging area

Contest Administration & Operation

E. Evaluations

1. Schedule for coaching sessions and/or standard evaluation sessions
2. Arrangements made for timing the sessions and moving judges or contestants

F. Post-contest responsibilities prior to leaving site

1. Reports and other paper work to DRCJ
2. Final wrap-up meetings
 - a. DRCJ
 - b. Convention General Chairman
 - c. Judges Services Coordinator
 - d. Associate Contest Administrator
3. Confirm transportation plans for departing panel members

G. Post-contest responsibilities at home

1. Report of results to SCJC and Society Contest and Judging office.
2. Letters of thanks
 - a. Panel
 - b. DRCJ
 - c. Convention General Chairman or Events Team Chairman
 - d. Judges Services Coordinator
 - e. Associate Contest Administrator
 - f. Masters of ceremonies or presenters
 - g. Any other appropriate individuals involved with the contest
3. Report to the appropriate category specialist if particular situations warrant
4. Create files of contest information for personal retention.
5. Report of results to CS and BOR.
6. Send official backup and BBSTIX files to contest archivists.

GUIDELINES & LIMITATIONS ON THE USE OF JUDGES AT SOCIETY CONTESTS

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I. INTRODUCTION

As a general rule, Society contests are a pleasure for our judges. Contest days are almost always full, and they represent a satisfying means for judges to provide service to the Society. Yet, there are times when contest schedules have not considered the cumulative demands on time, energy, and ability of our judges to provide adequate attention and service to all contestants.

For example, at one contest there were so many judging responsibilities, in terms of number of contestants and schedule for evaluations compared to the judges available, that the judges were doing evaluations until 2:00 AM on Friday night after traveling long hours to arrive at the contest site. Then, with about 5 hours sleep, they were scheduled the next day to judge a large chorus contest and quartet finals that went late Saturday evening, with evaluations going into the early morning hours of Sunday. Even with this abusive workload, still the judges' main concern (not complaint) was that they were so tired from the Friday schedule and lack of sleep that they felt ill prepared to do the job they owed to Saturday's contestants.

II. DEFINITIONS

“Panel Work Day” is defined as the duration of time from the beginning time of each day's first official function to the ending time of each day's last official function.

“Panel Rest Time” is defined as the duration of time from the ending time of each day's last official function to the beginning time of the next day's first official function.

Guidelines For Judge Use

III. GUIDELINES & LIMITATIONS

The following assumes a typical district level contest. Appropriate adjustments for smaller contests shall use similar or identical guidelines.

Friday (or arrival day) – Panel Work Day shall conclude no later than 1:00 AM

Friday night – Panel Rest Time shall be no less than 8 hours.

Saturday – Panel Work Day shall be no longer than 16 hours

Saturday (or ending day) – Panel Work Day shall conclude no later than 1:00 AM

Panel Work Day shall include: Travel Time, Meals, Session Time, Category Time, and Evaluations, and any other function at which judges are expected to be present.

In the event a situation arises where these limitations cannot be met, and all reasonable efforts have been made to make adjustments to fit within the guidelines recommended herein, please contact the SCJC chairman. At his election, he may assign an additional panel, the expenses for which will be the responsibility of the contest host(s).

IV. FACTORS & OPTIONS

This section defines factors and options regarding how high-population contests can be controlled and managed. Such factors as number of contestants, panel size, session schedules, evaluation plans, and panel arrival/departure times all impact time for judges and need to be addressed. These factors coupled with several time-related events can impact the amount of time that a judge is “officially on duty” at a convention. When the total time for official duties exceeds 16 hours per day, it is likely that the judge’s ability to perform effectively is significantly diminished. The purpose of this analysis is to identify the factors involved and possible options to reduce the total time performing judge duties to a level that is acceptable. The official time for a 24-hour contest day is calculated as follows:



Where $\text{MAX PANEL TIME} = (\text{Travel Time}) + (\text{Official Meals Time}) + (\text{Session Time including Intermissions}) + (\text{Category Reviews}) + (\text{Evaluation Time})$

A. Travel Time

Travel time for a judge en route to a contest site can make for a long day, especially when flights require transfers or schedules require an early morning departure to make it to the contest site at the time required. In this case, a single judge’s travel time can adversely affect any formula developed for calculating the MAX time that judges should be in an official status during a 24-

Guidelines For Judge Use

hour period. Example: A judge traveling from Los Angeles to Gatlinburg, TN is scheduled to depart at 6 am PT and arrive at 5 pm ET. Allowing for 2 hours to get to the departure airport and 1 hour to get to the contest site, total travel time is $2 + 9 + 1$ or 12 hours. Moreover, it must be recognized that for ANY contests that begin on Friday evening, judges may have been up at a regular time and may have worked at his employment in the morning prior to his departure for the contest site. Therefore, Friday judging activities must end at a reasonable hour to ensure the judge may be effective the next day.

Options to Reduce Travel Time:

1. Assignment of judges with shorter travel time.
2. Have the judge arrive the previous evening.
3. Adjust the start time of the first session.

B. Official Meals Time

This is the time that the entire panel gathers for a meal prior to or between contest sessions. It can also include time for a judges' briefing and time to relax. The time for this activity is typically 1 – 1.5 hours for a Friday evening meal and 1.5 – 2 hours for a Saturday evening meal.

Options to Reduce Official Meals Time:

1. Provide a buffet vice order off menu.
2. Provide 3-4 menu options in advance and pre-order meals.
3. Have meals brought to judges' lounge.

C. Session Time

The number and type of contestants and intermissions are the major factors in determining the session time. Quartets are typically scheduled on a 7-8-minute schedule while choruses are on a 10-minute schedule. Additionally, a 10-15-minute intermission is typically inserted after 12 contestants and another after 24 contestants. The category review meetings that typically occur immediately after a session will add another 45 minutes to the session time, plus there may be additional time involved when the evaluations are held at a site other than the contest venue.

Options to Reduce or Improve Session Judge Time:

1. Split the session into evening / next day.
2. Establish controls on the number of contestants permitted to compete.

Guidelines For Judge Use

3. Move some individual contests to another venue or contest; e.g., establish divisional contests, or other venues, Novice in Spring vs. Fall or District, Seniors contest to Spring for qualification to sing in Seniors Prelims in Fall.

D. Evaluations

The panel size, number of contestants, the length of each evaluation session, and the planned start time all impact the time that a judge is in an official status and the amount of time it takes to complete the evaluations.

Because there are more factors that can be adjusted, this is typically where time adjustments can be implemented to achieve a shorter judge time involvement. Often changes to multiple factors provide the greatest improvement in total judge time.

Options to Reduce or Improve Evaluation Judge Time:

1. Split the evaluation session into evening / next day.
2. Start the session on the next day vs. late at night.
3. Increase the panel size from a double to a triple or a triple to a quadruple.
4. Shorten the length of each evaluation, i.e., 10 minutes per contestant vs. 15/20.
5. Divide the contestants into judge groups and have them receive email evaluations.

Can evaluations be completed Saturday night? - In the past, some Districts have scheduled evaluations to be conducted on Sunday morning for some or all of the finalist quartets. In order to provide consistently high-quality coaching evaluation sessions for all competitors, this option is no longer permitted. There should be no formally scheduled activities of any kind involving judges on Sunday.

When should the panel size be increased? – In general, a judge should not be involved in a single evaluation session longer than 2 hours. The biggest single impact on the evaluation schedule is an unexpected increase in the number of contestants. Unless there are additional judges added, the number of contestants causes a corresponding increase in the overall evaluation schedule, thus increasing Max Time for a judge. The panel size should be increased when all other viable options have been tried and the Max Time for a day is still greater than 16 hours.

Who may perform evaluations? – Evaluations are to be performed only by the official judging panel that determined the official scores and/or any candidates or certified judges practicing in an official capacity. Any alternative that invites non-scoring judges, non-judge coaches, or other individuals to sit in the judging area, make written comments on quartets, and then be assigned by the CA to give those quartets their official contest evaluation is prohibited.

Guidelines For Judge Use

E. Required Actions

Approximately 3-4 weeks in advance of a convention, the DRCJ and the Convention Chairman should calculate the MAX Panel Time for each contest day using guidelines suggested in this document and based on the best contestant entry estimates and weekend schedule information available at that time and take action as follows.

1. If the estimated max judge time for a day exceeds 16 hours, the District must take immediate action using appropriate options to reduce the MAX time to an acceptable time in the 16-hour range.
2. If the estimated MAX judge time is within the 16-hour limit, the District should lay out a plan to ensure that they can implement applicable options after all contestant entries are received to stay within the 16-hour limit.

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PROVIDING PROOF OF COPYRIGHT CLEARANCE FOR COMPETITION

PLEASE REFER TO CONTEST ENTRY FORM (CJ-20) WIZARD IN THE “MEMBERS” (ebiz) SECTION OF THE SOCIETY WEBSITE FOR THE PAPERWORK THAT YOU NEED TO COMPLETE.

The following is an explanation of the requirements.

A. RESPONSIBILITY

The responsibility to acquire, arrange, learn, and perform legal music belongs to every performer. Society quartets and choruses have worked diligently to comply with Federal copyright laws in the past. To further assist our ensembles in understanding and complying with copyright laws, particularly in the contest venue, the following procedures have been adopted and will be followed for entry into a contest at any level.

B. POINTS TO CONSIDER

This procedure seeks to ensure and provide documentation for the legality of the music performed in the contest. **Performers and arrangers are still responsible for ensuring the legality of music in all other public performances, such as shows and singouts.**

An arranger CANNOT distribute copies of an arrangement prior to receiving permission to arrange. As has been proven in the past, the answer for permission to arrange from the publisher may be “no.”

Parodies and/or satires using copyrighted materials create some unique circumstances regarding copyright infringement. We are seeking legal counsel regarding their use and will provide information as soon as possible. Parodies or satires of public domain songs are legal (1922 or earlier).

Securing permission takes time. Performers and arrangers should plan ahead and be prepared to use another song if permission is not received for the arrangement requested prior to a specific performance. The publisher is under no obligation to provide a speedy response to the request for permission to arrange. **Not receiving a response cannot be construed as permission granted to arrange the song. Remember, the response may be “no.”**

Complying with the copyright laws is an obligation of all performers and something Society members should take seriously. **Our efforts to uphold these standards establish credibility with publishers, BMI, and ASCAP, and minimize the potential risk of lawsuits for non-compliance.**

Copyright Clearance Information

PLEASE REFER TO CONTEST ENTRY FORM (CJ-20) WIZARD IN THE “MEMBERS” (ebiz) SECTION OF THE SOCIETY WEBSITE FOR THE PAPERWORK THAT YOU NEED TO COMPLETE.

C. PROCEDURE

Before entering a contest, (division, district, international preliminary, and international), a performing group, (quartet, chorus), must provide proof of copyright clearance to the DRCJ or the Society Contest and Judging office, as appropriate, by completing the CJ-20 entry form.

Examples of the two most likely situations are shown below:

1. Your quartet or chorus is singing a Society published or legal unpublished arrangement purchased from the Society. In order to enter the contest, on the entry form where it indicates song selections list the name of the song, the lyricist, composer, date of copyright, copyright owner(s), arranger, date of arrangement and the product number(s) for each song intended to be sung in the contest, i.e.,

Published:

Song: Coney Island Baby/We All Fall Medley
Words/music: Les Applegate, Joe Goodwin and George Meyer
Copyright date: 1999
Copyright owner: SPEBSQSA
Arranger: SPEBSQSA
Date of arrangement: 1999
Product # 8601

Legal Unpublished:

Song: For Sale, One Broken Heart
Words/Music: Val Hicks
Copyright date: 1986
Copyright owner: Val Hicks
Arranger: Val Hicks
Date of arrangement: 1986
Date of permission: May 15, 1989
Product # U14282 or 114282

In both of these examples, the arrangements are distributed by the Society, so they are legally cleared.

2. Your quartet or chorus is singing a custom arrangement of a copyrighted song owned by a barbershopper, individual composer, or a publisher. In order to enter the contest, on the entry form where it indicates song selection list the name of the song, the lyricist, composer, date of copyright, copyright owner(s), arranger, and date of arrangement for each song intended to be sung in the contest i.e.,

Song: Heart Of My Heart (Story Of The Rose)
Words/Music: Alice, Bill Rashleigh/Andrew Mack, Bill Rashleigh

Copyright Clearance Information

Copyright date: 1899
Copyright owner: Bill Rashleigh
Arranger(s): Lyne/Spencer/Rashleigh
Date of arrangement: 2002
Date of legal acquisition from copyright owner August 20, 2003

Song: If I Loved You
Words/Music: Oscar Hammerstein II/Richard Rogers
Copyright date: 1945
Copyright owner: Williamson Music
Arranger: Jay Giallombardo
Date of arrangement: 2004
Date of legal acquisition from copyright owner August 20, 2003

In the first example of number two, the song is either an original composition or an arrangement of a song written prior to 1922 where the song is in public domain, but the arrangement is owned by the copyright owner who controls the distribution and performance rights of the work. In the second example, song is owned by a single publisher. Songs can be owned by more than one publisher, such as, "Good Luck Charm," © Gladys Music, Inc.; Rachel's Own Music, 1962; the song is controlled by two publishers, both would have to give permission to arrange and both control all rights to the song. The arranger usually contacts the Society headquarters for help in seeking permission from the publisher or contacts the publisher directly. Typically a publisher takes at least 30 to 60 days to answer a request for permission to arrange. Be sure you plan well enough ahead of the competition/performance to ensure the arranger receives permission to arrange the song and you have the documented proof of permission from the copyright owner.

The date of legal acquisition is when you either received permission from the copyright owner (in the case of an individual who owns the copyright) or when you purchased the legal number of copies of a song owned by a publisher that was not acquired through Harmony Marketplace.

IMPORTANT:

In all cases the quartet or chorus must verify that they have proof of license to arrange/perform the song and that would be indicated by confirming the statement, "Copy is available upon request."

For medleys from sources other than the Society Marketplace, use the separate Medley Page, noting each individual song or portion of song used.

If the quartet or chorus is not sure which song they may perform in contest, they can list the all the possibilities on the CJ-20 entry form. If they wish to perform a song not previously listed on the CJ-20, the quartet or chorus is required to provide the same copyright and arrangement information required by the CJ-20 for each song not listed, but to be sung, to the Contest Administrator prior to the start of the competition.

Complying with the Federal copyright laws is everybody's responsibility. This procedure is designed to make compliance simple. Failure to comply with copyright laws may result in disqualification.

D. REFERENCES TO ASSIST YOU:

Althouse, Jay. *Copyright: The Complete Guide For Music Educators*. Van Nuys, CA: Alfred Publishing Co., Inc., 1997.

Kohn, Al; Kohn, Bob. *Kohn On Music Licensing*. New York, NY: Aspen Law & Business, 2002.

www.ascap.com – **American Society of Composers, Authors, and Publishers** Very good website for title searches to find who owns the rights to a particular song.

www.barbershop.org – **Copyright Basics for Barbershoppers** Gain some basic knowledge about copyright, including some examples specific to Barbershoppers.

www.bmi.com – **BMI** represents more than 300,000 songwriters, composers and publishers. Their search engine will also assist you in securing the copyright owner of a song.

www.copyright.gov – **United States Copyright Office** provides information about copyright protection and the laws pertaining to the topic.

www.harryfox.com – **Harry Fox Agency** Excellent source for information related to royalties for recording CDs. It includes searchable databases of songs and publishers for confirming copyright owners.

www.pdinfo.com – **Public Domain Information** This website explains the conditions when a song would become public domain and lists about 3500 PD songs.

PLEASE REFER TO CONTEST ENTRY FORM (CJ-20) WIZARD IN THE “MEMBERS” (ebiz) SECTION OF THE SOCIETY WEBSITE FOR THE PAPERWORK THAT YOU NEED TO COMPLETE.

PENALTIES AND FORFEITURES

(Contestant has violated one or more of the Contest Rules)

TITLE	ARTICLE	RESPONSIBILITY	VIOLATION	PENALTY
Quartet Eligibility	I.A & XI.A.1	DRCJ, CA	Ineligible member sings in a registered quartet, quartet is not registered or fails to hold registration(s), incorrect seniors quartet certification	Ineligible – remove from OSS
Chorus Eligibility	I.B.1 & I.B.8 & XI.A.1	DRCJ, CA	Ineligible member or director competes with chorus, or they compete without all holding convention registration(s)	Ineligible – remove from OSS
	I.B.2 & I.B.3	DRCJ, CA	Chapter competes with more than one chorus or chorus competes with fewer than 12 members	Ineligible – remove from OSS
Song Repetition	V.A.2	MUS – Identifies CA – Applies	Repeating song or substantial part of song in any round of same contest	Unanimous = Forfeit all scores of all judges that song Not unanimous = 0 for citing MUS judge(s)
Order of Appearance	VIII.B	CA	Contestant fails to provide justification for missing assigned order of appearance	Penalty of 5 points per scoring judge
Songs and Arrangements	IX.A.1	PRS	Patriotic or religious intent	Up to and including forfeiture by one or more judges
Songs and Arrangements	IX.A.2	MUS	Instruments/ musical accompaniment	Up to and including forfeiture by one or more judges

Penalties and Forfeitures

Copyright	IX.B & II.G	Executive Director	Noncompliance with copyright rules	Post-contest action up to ineligibility and disqualification - remove from OSS
Sound Equipment	X.B	SNG	Electronic enhancement & sound equipment	Up to and including forfeiture by one or more judges
Non-member on stage	XI.A	PRS – Identifies CA – applies	Non-member of quartet or chorus on stage during performance	Disqualify and Ineligibility – remove from OSS.
International staging	XI.C	Panel chair / stage crew – Identifies CA- applies	Noncompliance with rules for international staging, loading, props or cleanup	Penalty of 5 points per song per scoring judge (150 points total)

Per Article XIII.A, forfeiture or penalties are appropriate only when provided for specifically in the rules.

Our first judging systems attempted to manage developing a quantitative score (objective) in judging an artistic endeavor (subjective) through the use of reductions and penalties. This mindset is part of our history and heritage, going back to almost the beginning.

In the last change of categories in 1993, the judging system recognized that inartistic choices were conditional. Not every inartistic choice would have the same impact on the performance. Therefore, there were no formal reductions stated in the rules. The rules used language such as “the score will be lower when...” vs “the score will be lowered when...”. The former is a result, the latter is an action. However the mindset continued on as judges were comfortable “reducing” for inartistic choices.

As the categories matured, the reductions ceased and you heard judges use the word “holistic” in their scoring process. This is the original vision of the categories in place. In 2007, a stomp during the middle of a performance was viewed it as being too long against the current set of rules and their score was lower. This resulted in a tie but they prevailed because of their singing scores. When people questioned why it was so close, what came out was that they were “penalized” because of the stomp. Yet there was no such thing as a penalty in the rules. As a result, the BHS CEO wanted full disclosure of any reductions due to any sort of rule infraction or inartistic choice. This forced C&J into attempting to quantify the impact of such issues. After implementing in the fall of 2007 and then making wholesale changes in the Spring of 2008, the reduction (penalty) system was in place for the Fall of 2008.

Although we appreciate the desire to communicate such issues, it is much harder than that. The overriding fear by the judges if an inartistic issue arises, the score is already impacted. This could result in double-penalizing. The score is what it is because it occurred. Then you apply an additional penalty to satisfy the issue. Depending upon what it is, attempting to imagine a performance without the issue to determine a baseline can be impossible. So it ends up being quite nebulous at times and not adding value to any entity.

SCJC wishes to clearly define the application of penalties. Break a rule, incur a penalty. Make an inartistic choice; it becomes part of the overall score.

International Contests Qualification Matrix (January 2015)

	Internation Quartet	International Chorus	International Seniors Quartet	Collegiate Barbershop Quartet
Number of Contestants	At least 45 & ties (BHS) ¹ + Affiliates by qualification ² + Affiliates by invitation ³	17 District representatives ¹³ + # of Wild Cards determined by Society CEO ¹⁴ + Affiliates by invitation ¹⁵	25 & ties (BHS) ²⁵ + Affiliates by invitation ²⁶	At least 20 (BHS & Affiliates) ³⁶
Qualification	Can compete in only one prelims and one quartet ⁴	Chorus can compete in only one prelims; members may compete in more than one chorus ¹⁶	Can compete in only one prelims and one quartet ²⁷	Can compete in only one prelims and one quartet ³⁷
District Representative	Highest scoring quartet from district regardless of international prelims location ⁵	Highest scoring chorus in home district chorus prelims ¹⁷	Highest scoring seniors quartet in home district seniors prelims ²⁸	Highest scoring collegiate quartet in home district CBQC prelims ³⁸
Automatic Qualifier other than district representative	Earn target score at prelims ⁶	None	None	Earn qualifying score at prelims, including video qualification ³⁸
Scoring Pool (Wild Card)	To get 45 BHS quartets in contest ¹	Up to number of choruses set & publicized by Society CEO annually ¹⁴	To get 25 BHS quartets in contest ²⁹	To get 20 total quartets in contest ³⁹
Target Score, or Minimum Qualifying Score (CBQC)	76 ⁶	None	None	73 ³⁸
Minimum Score	70 ⁷	76 for wild card ¹⁸ ; no minimum for district representative	None	No minimum for district representative
Affiliates				
Qualification	Earn qualifying score in non-Society contest using Society scoring format <i>and</i> with at least single component of certified Society judges on panel ²	None	None	Earn qualifying score in a Society CBQC prelims or a non-Society contest using Society scoring format ⁴⁰
Invitation	Society CEO discretion, provided quartet qualifying score meets minimum score (70) ¹	Society CEO discretion (or Affiliate agreement) ¹⁵	Society CEO discretion (max of one per affiliate) ²⁶	None
Age Limitations	None	None	At least 55, and accumulation of 240, as of birthdays on date of International contest ³⁰	15-25 as of the date of International CBQC contest ⁴¹
Songs Adjudicated				
Preliminary Contest	4 (2 sessions x 2) ⁸	2 ¹⁹	2 ³¹	2 ⁴²
International Contest	Up to 6 (3 sessions x 2) ⁹	2 ²⁰	2 ³²	2 ⁴²
Entry Deadline for Prelims	District policy ¹⁰	District policy ²¹	District policy ³³	21 days before desired collegiate prelims ⁴³
Entry Deadline for Int'l	June 15 ¹¹	June 15 ²²	January 10 ³⁴	Automatic on qualification
Roster/Certification Submission	n/a	June 15 ²³	n/a	n/a
Champions	Not eligible to compete again; may form new quartet with 2 members ¹²	Layout for two years ²⁴	Not eligible to compete again; may form new quartet with 2 members ³⁵	Not eligible to compete again; may form new quartet with new members ⁴⁴
Footnotes:	1. Articles II.C.1.c and V.E.2 2. Articles II.C.1.b, II.C.1.e and V.E.2 3. Article V.E.2 and II.C.1.d 4. Article I.A.5 5. Article II.C.1.a 6. Articles II.C.1.b and V.D.3 7. Article II.C.1.d 8. Article V.D.2 9. Article V.E.3-5 10. Articles II.B.2 11. Article II.C.3 12. Article I.A.6	13. Articles II.E.1.a and V.I.2 14. Articles II.E.1.b and V.I.2 15. Article V.I.2 16. Articles I.B.2, I.B.4 and I.B.6 17. Article II.E.1.a 18. Article II.E.1.b 19. Article V.H.2 20. Article V.I.3 21. Articles II.B.2 22. Article II.E.3 23. Article II.E.4 24. Article I.B.7	25. Articles II.D.1.a&b and V.G.2 26. Articles II.D.1.c and V.G.2 27. Article I.A.5 28. Article II.D.1.a 29. Article II.D.1.b 30. Article I.A.2 31. Article V.F.3 32. Article V.G.3 33. Articles II.B.2 34. Article II.D.4 35. Article I.A.6	36. CBQC Rules IV.4 37. CBQC Rules II.4 and IV.1 38. CBQC Rules IV.4.a & IV.4.b 39. CBQC Rules IV.4.c 40. CBQC Rules IV.1 41. CBQC Rules II.2 42. CBQC Rules III.1 43. CBQC Rules IV.2 44. CBQC Rules II.4 and II.5

International Qualification Matrix

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SPECIAL QUARTET CONTEST RECOGNITION

I. DEALER'S CHOICE AWARD p. 1

II. INTERNATIONAL SENIORS QUARTET AWARDS p. 1

I. DEALER'S CHOICE AWARD

Special recognition is given to the highest scoring new quartet in the international quartet contest by awarding the "Dealer's Choice Award." (Dealer's Choice is the 1973 International Quartet Champion, having won in its first international contest.) The award is intended to provide an additional goal and recognition for quartets who may feel disadvantaged in having to compete against quartets that include former champs.

A. Guidelines

1. A new quartet is defined as one that has never competed at the international quartet contest. A quartet that changes names or contains members that include two or more members from the same quartet that was previously eligible for this award is not eligible.
2. Quartets that include one or more members of quartet champions (AIC full members) are ineligible for the award.
3. Quartets that include two or more former winners of this award are ineligible for the award.
4. If there is a tie, it will be broken using the standard tie-break formula defined in the contest rules (Art. VII.C.1).

B. Award

The award consists of four individual plaques (one for each quartet member). The award may be presented after the quartet finals session by member(s) of the Dealer's Choice in attendance at the contest.

II. INTERNATIONAL SENIORS QUARTET AWARDS

A. Special recognition is given at the international seniors quartet contest to the competing quartet with the greatest number of cumulative years of age on the basis of birthdays reached on or before the day of the international seniors contest held at the midwinter convention.

B. Special recognition shall be given to the oldest individual participant in the international seniors quartet contest.

Special Quartet Contest Recognition

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CONTEST AND JUDGING (C&J) FORMS

(Click on form name or page number for direct link.)

CJ-01 Application Form: MUS, PRS, SNG (8/15/13)	19-1
CJ-02 Application Form: CA (8/15/13)	19-3
CJ-03 Applicant Appraisal (2/06/09)	19-5
CJ-10 MUS Candidate Eval Form (8/27/14)	19-7
CJ-11 PRS Candidate Eval Form (9/30/08)	19-9
CJ-12 SNG Candidate Eval Form (8/28/14)	19-11
CJ-13 CA Candidate Eval Form (8/31/14)	19-13
CJ-14 Applicant/Candidate Training Record (2/02/09)	19-16
CJ-15 Judge Activity Record (2/02/09)	19-17
CJ-20 Contest Entry Form (6/30/13)	19-18
CJ-21 Computing Panel Expense Allowance (2/02//09)	19-22
CJ-22 Panel Expense Form (2/09/09)	19-24
CJ-23 MUS Judging Form (8/04/14)	19-26
CJ-24 PRS Judging Form (8/01/13)	19-28
CJ-25 SNG Judging Form (7/28/13)	19-30
CJ-26 MUS Scoring Form (8/05/14)	19-32
CJ-27 PRS Scoring Form (8/05/14)	19-33
CJ-28 SNG Scoring Form (2/01/09)	19-34
CJ-32 Scoring Judge Performance Evaluation (2/02/09)	19-35
CJ-33 CA Team Feedback Form (9/10/14)	19-36
CJ-36 Society Affiliate Request for Judging Services (12/11/10)	19-38

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APPLICATION FOR MUSIC, PRESENTATION, OR SINGING CATEGORIES

BHS Contest and Judging Program

Please type or print the information requested. Send three copies of this form, together with written recommendations from two certified judges in the category to which you are applying, to your District Representative for Contest and Judging (DRCJ). Forms and recommendations may be submitted electronically, as long as they contain handwritten signatures.

Name:		E-mail:	
Address:			
City:		State/Province:	Zip/Postal Code:
Home Phone:	Work Phone:		Cell:

Chapter(s):		
Current District:	Former Districts:	Years active in BHS:
Offices held (include chapter, district, Society):		
Number of contests attended:	District:	International:

Competition experience:

	Division or Below		District		International	
	Quartet	Chorus	Quartet	Chorus	Quartet	Chorus
Number of contests						
Date of last contest (mo/year)						

Category to which you are applying:	<input type="checkbox"/> Music	<input type="checkbox"/> Presentation	<input type="checkbox"/> Singing
-------------------------------------	--------------------------------	---------------------------------------	----------------------------------

Are you willing to make yourself available to judge at least two contests each year, every year?	<input type="checkbox"/> Yes	/	<input type="checkbox"/> No
--	------------------------------	---	-----------------------------

Please list five references who may be asked to give an appraisal of your abilities.

Do not list the two certified judges who have written recommendations for you. Please consider Society members who know your abilities and who can comment on your suitability for the judging program. List names, telephone numbers, addresses, and position (chorus director, certified judge, district officer, etc.).

1)
2)
3)
4)
5)

Sign the completed application below and obtain the approval of your chapter president.

Signature of applicant	Date
------------------------	------

Approvals:

Chapter President	Date
DRJC	Date
Category Specialist	Date

Application for Music, Presentation, or Singing Categories, (continued)

Please describe your musical background:

Please describe your theatrical background:

Please describe your organized quartet experience:

Please describe your experience directing a chorus:

Please describe your experience as a coach:

Please describe your experience as an arranger:

What other experience or abilities are pertinent to your acceptance in your chosen category?

Why do you want to be a judge?

What is likely to be your biggest challenge in becoming a certified judge in your chosen category?

APPLICATION FOR CONTEST ADMINISTRATOR CATEGORY

BHS Contest and Judging Program

Please type or print the information requested. Send this form, together with written recommendations from two certified Contest Administrators, to your District Representative for Contest and Judging (DRCJ). Forms and recommendations may be submitted electronically, as long as they contain handwritten signatures.

Name:		BHS Member Number:	
E-mail:			
Address:			
City:	State/Prov:	Zip/Postal Code:	-
Home Phone: () -	Mobile Phone: () -	Work Phone: () -	

Chapter(s):		
Current District:	Former Districts:	Years active in BHS:
Offices held (include chapter, district, Society):		
Number of contests attended:	District:	International:

Competition experience:	Division or Below		District		International	
	Quartet	Chorus	Quartet	Chorus	Quartet	Chorus
Number of contests						
Date of last contest (mo/year)	/	/	/	/	/	/

Are you willing to make yourself available to judge at least two contests each year, every year?	<input type="checkbox"/> Yes / <input type="checkbox"/> No
--	--

Please list five references who may be asked to give an appraisal of your abilities.

Do not list the two certified Contest Administrators who have written recommendations for you. Please consider Society members who know your abilities and who can comment on your suitability for the judging program. List names, telephone numbers, addresses, and position (chorus director, certified judge, district officer, etc.).

1)
2)
3)
4)
5)

Sign the completed application below, and obtain the approval of your chapter president.

Signature of applicant	Date
------------------------	------

Approvals:

Chapter President - <i>Type name:</i>	Date
DRJC	Date
Category Specialist	Date

Application for Contest Administrator Category, (continued)

Please describe your background, if any, in the contest and judging program:

Please describe your computer background. Include: How often do you use a computer? What types of applications do you use?

Do you own, or plan to buy, a laptop/notebook computer?	<input type="checkbox"/> Yes / <input type="checkbox"/> No
If so, what kind and with what operating system?	
Do you own, or plan to buy, a <i>portable</i> printer?	<input type="checkbox"/> Yes / <input type="checkbox"/> No
If not, are you prepared to buy – at your own expense – a portable computer and printer for use in contest assignments?	<input type="checkbox"/> Yes / <input type="checkbox"/> No / <input type="checkbox"/> N/A

Are you, or have you ever been, a member of Toastmasters?	<input type="checkbox"/> Yes / <input type="checkbox"/> No
---	--

Please describe your experience as a master of ceremonies or spokesman:

What leadership experience do you have?

What other experience or abilities are pertinent to your acceptance as a Contest Administrator applicant?

Why do you want to be a Contest Administrator?

What is likely to be your biggest challenge in becoming a Contest Administrator?

APPLICANT APPRAISAL

BHS Contest and Judging Program

Dear fellow Barbershopper,

Your name has been submitted as a person who can make a knowledgeable evaluation of the suitability for the Society's Judging program of _____ who is applying for enrollment as an applicant in the _____ category.

Would you kindly complete the appraisal summary in duplicate and return it to me within the next five days? Thank you very much.

The factors in the appraisal are described in detail in order to promote uniform interpretation by all appraisers. In completing this appraisal, please be as frank as possible, and feel free to make additional comments you feel may assist the committee. If you do not know the applicant well enough to complete the appraisal, please return it to me promptly.

It is important for you to understand that this information will only be used by the leadership of the contest and judging program, and will be restricted in distribution to those with a need to know.

Thank you very much for your prompt reply.

Sincerely yours,

District Representative for Contest & Judging

APPLICANT APPRAISAL SUMMARY

Name of Applicant: _____ District: _____ Category: _____

Address: _____ Chapter(s): _____

Name of Appraiser: _____ Home Phone: _____ Date: _____

1. Singing ability: Some barbershoppers have the ability to sing in a competition quartet, others are capable of adequate performance in a competition chorus, while others experience difficulty in any level of singing. I rate this applicant's singing ability as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

2. Communication skills: Some men speak fluently and in a way that people understand. Others can usually communicate fairly well, but still others have difficulty speaking and stating a point of view so that listeners understand. I rate this applicant's communication ability as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

3. Objectivity: Some men can quite easily see the merit of a point of view even it is expressed by someone with whom they generally have differences of opinion. Others seem unable to separate what is being said from the person saying it and are unable to judge an idea on its merits. I rate this applicant's ability to react objectively as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

4. Dependability: Some men are always ready to help out, while others are hesitant to offer their services and often don't carry through even when they accept a job. I rate this applicant's dependability and sense of responsibility as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

5. Leadership: Some members command respect on the basis of their leadership qualities, temperament, social skills, and appearance. Others command little respect, are not sought out as leaders, and create a negative impression on those with whom they come in contact. I rate this applicant's leadership qualities as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

6. Cooperativeness: Some men are cooperative in almost all situations, and are willing to accept direction from a committee chairman or chapter officer and to listen as well as to speak. Others find it very difficult to work in a subordinate role, to serve on a committee without being its chairman, and to work effectively in a group situation. I rate this applicant's willingness to cooperate as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

7. Maturity: Some members always seem to be in control of themselves and their emotions while others lose their temper easily or get very upset when things don't go their way. I rate this applicant's general maturity and stability as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

8. Persistence: Some men show enthusiasm for a task at the outset, but quickly lose interest and often fail to complete the assignment. Others persist at a job even though there are many frustrations involved in seeing it through. I rate this applicant's persistence to be:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

9. BHS involvement: Some members involve themselves in chapter, district, and inter-chapter events, and participate in special schools or meetings designed to help Barbershoppers learn more about their hobby. Others rarely attend such functions and know very little about the Society and its various activities. I consider this applicant's involvement in BHS activities to be:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

10. Overall qualifications: The contest and judging program will continue to be instrumental in upgrading the quality of quartet and chorus performances in the Society. In order to do so, the program must recruit men of high integrity who have a love for barbershop singing and the best interests of the Society at heart. I consider this applicant's overall qualifications for the judging program to be:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Any comments?

CJ-03

MUSIC CATEGORY CANDIDATE EVALUATION FORM

(This is a transcription of online form. The form may be found at [Link](#).)

District: _____ Contest Type: _____ Date: _____

Candidate: _____ Evaluator: _____ Mentor? Y N

Rounds judged: ALL or _____

Training Stage (Circle one): Fall 1 Spring 1 Fall 2 Spring 2

Fall Season 1:

Scoring: Acceptable for now, many times in good agreement with the certified panel.

Identification of Performance Issues: Sometimes the candidate prioritizes logically.

Evaluations: The certified judge(s) will conduct all evaluations while the candidate observes.

Spring Season 1:

Scoring: Acceptable for now, many times in good agreement with the certified panel.

Identification of Performance Issues: Many times the candidate prioritizes logically.

Evaluations: The certified judge(s) will control and conduct much of the evaluation assigning the candidate some fairly straight-forward evaluation opportunities.

Fall Season 2:

Scoring: Mostly in good agreement with the certified panel, though an occasional flyer is to be expected.

Identification of Performance Issues: Most times the candidate prioritizes logically.

Evaluations: The candidate will conduct all evaluations. The certified judge may add or summarize at the end and may step in if the candidate finds himself in some difficulty.

Spring Season 2:

Scoring: The candidate's scoring is as reliable as that of the certified panel.

Identification of Performance Issues: The candidate prioritizes as well as the average certified judge.

Evaluations: The candidate will be conducted without direction or assistance.

Rate the candidate's competency relative to his current stage of training using the following guidelines: (Please do not inflate the ratings. Add comments as appropriate)

NE = not evaluated by you at this time / lack of sufficient information

1-2 = needs significant work in this area

3-4 = expected candidate score in the early seasons

5-6 = starting to function like a certified judge

7-8 = skills like those of a certified judge

9-10 = exceeding the skills of some/many certified judges.

D) Contestant Scoring

a) How accurate was the candidate's scoring?

NE 1 2 3 4 5 6 7 8 9 10

b) Did he make good use of the scoring range for the contest)?

NE 1 2 3 4 5 6 7 8 9 10

c) Did he have good scoring rationale?

NE 1 2 3 4 5 6 7 8 9 10

CJ-10

II) Contestant Evaluation (PPP)

d) How well did the candidate Profile and establish a cordial relationship with contestants?

NE 1 2 3 4 5 6 7 8 9 10

e) How well did the candidate Prioritize his findings for contestants?

NE 1 2 3 4 5 6 7 8 9 10

f) How well did the candidate Present his recommendations to ensembles?

NE 1 2 3 4 5 6 7 8 9 10

g) How well did the candidate relate to the musical growth of the contestants?

NE 1 2 3 4 5 6 7 8 9 10

III) Overall Musicianship

h) How precisely and accurately did the candidate hear musical events?

NE 1 2 3 4 5 6 7 8 9 10

i) How well did the candidate accurately use Music category language?

NE 1 2 3 4 5 6 7 8 9 10

IV) Judicial Professionalism and Maturity

j) How well did the candidate display comfort and confidence in his dealings with judges?

NE 1 2 3 4 5 6 7 8 9 10

k) How well did the candidate display comfort and confidence in his dealings with contestants?

NE 1 2 3 4 5 6 7 8 9 10

l) How well did the candidate manage his responsibilities and meet obligations?

NE 1 2 3 4 5 6 7 8 9 10

m) How well did the candidate respond to feedback in order to continually improve?

NE 1 2 3 4 5 6 7 8 9 10

V) Rate the candidate's OVERALL performance.

Inadequate 1 2 3 4 5 6 7 8 9 10 Better than certified

Please add detailed comments about this candidate:

Was your debriefing of the candidate in a face-to-face interview on-site? Yes No

I shared this with the candidate and will transfer it to the online Music Candidate Evaluation form.

Signed: _____ Date: _____
(Evaluating judge)

I have had an opportunity to discuss this evaluation with the evaluating judge.

Signed: _____ Date: _____
(Candidate)

CJ-10

PRESENTATION CATEGORY CANDIDATE EVALUATION FORM

District: _____ Contest Type: _____ Date: _____

Candidate: _____ Evaluator: _____ Mentor? Y N

Rounds judged: ALL or _____

Training Season (Circle one): Fall 1 Spring 1 Fall 2 Spring 2

Rate and comment on the candidate's performance relative to expectations, based on the following criteria:

Maturity/Interpersonal (all seasons): Actively participates in discussions, is on time for all events, solicits and accepts feedback, dresses and behaves appropriately at all times, no judge deportment or ethical issues

Fall Season 1:

Scoring: Acceptable for now, many times in good agreement with the certified panel

Evaluations: May need work on use of OJF in recording appropriate notes, probably only observes

Coaching: Contributes appropriate comments when asked, mostly observes

Spring Season 1:

Scoring: Mostly in good agreement with the certified panel, can usually support scoring differences

Evaluations: Mostly using OJF effectively, contributes to panel discussions of priorities, mostly observes

Coaching: Contributes appropriate comments when asked, mostly observes

Fall Season 2:

Scoring: In good agreement with the certified panel; supports scoring differences

Evaluations: Uses OJF effectively, contributes to panel discussions of priorities, participates effectively in evals

Coaching: Contributes effectively with guidance, demonstrates good tools and techniques

Spring Season 2:

Scoring: In good agreement with the certified panel; supports scoring differences

Evaluations: OJF notes allow proper prioritization; equal footing in panel discussions, runs eval sessions effectively

Coaching: Runs coaching sessions effectively; properly manages time; demonstrates good tools and techniques

SCORING SKILLS (Determines an appropriate overall score; Knowledge of category evident in scoring; Appropriate treatment of overlap shared with other categories evident in scoring; Makes effective use of OJF by recording appropriate notes to support scoring level)

Mark one: *Needs major work / Slightly below expectations / Meets expectations / Exceeds expectations*

Comments:

EVALUATION SKILLS (Assesses overall presentation skills and entertainment value; Assesses treatment of theme/s of songs; Identifies strengths and weakness of performances; Uses Category language appropriately; Knowledge of category evident in remarks; Knowledge of category overlaps evident in remarks; Makes effective use of OJF by recording appropriate notes for use in the evaluation session; Manages time effectively)

Mark one: *Needs major work / Slightly below expectations / Meets expectations / Exceeds expectations*

Comments:

COACHING SKILLS (Establishes friendly/helpful atmosphere; Gets agreement on main areas to address; Addresses specific “fixes” and works on main areas needing improvement; Provides tools for future use; Brings session to positive closure; Manages time effectively)

Mark one: Needs major work / Slightly below expectations / Meets expectations / Exceeds expectations

Comments:

JUDICIAL MATURITY AND INTERPERSONAL SKILLS (Displays comfort and confidence interacting with fellow judges and contestants; Meets all responsibilities and obligations; Acts with humility and caring in and out of judging area; Exhibits good speaking and listening skills)

Mark one: Needs major work / Slightly below expectations / Meets expectations / Exceeds expectations

Comments:

MAJOR STRENGTHS:

PRIORITIES FOR IMPROVEMENT/NEXT STEPS:

1.

2.

3.

I have shared this evaluation with the candidate and will forward it to the Presentation CS.

Signed: _____ Date: _____
(Evaluating judge)

I have had an opportunity to discuss this evaluation with the evaluating judge(s).

Signed: _____ Date: _____
(Candidate)

SINGING CATEGORY CANDIDATE EVALUATION FORM

(This is a transcription of online form. The form may be found at [Link](#).)

District: _____ Contest Type: _____ Date: _____

Candidate: _____ Evaluator: _____ Mentor? Y N

Rounds judged: ALL or _____

Training Stage (Circle one): Fall 1 Spring 1 Fall 2 Spring 2

Fall Season 1:

Scoring: Acceptable for now, many times in good agreement with the certified panel.

Identification of Performance Issues: Sometimes the candidate identifies and prioritizes logically.

Evaluations: The certified judge(s) will conduct all evaluations while the candidate observes.

Spring Season 1:

Scoring: More consistent, usually in good agreement with the certified panel.

Identification of Performance Issues: Many times the candidate identifies and prioritizes logically.

Evaluations: The certified judge(s) will control and conduct much of the evaluation assigning the candidate some fairly straight-forward evaluation opportunities.

Fall Season 2:

Scoring: Mostly in good agreement with the certified panel, though an occasional flyer may be expected.

Identification of Performance Issues: Most of the time the candidate identifies and prioritizes logically.

Evaluations: The candidate will conduct all evaluations. The certified judge may add or summarize at the end, or may step in if the candidate finds himself in some difficulty.

Spring Season 2:

Scoring: Is as reliable as that of the certified panel.

Identification of Performance Issues: Identifies and prioritizes as well as the average certified judge.

Evaluations: The candidate will conduct all evaluations without direction or assistance.

Rate the candidate's competency using the following criteria: (Please do not inflate the ratings. Add comments as appropriate)

NE = Not applicable for this weekend or not evaluated by you at this time

1-2 = Poor: below expectations, needs significant work in this area

3-4 = Fair: expected level for a candidate at this stage, but still needs some work in this area

5-6 = Good: exceeds expectations for a candidate at this stage, still room for growth in this area

7-8 = Excellent: skills similar to most certified judges in this area

9-10 = Superior: exceeding the skills of most certified judges in this area

I) Scoring of Contestants

a) How accurate was his scoring of contestants?

NE 1 2 3 4 5 6 7 8 9 10

b) How well did he use the scoring range (with respect to the range of the contest)?

NE 1 2 3 4 5 6 7 8 9 10

c) How well was he able to provide a rationale for his scores?

NE 1 2 3 4 5 6 7 8 9 10

II) Contestant Evaluations (PPP)

d) How well did he **PROFILE** and establish a cordial relationship with contestants?

NE 1 2 3 4 5 6 7 8 9 10

CJ-12

e) How well did he **PRIORITIZE** his recommendations for contestants?

NE 1 2 3 4 5 6 7 8 9 10

f) How well did the candidate **PRESENT** his recommendations to the contestants?

NE 1 2 3 4 5 6 7 8 9 10

g) How well did he relate to the experience level of the contestants with effective coaching?

NE 1 2 3 4 5 6 7 8 9 10

III) Singing Category Knowledge

h) How precisely and accurately did he hear vocal production issues?

NE 1 2 3 4 5 6 7 8 9 10

i) How well did he use SNG category terminology?

NE 1 2 3 4 5 6 7 8 9 10

j) How well does he understand and properly apply all five SNG elements (Intonation; Vocal Quality; Ensemble Unity; Expansion Quality; Vocal Expression)?

NE 1 2 3 4 5 6 7 8 9 10

IV) Judicial Professionalism and Maturity

j) How well did he display comfort and confidence in his dealings with judges?

NE 1 2 3 4 5 6 7 8 9 10

k) How well did he display comfort and confidence in his dealings with contestants?

NE 1 2 3 4 5 6 7 8 9 10

l) How well did he manage his responsibilities and meet obligations?

NE 1 2 3 4 5 6 7 8 9 10

m) How well did he respond to feedback in order to continually improve?

NE 1 2 3 4 5 6 7 8 9 10

Rate the candidate's OVERALL performance:

Inadequate 1 2 3 4 5 6 7 8 9 10 Better than certified

Was your debriefing of the candidate in a face-to-face interview on-site? Yes No

Please add detailed about this candidate here:

I shared this with the candidate and will transfer it to the online Music Candidate Evaluation form.

Signed: _____ Date: _____
(Evaluating judge)

I have had an opportunity to discuss this evaluation with the evaluating judge.

Signed: _____ Date: _____
(Candidate)

CJ-12

CONTEST ADMINISTRATOR (CA) CANDIDATE EVALUATION FORM

(This is a transcription of online form. The form may be found at [Link.](#))

District: _____ Contest Type: _____ Date: _____

Candidate: _____ Evaluator(s): _____ / _____

Evaluator's Email: _____ CA is Mentor? Y N ACA is Mentor? Y N

Rounds judged: ALL or _____ Panel Size: _____

Training Stage (Circle one): Fall 1 Spring 1 Fall 2 Spring 2

Fall Season 1:

Performance Issues: Does the candidate understand the importance of prioritizing tasks? Does the candidate complete tasks and ask appropriate questions on a timely basis? Does the candidate learn from any missteps?

Spring Season 1:

Performance Issues: Most times the candidate prioritizes logically. The candidate becomes more proactive in recognizing situations that are outside the norm and requests assistance or advice before proceeding. The candidate is capable of assisting in running evaluation sessions, distributing and collecting judging forms, and other tasks. The candidate provides logical and succinct reports of the contest weekend to his mentor and the CS/BOR.

Fall Season 2:

Performance Issues: Most times the candidate prioritizes logically. The candidate is capable of being an Official Computer for at least one of the contest sessions. The candidate is capable of running evaluation sessions, reviewing OSS/SA reports prior to distribution, and other tasks.

Spring Season 2:

Performance Issues: The candidate prioritizes at least as skillfully as the average certified CA. The candidate is capable of acting as a CA for at least one contest session, including preparing official reports, mediating disputes or other issues as they arise, announcing the results (if the District policy allows), monitoring the Task Assignment Sheet to ensure that all documents are prepared and accounted for, and preparing at least part of the "official" BOR report and any program issues report required for the weekend.

Rate the candidate's competency relative to his current stage of training using the following criteria: (Please do not inflate ratings. Circle your choice. Add comments at bottom as appropriate)

NE = No Evaluated at this time / lack of sufficient information or not observed

1-2 = Poor: well below acceptable parameters for this training stage

3-4 = Fair: shows potential, but somewhat below acceptable parameters for this training stage

5-6 = Good: at expected candidate competence for this training stage

7-8 = Excellent: equal to average certified judge competence; within acceptability for certification

9-10 = Superior: above average certified competence; exceeds that of average certified judge

I) Knowledge and Use of References (Contest Rules, C&J Handbook, and CA Manual)

a) How well did he know and interpret reference documents?

NE 1 2 3 4 5 6 7 8 9 10

b) How well did he make decisions on adverse situations, based on rules and policies?

NE 1 2 3 4 5 6 7 8 9 10

c) How well was he able to explain rationale for decisions?

NE 1 2 3 4 5 6 7 8 9 10

II) Pre-Contest Actions

d) How accurate was his judge & contestant setup, including sessions/subsessions?

NE 1 2 3 4 5 6 7 8 9 10

e) How well did he prepare scoring forms and folders?

NE 1 2 3 4 5 6 7 8 9 10

f) How accurately did he prepare Preliminary Evaluation Schedules?

NE 1 2 3 4 5 6 7 8 9 10

g) How well did he prepare correspondence with DRCJ, CGC, JSC, MCs, and Panel?

NE 1 2 3 4 5 6 7 8 9 10

III) Contest Site Inspection

h) How well did he establish a friendly/helpful atmosphere?

NE 1 2 3 4 5 6 7 8 9 10

i) How well did he identify main areas to address and recommend fixes for them?

NE 1 2 3 4 5 6 7 8 9 10

j) How well did he set up the judging area?

NE 1 2 3 4 5 6 7 8 9 10

IV) Contest Session

k) How well did he collect and sort scoring forms?

NE 1 2 3 4 5 6 7 8 9 10

l) How accurately did he enter scores and penalties?

NE 1 2 3 4 5 6 7 8 9 10

m) How well did he deal with problems arising during the session?

NE 1 2 3 4 5 6 7 8 9 10

V) End of Session Processing and Use of Program

n) How well did he perform in producing and comparing results?

NE 1 2 3 4 5 6 7 8 9 10

o) How accurate was he in producing OSSs, including footnotes?

NE 1 2 3 4 5 6 7 8 9 10

p) How well did he use the functions of BBContest.Scores overall?

NE 1 2 3 4 5 6 7 8 9 10

If any, program functions with which candidate had concerns:

VI) Evaluations

q) How accurate was he in preparing Evaluation Schedules?

NE 1 2 3 4 5 6 7 8 9 10

r) How well did he manage the running of evaluations?

NE 1 2 3 4 5 6 7 8 9 10

VII) Judicial Professionalism and Personal Skills

s) How well did he display comfort and confidence in his dealings with judges?

NE 1 2 3 4 5 6 7 8 9 10

t) How well did he display comfort and confidence in his dealings with contestants?

NE 1 2 3 4 5 6 7 8 9 10

u) How well did he manage his responsibilities and meet obligations?

NE 1 2 3 4 5 6 7 8 9 10

v) How well did he exhibit good listening skills?

NE 1 2 3 4 5 6 7 8 9 10

w) How well did he respond to feedback in order to continually improve?

NE 1 2 3 4 5 6 7 8 9 10

VIII) Rate the Candidate's OVERALL Performance

NE 1 2 3 4 5 6 7 8 9 10

Please add detailed comments here - what did he do very well, what needs to be improved, suggestions for development ...

Check your recommended level(s) of participation for next contest. (You may check more than one.)

____ Official Forms (Labels) Preparation

____ Official computer for CSAs

____ Run Evaluation sessions, Certified CA assists

____ Official computer for OSSs

____ Run Evaluation sessions, Certified CA observes

____ Run Site Inspection, Certified CA observes

____ Official Evaluation Schedule

____ Conduct Judges Briefing

____ Preparation of Scoring Analysis

____ Take Final Examination

I shared this with the candidate and will forward it to the online Candidate Evaluation form.

Signed: _____ Date: _____
(Evaluating judge(s))

I have had an opportunity to discuss this evaluation with the evaluating judge(s).

Signed: _____ Date: _____
(Candidate)

TRAINING RECORD OF APPLICANT & CANDIDATE

Name: _____ Category: _____

Street: _____ Chapter: _____ District: _____

City: _____ E-mail: _____

State/Province: _____ Zip or Postal Code: _____ Home Telephone: (____) _____

Application Received: _____ Application Endorsed by DRCJ: _____ by CS: _____

Applicant Invited to Harmony College Category Course: _____

Attended Harmony College: _____ Result (circle one): [Did Not Pass], [Dropped] OR [Became Candidate]

Record of Applicant/Candidate Service on Practice Panels

Date	Contest	District	Official Panel Members	Grade

Record of Category School and Certification

Invited to Category School: _____ Attended Category School: _____ Grade: _____

Final Exam, if any: _____ District: _____ Grade: _____

Certified: _____

ACTIVITY RECORD OF CONTEST & JUDGING PERSONNEL

Date: _____ District: _____

To the DRCJ: List personnel in this order: Contest Administrator, Music, Presentation, Singing. Under "Status," indicate applicant, candidate, or certified, and if certified, whether active [A] or inactive [I].

Category	Status	Name – Address Phone Numbers	Nearest Airport	Panel Service in last 12 months Month/Year/District/Contest	Date Certified

This form is only to be used when the contestant is UNABLE to access the Society website and the contest entry procedure there.

CONTEST ENTRY FORM (CJ-20)

Barbershop Harmony Society

Complete both sides of this form as well as the Song Selection sheet(s). For entry into division, district, and international preliminary contests, this form must be *received* by the district representative for contest and judging (DRCJ) by a date specified by district policy [Article II.A and B, BHS Contest Rules.]

Check the appropriate boxes below for your quartet or chorus. If entering both Division and District contests, and/or both Quartet and Seniors Quartet contests, select all applicable boxes for contest sub-sessions:

QUARTET _____ SENIORS QUARTET _____ COLLEGIATE QUARTET _____ CHORUS _____ VLQ _____

International _____ International Prelim _____ District _____ Division _____

Please enter _____ in the above-indicated contest to be held _____
[Name of competitor] [Date]

at _____ QUARTET OR CHAPTER NUMBER (BHS): _____
[Location]

The quartet/chorus, in return for authorization to enter the above-indicated contest:

1. Certifies that we have read and agree to abide by the current BHS Contest Rules. We understand that ineligibility will be a consequence for violation of any requirement under Article I or II of said rules.

2. Society Quartet: Certifies that we are members in good standing of one or more chapters of BHS, and at least one member of the quartet is a member of the district in which the quartet has chosen to compete and represent for the current year. Our quartet is duly registered with the Society headquarters. **Our registration expires on _____; our home district, and division if applicable, is _____.**

3. Society Chorus / VLQ: Certifies that our chapter is good standing with the Society and our home district, and that all members of the competing chorus are members in good standing of the Society and or our chapter. Our director(s) is either a member in good standing of the Society and our chapter or a Society Associate, if female. **Our home division, if applicable, is _____.**

4. Certifies that each member of the quartet or chorus (including director) holds, or shall hold, a convention registration for said contest.

5. Certifies that we have complied with copyright law in the acquisition, arranging, and learning of our contest songs/arrangements and will perform only legally cleared songs in the contest. We understand that ineligibility or disqualification may be a consequence for violation of this statement.

6. Seniors Quartet: Certifies that as of the day of the next international seniors quartet contest each member of the quartet will be age 55 or older and the sum of the quartet members accumulated ages will equal or exceed 240 years.

7. Collegiate Quartet: Certifies that as of the day of the next international collegiate quartet contest each member of the quartet will be at least age 15 and no older than 25.

8. Agrees to record at the convention site two or more songs or medleys for any district/international quartet/chorus album.

9. Agrees that the division or district, as appropriate, may record our portion of the contest for division or district archives and use, including training material to be used in educational programs for Society members.

FOR INTERNATIONAL CONTESTS ONLY:

10. Agrees to the public exhibition on one or more occasions of motion picture films or a television program or programs using live broadcasts, video tapes, or films, or a combination of two or more of these, which will be made of us and other quartets and/or choruses during the international convention. We agree that all revenues received by the Society, or any of its affiliates, for same may be retained by the Society or affiliate.

11. Agrees that the Society may record our portion of the contest for Society archives and Society use. Included in this agreement is permission to the Society to use available segments of our portion of the contest on recordings to be manufactured and sold by the Society.

CJ-20

Contest Entry Form, (continued)

12. Agrees to pose for an official picture as scheduled in the convention program.

13. Agrees that, if requested, we will participate in the preparation of recordings produced by the Society. We understand that, should we become the international champion quartet/chorus, we may be invited to make a recording under Society auspices during our championship year.

14. Quartet: Agrees that, should we become international champions or medalists, we will reserve the dates of the next midwinter convention weekend to appear, if invited, for transportation and out-of-pocket expenses at the convention, and/or any show arranged by the Society in connection with the convention.

15. Quartet: Agrees that, should we become international champions or medalists, we will, if invited, for out-of-pocket expenses only, take part in a tour sponsored or endorsed by the Society, provided that mutually convenient dates can be arranged; and we agree that until the date of the next international contest, we will refrain from entering into or participating in (whether or not compensated) any private agreement or arrangement to sponsor, endorse, or otherwise take part in any tour or similar travel package that is or may be offered to the membership of the Society, unless the same is sponsored or endorsed by the Society, or unless previously approved by the Society executive director.

(Signed) _____ for the _____
[Contact man] [Quartet / Chorus / VLQ]

Please print name: _____ Date: _____

Email: _____ Home Phone: _____ Cell Phone: _____

Evaluation Type Requested: Normal Evaluation and Coaching _____ Evaluation Summary Only _____ None _____

Requests (including any hardship or handicap issues): _____

FOR QUARTETS ONLY: (Please print or type) Is this a seniors quartet (certification 6 above)? ___ Yes ___ No
Is this a novice quartet (per district policy)? ___ Yes ___ No

[Tenor]	[Member Number]	[Expiration Date]	[Chapter Name(s) and Number(s)]
---------	-----------------	-------------------	---------------------------------

[Lead]	[Member Number]	[Expiration Date]	[Chapter Name(s) and Number(s)]
--------	-----------------	-------------------	---------------------------------

[Baritone]	[Member Number]	[Expiration Date]	[Chapter Name(s) and Number(s)]
------------	-----------------	-------------------	---------------------------------

[Bass]	[Member Number]	[Expiration Date]	[Chapter Name(s) and Number(s)]
--------	-----------------	-------------------	---------------------------------

FOR CHORUSES / VLQ ONLY: (Please print or type)

Chapter Name: _____ Chapter Number: # _____

Chorus (VLQ) Name: _____ Approximate number of competitors: _____

Director(s) Name(s): _____ Number of risers requested: _____

REMEMBER: For all contests other than international this form must be IN THE HANDS of the district representative for contest and judging (DRCJ) by the entry deadline specified per district policy. Check if you are unsure of the cut-off date. For international quartet and chorus contests it must be received by the Society Contest and Judging office no later than June 15 prior to the contest, and for the international seniors quartet contest no later than January 10 prior to the contest.

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Contest Entry Form, *(continued)*

Song Selection I

[Individual Song from any source, or a Medley from Harmony Marketplace]

(List all cleared songs you possibly may use in the contest; use as many additional sheets as necessary.)

(Use the following form for any songs acquired from the Marketplace; use the form on next page for a medley from another source and all song(s) in the medley.)

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Song 1 (Title): _____

Arranger(s): _____

Preceding is sufficient for Marketplace songs. If song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

Is this song a medley? ☐ No ☐ Yes If it is a medley from Other Source, use the medley form.

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Song 2 (Title): _____

Arranger(s): _____

Preceding is sufficient for Marketplace songs. If song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

Is this song a medley? ☐ No ☐ Yes If it is a medley from Other Source, use the medley form.

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Song 3 or ____ (Title): _____

Arranger(s): _____

Preceding is sufficient for Marketplace songs. IF song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

Is this song a medley? ☐ No ☐ Yes If it is a medley from Other Source, use the medley form.

[Use additional sheets to provide the same information for each cleared song that you may use; please number each song for sake of clarity.]

Contest Entry Form, *(continued)*

Song Selection II [Medley from Other Source]

(Use this form for a medley from other than Marketplace and all songs in the medley.)

[Use additional sheets, if necessary, to provide the same information for each medley song.]

Medley (#) ____ Title: _____

Arranger(s): _____

Original Copyright Date (yyyy): _____

(When entering a medley from a source other than Harmony Marketplace, enter each song in the order provided by the arranger. If the arranger did not provide a unique medley name, enter each song title with a slash between the titles as the Medley Title.)

Medley Song 1 (Title): _____

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Arranger(s): _____

Preceding is sufficient for Marketplace song in medley. If song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

Medley Song 2 (Title): _____

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Arranger(s): _____

Preceding is sufficient for Marketplace song in medley. If song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

Medley Song 3 or ____ (Title): _____

If acquired from BHS Harmony Marketplace – Product # *or* Arrangement # _____

Arranger(s): _____

Preceding is sufficient for Marketplace song in medley. If song acquired from a source other than Harmony Marketplace, provide Title and Arranger above and the following:

Composer(s)/Lyricist(s) _____

Copyright Owner(s): _____

Copyright Date (yyyy): _____

Date of Permission to Arrange (mm/yyyy), if applicable: _____

INFORMATION FOR COMPUTING EXPENSE ALLOWANCE FOR OFFICIAL PANEL MEMBERS

This form is supplied by the DRCJ to the convention chairman at least ten weeks in advance of the contest date. The convention chairman completes the form in duplicate, retains one copy, and returns the other copy to the DRCJ *at least eight weeks before the contest date.*

Contest: _____ Dates: From _____ to _____

Day and time of first official activity for panel: _____

Day and time of last official activity for panel: _____

Headquarters hotel/motel: _____ Phone: (____) _____

Address: _____

Alternate lodging for panel as agreed upon between DRCJ and convention chairman, if different from above:

Address: _____ Phone: (____) _____

Contest location address: _____ Phone: (____) _____

Conv. Gen. Chairman: _____ Home Phone: (____) _____ E-mail _____

Judges Service Chair: _____ Home Phone: (____) _____ E-mail _____

Direct billing for airfares? No Yes Agency _____ Phone: (____) _____

I. Lodging expense

Determine guaranteed twin bed room rate at place indicated above, including all room charges, taxes, etc. \$ _____

Determine guaranteed single room rate, including all room charges, taxes, etc. \$ _____

Will the rooms be prepaid by you? Yes No

II. Meal expenses paid for by the convention

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Standard Procedure for Determining Expense Allowance for Members of Contest Panel

A. All district administrations and panel members are expected to follow these rules, which apply to official panels at the division, district, and international levels. Application of these rules to other contests is purely a matter between the panel members selected and those in charge of the contests.

B. The expense allowance for members of judging panels should be an equitable sum of money to cover prudent median expenses for panel members serving at contests. The expense allowance is not intended to result in either hardship or monetary gain to the panel member. It is the responsibility of the District Representative for Contest and Judging (DRCJ) to approve only that expense allowance that he considers prudent, fair, and equitable.

C. Panel members eligible for expense allowance consist of official scoring panel members, contest administrators, and guest practice panel administrators (so long as there are sufficient guest practice panel members and the PPA is not receiving training credit for the service). A panel member who is attending the convention as an official other than a panel member shall not receive duplicate expenses. The DRCJ determines the eligibility of a guest practice panel administrator and a panel member who is attending as an official.

D. Ten weeks prior to the contest, the DRCJ will send two copies of Form CJ-21 to the convention general chairman. That chairman will complete the forms, retain a copy, and return the original to the DRCJ at least eight weeks prior to the contest date.

E. At least eight weeks prior to the contest date, the DRCJ will send three copies of Form CJ-22 to each panel member, who will fill out items I, II, III, and return all three copies to the DRCJ within five days of receipt. Using the information on Forms CJ-21 and CJ-22, the DRCJ will finish completing Form CJ-22. A panel member may request and use any type of accommodation that is available, but expense allowance will be determined by the DRCJ in accordance with district policy regarding single or shared rooms. At least five weeks prior to the contest, the DRCJ will send all three completed copies of Form CJ-22 to the convention general chairman, who approves them and sends advance checks to the panel members with one copy of Form CJ-22. The convention general chairman retains another copy of the form, and sends the third copy to the DRCJ at least one week prior to the contest. In the event that agreement cannot be reached between the convention general chairman and the DRCJ, the convention general chairman will pay the expenses determined by the DRCJ and may exercise his right to petition the chairman of the Society Contest & Judging Committee within 30 days following the contest for a final ruling on expenses allowed.

F. In the event that the panel member can use less expensive transportation, or is forced to use more expensive transportation, he will contact the DRCJ at the contest site and request the filing of a new CJ-22, which will indicate the true amount of money spent for transportation. The panel member will refund the amount due to the DRCJ, or receive the amount due after the DRCJ has contacted the convention general chairman for a settlement.

G. Registration fees at contests will be gratis to members of the official panel and guest practice panel members as authorized by the DRCJ.

H. Admission tickets to convention sessions will be furnished gratis, or passes furnished, to the official and guest practice panel members only if the DRCJ expects their attendance; otherwise, the panel member may or may not purchase a ticket according to his wish.

I. If there is a dispute as to the number of miles between cities, the mileage shown in the latest "Household Goods Carrier Bureau Mileage Guide" plus 10% will be used. This guide is used by most moving companies and reference to it is easy and conclusive. The additional 10% will permit use of more convenient, though longer, routes.

TOTAL ALLOWABLE EXPENSES FOR OFFICIAL PANEL MEMBERS

To the panel member: complete this side only of this form and return it to the DRCJ *within five days*. Speedy turnaround of this information directly affects the speed with which your expense check is mailed to you.

Panel member completes information below. DRCJ completes items in italics.

Panel member: _____ Category: _____ E-mail: _____

Address: _____

Home Phone: (____) _____ Cell Phone: (____) _____

Contest name: _____ *Location:* _____

Venue Address: _____ *Phone:* (____) _____

Headquarters hotel/motel: _____

Address: _____ *Phone:* (____) _____

Alternate place of lodging, if different from above: _____

Address: _____ *Phone:* (____) _____

First official activity: _____ *Date:* _____ *Start time:* _____

Last official activity: _____ *Date:* _____ *End time:* _____

Conv. Gen. Chairman: _____ *Home Phone:* (____) _____ *E-mail:* _____

Judges Services Chair: _____ *Home Phone:* (____) _____ *E-mail:* _____

Travel agency to use (direct bill OK): _____ *Phone:* (____) _____

I. Method of transportation (indicate airfare, mileage, both, or an alternate travel method)

Round-trip coach fare **OR** Driving at the standard BHS mileage rate/mile, _____ miles [whichever is less] \$ _____

Parking, tolls, etc. \$ _____

(Other - please specify) \$ _____

Traveling by car with another panel member? Yes Name: _____

II. Travel information (please indicate arrival time even if driving)

Arrival Date: _____ Time: _____ am/pm Airline/flight #: _____ Airport: _____

Departure Date: _____ Time: _____ am/pm Airline/flight #: _____ Airport: _____

III. Housing information (check off one of the items below) reimbursement: 1/2 twin rate **OR** full single rate

____ Single room _____ Twin bedroom with another panel member: Smoker Non-smoker

____ My wife _____ will accompany me. Please provide twin / double bedroom. I understand her expenses are my responsibility (except as indicated on this form). Her name is: _____

____ I have arranged my own accommodations at: _____

Phone number for above: (____) _____ Advance expense check? Yes No

Panel member signature: _____ Date: _____

CJ-22

TOTAL ALLOWABLE EXPENSES FOR OFFICIAL PANEL MEMBERS, (continued)

DRCJ completes below.

Balance from page 1 \$ _____

IV. Other expenses

Events/meals paid by the convention Time: _____ Place: _____

Time: _____ Place: _____

Time: _____ Place: _____

Wife/guest expenses paid by the convention: _____

Host chapter will will not provide transportation from and to the airport; taxi limo \$ _____

Meals: \$ _____ per diem, _____ days, or:

_____ Breakfasts at \$ _____ each

_____ Lunches at \$ _____ each

_____ Dinners at \$ _____ each

_____ Extra meals while traveling at \$ _____ each

Lodging: _____ nights at \$ _____ 1/2 twin full single prepaid \$ _____

Baggage handling and tips \$ _____

Other expenses: _____

_____ \$ _____

V. Total allowable expenses \$ _____

Adjustments, if any, by contest administrator at contest site _____

_____ \$ _____

Check amount \$ _____

Check # _____ Mailed Given Date _____

Approved by DRCJ Date _____ Approved by Convention Chairman Date _____

FORM ROUTING

Date received mailed

_____ DRCJ: Complete all applicable information and send one copy to panel member 8 weeks before the contest

_____ Panel member: Complete all pertinent items, sign and return to the DRCJ within 5 days of receipt.

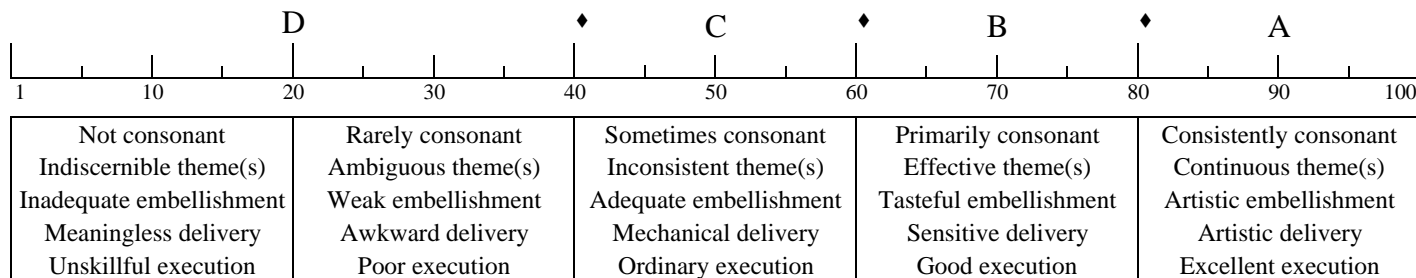
_____ DRCJ: Sign and send 3 copies of the completed form to the Convention General Chairman.

_____ CGC: Approves expenses, signs and, only if requested by the panel member, sends an advance check to the panel member with a copy of the CJ-22 at least two weeks prior to the contest. The CGC retains one copy, and returns the third copy to the DRCJ

CJ-22

MUSIC

Song 1: _____



Melody

distinguishable
tonal center
alteration

Lyrics

quality
phrasing

Harmony

barbershop 7ths
major/minor triads
voicings / voice-leading
progressions
balance

Tempo, Rhythm, Meter

forward motion
rubato / ad lib.
swing / steady

Construction and Form

overall concept/contour
added material
transitions / medley

Embellishment

stylistic
appropriate
degree

Theme (global)

purpose
mood / story
unity and contrast
flow / peak

Suitable to Performer?

song choice
difficulty

From the Heart? ♥♥♥♥

Song 1
Score

Penalty or forfeiture: _____ Amount: _____

Instrumental accompaniment; Repeating substantial portion of song

[After penalties]

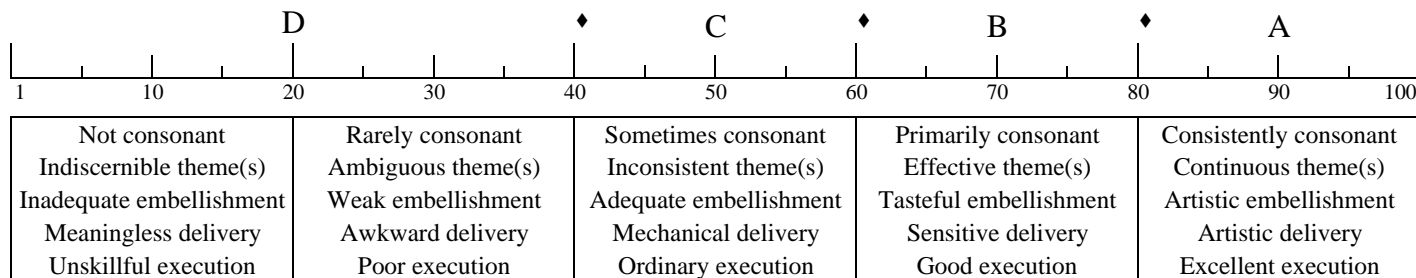
Strengths:

Areas to improve:

CJ-23 1/19/15

MUSIC

Song 2: _____



Melody

distinguishable
tonal center
alteration

Lyrics

quality
phrasing

Harmony

barbershop 7ths
major/minor triads
voicings / voice-leading
progressions
balance

Tempo, Rhythm, Meter

forward motion
rubato / ad lib.
swing / steady

Construction and Form

overall concept/contour
added material
transitions / medley

Embellishment

stylistic
appropriate
degree

Theme (global)

purpose
mood / story
unity and contrast
flow / peak

Suitable to Performer?

song choice
difficulty

From the Heart? ♥♥♥♥

Song 2
Score

Penalty or forfeiture: _____ Amount: _____

Instrumental accompaniment; Repeating substantial portion of song

[After penalties]

Strengths:

Areas to improve:

CJ-23 1/19/15

PRESENTATION

Song 1: _____

D		C		B		A				
1	10	20	30	40	50	60	70	80	90	100
ABSENT		SCARCE		WEAK to ACCEPTABLE		COMPETENT to EFFECTIVE		ENGAGING to ENTHRALLING		
No entertainment		Little entertainment		Some entertainment		Good entertainment		Excellent entertainment		
No audience rapport		Little audience rapport		Some audience rapport		Good audience rapport		Excellent audience rapport		
No expressiveness		Little expressiveness		Some expressiveness		Good expressiveness		Excellent expressiveness		
No visual/vocal agreement		Little visual/vocal agreement		Some visual/vocal agreement		Good visual/vocal agreement		Excellent visual/vocal agreement		
No believability		Little believability		Some believability		Good believability		Excellent believability		

Entrance - Intro: _____ Attire: _____

Creative Elements

Vocal / Musical Characteristics

Volume / Dynamics
 Tempo / Pace / Rhythm
 Intonation / Synchronization
 Focus - Melody / Harmony / Lyric

Visual Characteristics

Audience Engagement
 Facial / Focal / Physical
 Ensemble Rapport / Interaction

Performance Style

Basic
 4th Wall / Soliloquy
 Character
 Comedy
 Cartoon
 Retro
 Other: _____

Believability

Mood Creation / Generation / Climax
 From the Heart
 Character Development
 Authentic
 Commitment

Suitable to the Performer?

Break - Acceptance - Exit: _____

Penalty or forfeiture: _____ Amount: _____

Song 1
Score

[After penalties]

Religious or patriotic intent; non-member on stage

Strengths:

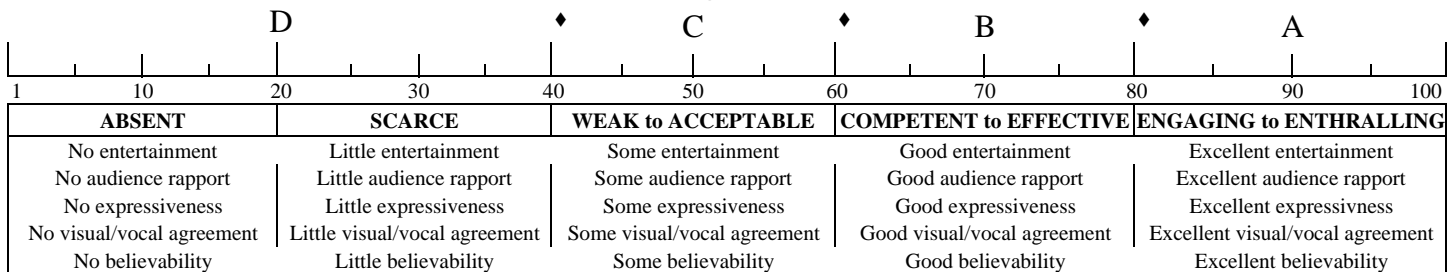
Overall Trends:

Specific Suggestions:

CJ-24 1/20/15

PRESENTATION

Song 2: _____



Entrance - Intro: _____ Attire: _____

Creative Elements

Vocal / Musical Characteristics

Volume / Dynamics
 Tempo / Pace / Rhythm
 Intonation / Synchronization
 Focus - Melody / Harmony / Lyric

Visual Characteristics

Audience Engagement
 Facial / Focal / Physical
 Ensemble Rapport / Interaction

Performance Style

Basic
 4th Wall / Soliloquy
 Character
 Comedy
 Cartoon
 Retro
 Other: _____

Believability

Mood Creation / Generation / Climax
 From the Heart
 Character Development
 Authentic
 Commitment

Suitable to the Performer?

Break - Acceptance - Exit: _____

Penalty or forfeiture: _____ Amount: _____

Song 2
Score

[After penalties]

Religious or patriotic intent; non-member on stage

Strengths:

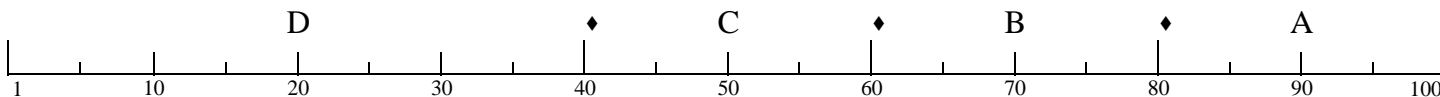
Overall Trends:

Specific Suggestions:

CJ-24 1/20/15

SINGING

Song 1: _____



Not in tune	Rarely in tune	Sometimes in tune	Frequently in tune	Consistently in tune
Offensive vocal quality	Improper vocal quality	Satisfactory vocal quality	Pleasing vocal quality	Excellent vocal quality
Not a unit	Rarely a unit	Sometimes a unit	Frequently a unit	Consistently a unit
No expansion quality	Rare expansion quality	Some expansion quality	Frequent expansion quality	Consistent expansion quality
No vocal expression	Rare vocal expression	Some vocal expression	Frequent vocal expression	Transparent vocal expression

Intonation

melodic (t/c) # / b
 harmonic # / b

Vocal Quality

support
 free
 resonant
 ringing
 vibrato/tremolo
 bright, strident, nasal
 swallowed, dark, breathy
 throaty, over-sung, raucous
 tessitura
 suitable to performer

Unity

single voices
 timbre match
 word sound match
 balance

--	--	--	--

attack, release
 synchronization
 flow
 pronunciation
 enunciation

Expansion Quality

degree
 R, 3, 5, 7
 ensemble ring
 barbershop style

Vocal Expression

enunciation
 word sounds
 tone color
 inflection
 believable emotion

Penalty or forfeiture: _____ Amount: _____

Sound equipment; electronic enhancement

Song 1
 Score

--

[After penalties]

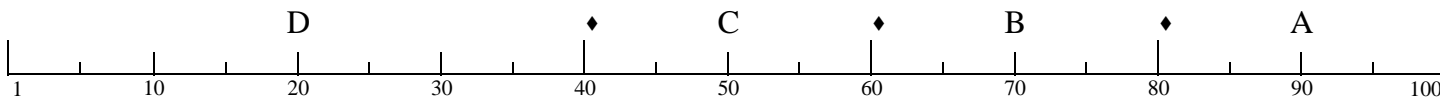
Strengths:

Areas to improve:

CJ-25 1/21/15

SINGING

Song 2: _____



Not in tune	Rarely in tune	Sometimes in tune	Frequently in tune	Consistently in tune
Offensive vocal quality	Improper vocal quality	Satisfactory vocal quality	Pleasing vocal quality	Excellent vocal quality
Not a unit	Rarely a unit	Sometimes a unit	Frequently a unit	Consistently a unit
No expansion quality	Rare expansion quality	Some expansion quality	Frequent expansion quality	Consistent expansion quality
No vocal expression	Rare vocal expression	Some vocal expression	Frequent vocal expression	Transparent vocal expression

Intonation

melodic (t/c) # / b
 harmonic # / b

Vocal Quality

support
 free
 resonant
 ringing
 vibrato/tremolo
 bright, strident, nasal
 swallowed, dark, breathy
 throaty, over-sung, raucous
 tessitura
 suitable to performer

Unity

single voices
 timbre match
 word sound match
 balance

--	--	--	--

attack, release
 synchronization
 flow
 pronunciation
 enunciation

Expansion Quality

degree
 R, 3, 5, 7
 ensemble ring
 barbershop style

Vocal Expression

enunciation
 word sounds
 tone color
 inflection
 believable emotion

Song 2
 Score

--

Penalty or forfeiture: _____ Amount: _____

Sound equipment; electronic enhancement

[After penalties]

Strengths:

Areas to improve:

CJ-25 1/21/15

MUSIC

Song 1
Score

Song 2
Score

Check box if penalty applied
for one or both songs.

☐

CJ-26 01/19/15

RULE	Description	S 1	S 2
Article IX.A.2	Instrumental Accompaniment		
Article V.A.2	Repeating Substantial Portions of a Song		

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

CJ-26 01/19/15

☐

Check box if penalty applied
for one or both songs.

Song 2
Score

Song 1
Score

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

RULE	Description	S 1	S 2
Article IX.A.2	Instrumental Accompaniment		
Article V.A.2	Repeating Substantial Portions of a Song		

MUSIC

PRESENTATION

RULE	Description	S 1	S 2
Article IX.A.1	Patriotic Issues		
Article IX.A.1	Religious Issues		
Article XI.A.1	Non-Members Performing on Stage		

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

Song 1
Score

Song 2
Score

.....Check box if penalty applied
for one or both songs.

CJ-27 01/20/15

CJ-27 01/20/15

.....Check box if penalty applied
for one or both songs.

Song 2
Score

Song 1
Score

RULE	Description	S 1	S 2
Article IX.A.1	Patriotic Issues		
Article IX.A.1	Religious Issues		
Article XI.A.1	Non-Members Performing on Stage		

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

PRESENTATION

SINGING

Song 1
Score

Song 2
Score

Check box if penalty applied
for one or both songs.

CJ-28 01/21/15

CJ-28 01/21/15

Check box if penalty applied
for one or both songs.

Song 2
Score

Song 1
Score

SINGING

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

RULE		Description		S 1	S 2
Article X.B		Sound equipment or Electronic enhancement			

PERFORMANCE EVALUATION OF SCORING JUDGE

Print Name of Judge: _____ Category: _____

Print Name of Evaluator: _____ Category: _____

Contest District: _____ Contest: _____ Contest Date: _____

Once completed, this form should be returned to the DRCJ.

1. Evaluate his timeliness at meetings, contest sessions, evaluation/coaching sessions, group meals, etc.

Superior Good Average Weak Poor

2. Evaluate his performance in the judging area with respect to deportment, speed, accuracy, etc.

Superior Good Average Weak Poor

3. Evaluate his ability to present himself in a positive, encouraging manner to contestants, fellow panel members, and candidates.

Superior Good Average Weak Poor

4. Evaluate his completion of all required paperwork in a thorough and timely manner, both before and during the contest.

Superior Good Average Weak Poor

5. Evaluate competitors' reports about this judge's evaluation/coaching sessions. Summarize below.

Superior Good Average Weak Poor

6. Would you be pleased to have him on a contest panel again? Yes No

COMMENTS:

Signed by Evaluator (CA or DRCJ): _____ Date: _____

DRCJ sends copy to CS; original goes to home DRCJ of evaluated judge

CONTEST ADMINISTRATOR (CA) TEAM FEEDBACK FORM

(This is a transcription of online form. The form may be found at [Link](#).)

District: _____ Contest Type: _____ Contest Date (Sat): _____

CA / ACA: _____ / _____ Evaluator: _____

Panel size (scoring judges per category): 1 2 3 4 Is Evaluator the DRCJ? Yes No

Please provide feedback on the certified Contest Administrator(s) at your recent convention. This will help improve their performance at future contests. Use a scale of 1-10 for each question asked below. Here are some guidelines. Please do not inflate the ratings. Add comments at end of form, if appropriate

NE = Not Evaluated. Lack of sufficient information or not observed.

1-2 = Poor: well below acceptable standards

3-4 = Fair: decent, but deficient in several areas

5-6 = Good: at expected level for certified judges

7-8 = Excellent: above expected level in most aspects

9-10 = Outstanding: superior performance in all aspects, especially dealing with challenges

I) Communications

a) Timely acceptance of assignment?

NE 1 2 3 4 5 6 7 8 9 10

b) Early and timely communications?

NE 1 2 3 4 5 6 7 8 9 10

c) Prompt scheduling of travel?

NE 1 2 3 4 5 6 7 8 9 10

d) Copied you on communications to CGC or district events team?

NE 1 2 3 4 5 6 7 8 9 10

e) Provided copies of contestant reports for confirmation of entrants/subsessions?

NE 1 2 3 4 5 6 7 8 9 10

II) On Site

f) Promptness for site inspection and all scheduled events?

NE 1 2 3 4 5 6 7 8 9 10

g) Completeness of site inspection?

NE 1 2 3 4 5 6 7 8 9 10

h) Kept panel informed and updated with the contest timeline?

NE 1 2 3 4 5 6 7 8 9 10

i) Had the contest under control at all times, including monitoring venue for distractions, flash, etc?

NE 1 2 3 4 5 6 7 8 9 10

j) Moved the contest along, including form collection?

NE 1 2 3 4 5 6 7 8 9 10

k) Produced Announcements in a timely manner?

NE 1 2 3 4 5 6 7 8 9 10

l) Reviewed the Announcements details with you prior to announcements?

NE 1 2 3 4 5 6 7 8 9 10

m) Provided clear instructions for Evaluation sessions?

NE 1 2 3 4 5 6 7 8 9 10

n) Provided the OSS(s) for review prior to printing?

NE 1 2 3 4 5 6 7 8 9 10

III) Evaluations

o) Kept eval sessions on schedule and contestant friendly?

NE 1 2 3 4 5 6 7 8 9 10

p) Made adjustment to schedule as necessary to deal with issues and avoid judge abuse?

NE 1 2 3 4 5 6 7 8 9 10

IV) Post Contest

q) Provided copies of all Scoring Analyses and OSSs?

NE 1 2 3 4 5 6 7 8 9 10

r) Provided electronic copies of OSSs for district web site?

NE 1 2 3 4 5 6 7 8 9 10

s) Provided timely information on songs sung but not submitted?

NE 1 2 3 4 5 6 7 8 9 10

V) Attitude and Teamwork

t) Maintained a positive manner and cooperative attitude at all times?

NE 1 2 3 4 5 6 7 8 9 10

u) Worked as a team??

NE 1 2 3 4 5 6 7 8 9 10

v) Would like CA back for another contest?

NE 1 2 3 4 5 6 7 8 9 10

w) Would like ACA back for another contest?

NE 1 2 3 4 5 6 7 8 9 10

Rate the CA Team's OVERALL performance:

Inadequate 1 2 3 4 5 6 7 8 9 10 Exceptional

What did the team do well?

How could the team improve its performance?

Suggestions to improve future contest/convention?

SOCIETY AFFILIATE JUDGE SERVICES REQUEST FORM

This form is to be used when a Society affiliate has a request for services from the Society judging community.

The Society (BHS) judging system has two judge assignment cycles each year, with the assignments made for the spring contests made in November of the previous year and the assignments made for the fall contests in May of that year. Our districts must have their convention requirements submitted in April for the fall and October for the spring contests and assignments are made in May and November respectively. **To ensure maximum availability of all judges, we request that affiliate organizations submit their services request to us at least 2 months in advance of the applicable BHS assignment process for your convention or other event so that we can fill your requirements prior to our own assignments. If you are combining multiple services into one trip, use the earliest date for your request.** Otherwise, follow the designated submission guideline for those services.

I. Type of Service: Judge Assignments for Affiliate Contests

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of judges requested for each category:

Description of the Contest Environment:

We are requesting the following judges (we have communicated with them and they have indicated they are available):

We are requesting the following judges (there has been no communication with them):

The following quartets/choruses from BHS will be performing at our convention:

Comments:

We may ask the judges to consider coaching quartets and/or choruses (before or) after the contest: YES ___ No ___

Request submission date: March for Fall contests; August for Spring contests

SOCIETY AFFILIATE JUDGE SERVICES REQUEST FORM (cont'd)

II. Type of Service: Judges to Teach Classes at a Judge Training School

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of Judge Instructors Required:

Description of the Training Environment including teaching aids, videos, training materials needed:

Comments:

We may ask the judges to consider coaching quartets and/or choruses before or after the school:
YES ___ No ___

Request submission date: 6-9 months in advance of training

III.A. Type of Service: Judges to Teach Classes at a Harmony Education School (no judge training will take place)

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of Judge Instructors Required:

Description of the Training Environment Including Types of Courses/Classes Needed:

Comments:

We may ask the judges to consider coaching quartets and/or choruses before or after the school:
YES ___ No ___

Request submission date: 6-9 months in advance of training

III.B. Type of Service: Identification of judges who have taught Classes at a Harmony Education School (no judge training took place)

Inclusive Dates for Services provided:

Location:

Names of Judge Instructors and courses/classes taught:

Comments:

The following judges also coached quartets or choruses before or after the school:

Request receipt: within 3 months following training

SOCIETY AFFILIATE JUDGE SERVICES REQUEST FORM (cont'd)

IV. Type of Service: Recommendation of Judges to Coach Quartets and / or Choruses

Inclusive Dates for Services to be provided:

Locations:

Preferred Arriving/Departing Airports:

Number of Judge Coaches Required:

Description of the Coaching Environment Including Types of Groups to be Coached and

Approximate Level of Experience:

Comments:

Request submission date: 6-9 months in advance of 1st coaching session (or same as request for judge for affiliate contest if coaching to take place in association with or immediately following a contest)

V. Type of Service: Training Materials

Dates Needed for Materials to be provided:

Mailing Location:

Description of the Training Materials and Media Needed:

Comments:

Request submission date: 2-4 months in advance of training session

CONTEST AND JUDGING HANDBOOK EXHIBITS

([Click on exhibit name or page number for direct link.](#))

Exh A Official Scoring Summary - Quartet Semifinals (9/14)	20-1
Exh B Official Scoring Summary - Quartet Finals (9/14)	20-2
Exh C Official Scoring Summary - Chorus Finals (9/14)	20-3
Exh D Contestant Scoring Analysis - Quartet Semifinals (9/14)	20-4
Exh E Contestant Scoring Analysis - Quartet Finals (9/14)	20-5
Exh F Contestant Scoring Analysis - Chorus Finals (9/14)	20-6
Exh G Scoring Analysis - Quartet Semifinals (9/14)	20-7
Exh H Scoring Analysis - Quartet Finals (9/14)	20-8

OFFICIAL SCORING SUMMARY, BHS, Sample District Convention - Create C&J Report Examples

Southwestern District, Quartet Semi-Finals, DFW Airport, Texas, October 11, 2013

Contest Legend: 1=Southwestern District International Preliminary Quartet (2 Rounds), 2=Southwestern District Quartet (2 Rounds), 3=Southwestern District Novice Quartet (2 Rounds), 4=Southwestern District International Preliminary Seniors Qt (DR/Score), 5=Southwestern District Seniors Quartet

Semi-Finals	Song	MUS	PRS	SNG	Subt	Prev	Total	Avg
12 Paradigm	<i>Jeanie With The Light Brown Hair</i>	213	207	209			1252	69.6
(1,2,3)	<i>Just In Time</i>	209	210	204				
13 Silverado	<i>If I Had My Way</i>	208	205	207			1251	69.5
(1,2)	<i>Walkin' My Baby Back Home</i>	211	211	209				
14 JUKEBOX "LIVE"	<i>I Want You, I Need You, I Love You</i>	201	206	197			1205	66.9
(1,2,4)	<i>A Fool Such As I</i>	196	208	197				
15 Premier	<i>What'll I Do?</i>	197	204	202			1200	66.7
(1,2)	<i>A Wink And A Smile</i>	194	203	200				
16 Heritage Square	<i>After You've Gone</i>	196	199	195			1173	65.2
(1,2)	<i>That's Life</i>	195	198	190				
17 Well Seasoned	<i>Lida Rose</i>	183	199	191			1145	63.6
(4,5)	<i>Let A Smile Be Your Umbrella</i>	183	200	189				
18 Sundance	<i>Where The Southern Roses Grow</i>	193	186	191			1137	63.2
(1,2)	<i>It's Only A Paper Moon</i>	191	189	187				
19 Old Parts Reunion	<i>Everything Old Is New Again</i>	194	194	190			1133	62.9
(4,5)	<i>I Only Have Eyes For You</i>	185	189	181				
20 Last Call	<i>There's A New Gang On The Corner</i>	187	186	180			1107	61.5
(1,2,3,4,5)	<i>Side By Side</i>	187	185	182				
21 Unfinished Business	<i>Tin Roof Blues</i>	179	184	180			1081	60.1
(2,4,5)	<i>Sentimental Journey</i>	180	180	178				
22 Ryan's Choice	<i>The Little Boy</i>	180	184	180			1070	59.4
(1,2,3)	<i>The Moment I Saw Your Eyes</i>	176	180	170				
23 Young At Heart	<i>Nice Work, If You Can Get It</i>	174	171	181			1047	58.2
(2,3,4,5)	<i>Each Time I Fall In Love</i>	171	169	181				
24 iQuad	<i>Drivin' Me Crazy</i>	177	184	167			1044	58.0
(1,2,3)	<i>Birth Of The Blues</i>	171	180	165				
25 Okie Dokes	<i>I'm Gonna Sit Right Down And Write Myself</i>	177	181	176			1040	57.8
(1,2)	<i>Hello, My Baby</i>	169	174	163				
26 Nearly Departed	<i>May I Never Love Again</i>	165	169	180			1035	57.5
(2,4,5)	<i>Hello My Baby</i>	166	172	183				
27 Katy Depot	<i>Old St. Louie</i>	174	178	167			1032	57.3
(1,2)	<i>Come Fly With Me</i>	174	175	164				
28 Finally Four	<i>I Don't Know Why (I Just Do)</i>	164	167	173			1015	56.4
(1,2,3)	<i>Coney Island Baby/We All Fall (Medley)</i>	166	174	171				

JUKEBOX "LIVE" qualifies to represent the Southwestern District at the International Seniors Quartet Contest next January.

Well Seasoned is the Southwestern District Seniors Quartet Champion.

Paradigm is the Southwestern District Novice Quartet Champion.

Panel: Administrator(s)

Chris Buechler - MAD
Mike Ott - SWD

Music

Dan O'Brien - MAD
Steve Tramack - NED
Paul Wigley - LOL

Presentation

George Gipp - SUN
Judd Orff - LOL
Barry Towner - ONT

Singing

Anthony Colosimo - MAD
Mark Holdeman - SWD
Bob McFadden - JAD

Draw

1. Just in Time
2. ENDEAVOR
3. Harmonic Engineers

4. Rogues of the Rio Grand
5. Spoiler Alert
6. Bonus Track

7. Limelight
8. High Demand
9. Sound Decision

10. County Line
11. FX
MT Paradigm

OFFICIAL SCORING SUMMARY, BHS, Sample District Convention - Create C&J Report Examples

Southwestern District, Quartet Finals, DFW Airport, Texas, October 12, 2013

Contest Legend: 1=Southwestern District International Preliminary Quartet (2 Rounds), 2=Southwestern District Quartet (2 Rounds)

Finals	Song	MUS.	PRS.	SNG.	Subt.	Prev.	Total	Avg.
1 Bonus Track	Cry Me A River	242	246	241	1464	1426	2890	80.3
(1)	Cuddle Up A Little Closer, Lovey Mine	244	248	243				
2 Spoiler Alert	Love Me	233	233	230	1402	1378	2780	77.2
(1,2)	Lazybones	238	234	234				
3 County Line	The Masquerade Is Over	223	220	215	1317	1352	2669	74.1
(1,2)	Somebody Loves Me	221	223	215				
4 Limelight	Will You Love Me Tomorrow (Will You Still Love Me)	214	226	223	1303	1335	2638	73.3
(1,2)	Darktown Strutters' Ball	208	219	213				
5 Rogues of the Rio Grande	If You Were The Only Girl In The World	219	219	221	1321	1273	2594	72.1
(1,2)	At The Jazz Band Ball	216	225	221				
6 Sound Decision	I Want You, I Need You, I Love You	218	215	214	1295	1293	2588	71.9
(1,2)	Ain't Misbehavin'	215	217	216				
7 ENDEAVOR	Goodbye, My Lady Love	221	217	209	1284	1299	2583	71.8
(1,2)	A Little Street Where Old Friends Meet	215	217	205				
8 Harmonic Engineers	That's Life	220	218	222	1299	1254	2553	70.9
(1,2)	I'm Alone Because I Love You	214	213	212				
9 Just in Time	Do You Know What It Means To Miss New Orleans	214	206	215	1271	1277	2548	70.8
(2)	The Original Dixieland One Step	216	207	213				
10 High Demand	Hello My Baby	211	209	215	1251	1275	2526	70.2
(1,2)	For Sale, One Broken Heart	205	204	207				
11 FX	Put Your Head On My Shoulder	203	204	201	1223	1258	2481	68.9
(1,2)	I'm Beginning To See The Light	205	208	202				
Semi-Finals	Song	MUS.	PRS.	SNG.	Subt.	Prev.	Total	Avg.
1 Bonus Track	Love's Old Sweet Song	238	236	236			1426	79.2
(1)	Don't Break The Heart That Loves You	236	242	238				
2 Spoiler Alert	Since I Don't Have You	228	231	225			1378	76.6
(1,2)	Small Fry	228	237	229				
3 County Line	I'm Beginning To See The Light	227	224	227			1352	75.1
(1,2)	At Last	225	228	221				
4 Limelight	If I Only Had A Brain	226	230	221			1335	74.2
(1,2)	Blue Skies	210	230	218				
5 ENDEAVOR	Blue Skies	213	220	217			1299	72.2
(1,2)	It's Only A Paper Moon	212	221	216				
6 Sound Decision	After You've Gone	217	219	211			1293	71.8
(1,2)	If You Were The Only Girl In The World	215	220	211				
7 Just in Time	That's Life	208	215	215			1277	70.9
(2)	Nice Work, If You Can Get It	208	218	213				
8 High Demand	Do You Know What It Means To Miss New Orleans	206	215	210			1275	70.8
(1,2)	Tin Roof Blues	210	219	215				
9 Rogues of the Rio Grande	Paper Doll	211	212	212			1273	70.7
(1,2)	I Don't Know Medley	208	216	214				
10 FX	Little Pal	208	208	208			1258	69.9
(1,2)	Somethin' About Ya	205	216	213				
11 Harmonic Engineers	Always	210	214	205			1254	69.7
(1,2)	After You've Gone	207	212	206				

Mark Holdeman judged Singing in the Semi-Finals in place of John Ward

Quartets scoring 2736 points or greater qualify for the International Quartet Contest next July.

Spoiler Alert is the District Quartet Champion.

Panel: Administrator(s)

Chris Buechler - MAD

Mike Ott - SWD

Music

Dan O'Brien - MAD

Steve Tramack - NED

Paul Wigley - LOL

Presentation

George Gipp - SUN

Judd Orff - LOL

Barry Towner - ONT

Singing

Anthony Colosimo - MAD

Bob McFadden - JAD

John Ward - MAD

OFFICIAL SCORING SUMMARY, BHS, Sample District Convention - Create C&J Report Examples

Southwestern District, Chorus Finals, DFW Airport, Texas, October 12, 2013

Contest Legend: 1=Southwestern District International Preliminary Chorus, 2=Southwestern District Chorus, 3=Southwestern District Plateau A Chorus, 4=Southwestern District Plateau AA Chorus, 5=Southwestern District Plateau AAA Chorus, 6=Southwestern District Most-Improved Chorus

Chapter / Nickname	Song	MUS	PRS	SNG	Total	Avg	Cnt
1 Dallas Metro, TX	<i>Toyland</i>	282	280	280	1690	93.9	125
The Vocal Majority (1,2,5)	<i>When Johnny Comes Marching Home</i>	281	286	281			
2 Houston, TX	<i>All The Way</i>	250	252	247	1487	82.6	62
Houston Tidelanders (1,2,5)	<i>My Sugar Is So Refined/When I Take My</i>	244	251	243			
3 San Marcos, TX	<i>Put Your Head On My Shoulder</i>	240	238	247	1443	80.2	20
The Marcsmen (1,2,3,6)	<i>Steppin' Out With My Baby</i>	240	240	238			
4 East Texas	<i>Always</i>	221	232	225	1350	75.0	39
East Texas Men In Harmony (1,2,4,6)	<i>Nobody Knows What A Red-Headed Mam</i>	221	229	222			
5 Town North Plano, TX	<i>You Tell Me Your Dream</i>	222	223	211	1314	73.0	31
Men of Note Chorus (1,2,4,6)	<i>South Rampart Street Parade</i>	222	228	208			
6 Monroe, LA	<i>Always</i>	219	219	219	1309	72.7	14
The Note-orious Chorus (1,2,3,6)	<i>The Moment I Saw Your Eyes</i>	215	218	219			
7 Central Texas Corridor	<i>There's A New Gang On The Corner</i>	217	214	214	1282	71.2	23
Heart of Texas Chorus (1,2,4,6)	<i>Early American "Uptempo" Medley</i>	216	220	201			
8 Oklahoma City, OK	<i>For All We Know</i>	210	210	211	1228	68.2	29
OK Chorale (2,4,6)	<i>Sir Duke</i>	190	206	201			
8 Austin, TX	<i>I Want A Girl</i>	201	207	204	1228	68.2	24
A Cappella Texas (1,2,3,6)	<i>I Used To Call Her Baby Medley</i>	200	211	205			
10 Greater Little Rock, AR	<i>I'm Gonna Live Till I Die</i>	190	209	205	1201	66.7	19
The Diamond State Chorus (1,2,3)	<i>Drivin' Me Crazy</i>	193	209	195			
11 Central Cities, OK	<i>I'll Be Seeing You</i>	199	206	193	1193	66.3	22
Music Central (1,2,3)	<i>That Old Quartet Of Mine</i>	196	211	188			
12 Arlington, TX	<i>Midnight Rose</i>	186	193	190	1135	63.1	28
Goodtimes Chorus (1,2,4,6)	<i>Rose Colored Glasses</i>	184	197	185			
13 Centroplex, TX	<i>If All My Dreams Were Made Of Gold, I'd</i>	188	194	185	1126	62.6	23
Texas Country Gentlemen (1,2,3,6)	<i>Blue Skies</i>	186	195	178			
14 Tulsa, OK	<i>Bright Was The Night</i>	178	185	181	1094	60.8	15
The Founders Chorus (1,2,3)	<i>Old Piano Roll Blues</i>	180	190	180			

Dallas Metro, TX qualifies to represent the Southwestern District at the International Chorus Contest next July.

Dallas Metro, TX is the District Chorus Champion.

San Marcos, TX is the Southwestern District Plateau A Champion.

East Texas is the Southwestern District Plateau AA Champion.

Dallas Metro, TX is the Southwestern District Plateau AAA Champion.

Monroe, LA is the Southwestern District Most Improved Chorus.

New Braunfels, TX is competing for evaluation score only.

Panel: Administrator(s)

Chris Buechler - MAD

Mike Ott - SWD

Music

Dan O'Brien - MAD

Steve Tramack - NED

Paul Wigley - LOL

Presentation

George Gipp - SUN

Judd Orff - LOL

Barry Towner - ONT

Singing

Anthony Colosimo - MAD

Bob McFadden - JAD

John Ward - MAD

Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

BHS Sample District Convention - Create C&J Report Examples

Southwestern District, DFW Airport, Texas

October 11, 2013

Evaluations Schedule (Tentative)

Judge's Rooms, Hyatt Regency

10:20 PM: 1042 - PRS (Towner)

10:40 PM: 1043 - SNG (McFadden)

11:00 PM: 1041 - MUS (Wigley)

Well Seasoned

Rank 17

	MUS	PRS	SNG	TOTAL
TOTALS	366	399	380	1145
Averages	61.0	66.5	63.3	63.6

International Preliminary Seniors Qt (DR/Score) = 2, District Seniors Quartet = 1

Rank: 17

		MUS			PRS			SNG			TOTAL	AVG
Quartet Semi-Finals	OA: 7	<u>M01</u>	<u>M02</u>	<u>M03</u>	<u>P04</u>	<u>P05</u>	<u>P06</u>	<u>S07</u>	<u>S08</u>	<u>S09</u>		
<i>Lida Rose</i>		61	63	59	68	68	63	64	67	60	573	63.7
<i>Let A Smile Be Your Umbrella</i>		61	62	60	70	68	62	63	65	61	572	63.6
CATEGORY/SESSION TOTALS		366			399			380			1145	63.6
CATEGORY AVERAGES		61.0			66.5			63.3				

M01=O'Brien, M02=Tramack, M03=Wigley, P04=Gipp, P05=Orff, P06=Towner, S07=Colosimo, S08=Holdeman, S09=McFadden

If you'd like to send a confidential assessment report of the evaluations you received to the SCJC, please fill out the
CONTESTANT REVIEW OF JUDGE EVALUATIONS form
on the Society website at url <http://www.barbershop.org/judgeeval>

Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

BHS Sample District Convention - Create C&J Report Examples

Southwestern District, DFW Airport, Texas

October 12, 2013

Evaluations Schedule (Tentative)

Judge's Rooms - Hyatt Regency

09:00 PM: 1041 - MUS (Wigley)

09:20 PM: 1042 - PRS (Towner)

09:40 PM: 1039 - SNG (Ward)

County Line

Rank 3

	MUS	PRS	SNG	TOTAL
TOTALS	896	895	878	2669
Averages	74.7	74.6	73.2	74.1

District Quartet (2 Rounds) = 2

Rank: 3		MUS		PRS		SNG				
Quartet Finals	OA: 10	<u>M01</u> <u>M02</u> <u>M03</u>		<u>P04</u> <u>P05</u> <u>P06</u>		<u>S07</u> <u>S08</u> <u>S09</u>		TOTAL	AVG	
<i>Masquerade Is Over, The</i>		72 75 76		73 74 73		73 73 69		658	73.1	
<i>Somebody Loves Me</i>		74 73 74		75 75 73		73 72 70		659	73.2	
CATEGORY/SESSION TOTALS		444		443		430		1317	73.2	
CATEGORY AVERAGES		74.0		73.8		71.7				

M01=O'Brien, M02=Tramack, M03=Wigley, P04=Gipp, P05=Orff, P06=Towner, S07=Colosimo, S08=McFadden, S09=Ward

Rank: 3		MUS		PRS		SNG				
Quartet Semi-Finals	OA: 5	<u>M01</u> <u>M02</u> <u>M03</u>		<u>P04</u> <u>P05</u> <u>P06</u>		<u>S07</u> <u>S08</u> <u>S09</u>		TOTAL	AVG	
<i>I'm Beginning To See The Light</i>		81 74 72		76 75 73		76 77 74		678	75.3	
<i>At Last</i>		79 73 73		76 78 74		71 76 74		674	74.9	
CATEGORY/SESSION TOTALS		452		452		448		1352	75.1	
CATEGORY AVERAGES		75.3		75.3		74.7				

M01=O'Brien, M02=Tramack, M03=Wigley, P04=Gipp, P05=Orff, P06=Towner, S07=Colosimo, S08=Holdeman, S09=McFadden

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Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

BHS Sample District Convention - Create C&J Report Examples
Southwestern District, DFW Airport, Texas
October 12, 2013

Evaluations Schedule (Tentative)

Warm Up Rooms

02:15 PM: MIT 2 - SNG (Ward)

02:35 PM: MIT 2 - PRS (Towner)

02:55 PM: MIT 2 - MUS (Wigley)

Monroe, LA

Rank 6

	MUS	PRS	SNG	TOTAL
TOTALS	434	437	438	1309
Averages	72.3	72.8	73.0	72.7

District Chorus = 6, Plateau A Chorus = 2, Most-Improved Chorus = 1

Rank: 6		MUS			PRS			SNG				
Chorus Finals	OA: 8	<u>M01</u>	<u>M02</u>	<u>M03</u>	<u>P04</u>	<u>P05</u>	<u>P06</u>	<u>S07</u>	<u>S08</u>	<u>S09</u>	TOTAL	AVG
<i>Always</i>		75	71	73	73	72	74	71	73	75	657	73.0
<i>Moment I Saw Your Eyes, The</i>		76	67	72	75	70	73	73	70	76	652	72.4
CATEGORY/SESSION TOTALS		434			437			438			1309	72.7
CATEGORY AVERAGES		72.3			72.8			73.0				

M01=O'Brien, M02=Tramack, M03=Wigley, P04=Gipp, P05=Orff, P06=Towner, S07=Colosimo, S08=McFadden, S09=Ward

If you'd like to send a confidential assessment report of the evaluations you received to the SCJC, please fill out the
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01=Steve Tramack, 02=Paul Wigley, 03=George Gipp, 04=Judd Orff, 51=Paul Wietlisbach, 05=Mark Holdeman, 06=Bob McFadden, 07=John Ward

Rnk	Total	Avg (OA)	Contestant/Song Titles	Rn	Tot/A	MUS	Avg	V	Rn	Tot/A	PRS	Avg	V	Rn	Tot/A	SNG	Avg	V	01	02	03	04	51	05	06	07
01	100	100	Steve Tramack	01	100	100	100	100	01	100	100	100	100	01	100	100	100	100	01	100	100	100	100	01	100	100
02	95	95	Paul Wigley	02	95	95	95	95	02	95	95	95	95	02	95	95	95	95	02	95	95	95	95	02	95	95
03	90	90	George Gipp	03	90	90	90	90	03	90	90	90	90	03	90	90	90	90	03	90	90	90	90	03	90	90
04	85	85	Judd Orff	04	85	85	85	85	04	85	85	85	85	04	85	85	85	85	04	85	85	85	85	04	85	85
51	80	80	Paul Wietlisbach	51	80	80	80	80	51	80	80	80	80	51	80	80	80	80	51	80	80	80	80	51	80	80
05	75	75	Mark Holdeman	05	75	75	75	75	05	75	75	75	75	05	75	75	75	75	05	75	75	75	75	05	75	75
06	70	70	Bob McFadden	06	70	70	70	70	06	70	70	70	70	06	70	70	70	70	06	70	70	70	70	06	70	70
07	65	65	John Ward	07	65	65	65	65	07	65	65	65	65	07	65	65	65	65	07	65	65	65	65	07	65	65

12G	1252	69.6 (14)	Paradiqm																		
11S	836	Jeanie With The Light Brow	8	279	142	71.0	13	278	138	69.0	11	279	141	70.5	70	72	70	68	72	71	70
	69.7	Just In Time		69.8	137	68.5		69.5	140	70.0		69.8	138	69.0	67	70	71	69	71	71	67
13G	1251	69.5 (23)	Silverado																		
13S	824	If I Had My Wav	12	274	136	68.0	11	280	139	69.5	14	270	134	67.0	69	67	70	69	71	70	64
	68.7	Walkin' My Baby Back Hom		68.5	138	69.0		70.0	141	70.5		67.5	136	68.0	69	69	70	71	69	70	66
14G	1205	66.9 (12)	JUKEBOX "LIVE"																		
14S	811	I Want You, I Need You, I L	14	271	137	68.5	14	277	137	68.5	15	263	132	66.0	67	70	67	70	68	65	67
	67.6	Fool Such As I, A		67.8	134	67.0		69.2	140	70.0		65.8	131	65.5	65	69	69	71	67	64	67
15G	1200	66.7 (15)	Premier																		
15S	806	What'll I Do?	17	257	130	65.0	14	277	139	69.5	13	272	137	68.5	66	64	70	69	69	69	68
	67.2	Wink And A Smile, A		64.2	127	63.5		69.2	138	69.0		68.0	135	67.5	64	63	70	68	69	68	67
16G	1173	65.2 (1)	Heritage Square																		
16S	781	After You've Gone	18	254	128	64.0	17	271	135	67.5	17	256	129	64.5	66	62	66	69	65	64	65
	65.1	That's Life		63.5	126	63.0		67.8	136	68.0		64.0	127	63.5	64	62	68	68	64	61	66
17G	1145	63.6 (7)	Well Seasoned																		
17S	771	Lida Rose	22	244	122	61.0	16	274	136	68.0	18	253	127	63.5	63	59	68	68	64	67	60
	64.3	Let A Smile Be Your Umbre		61.0	122	61.0		68.5	138	69.0		63.2	126	63.0	62	60	70	68	67	65	61
18G	1137	63.2 (22)	Sundance																		
20S	757	Where The Southern Roses	16	258	130	65.0	20	250	123	61.5	20	249	125	62.5	66	64	63	60	64	66	59
	63.1	It's Only A Paper Moon		64.5	128	64.0		62.5	127	63.5		62.2	124	62.0	65	63	67	60	63	63	61
19G	1133	62.9 (20)	Old Parts Reunion																		
19S	764	Everything Old Is New Agai	15	259	132	66.0	18	256	130	65.0	20	249	126	63.0	65	67	67	63	67	64	62
	63.7	I Only Have Eves For You		64.8	127	63.5		64.0	126	63.0		62.2	123	61.5	63	64	62	64	67	63	60
20G	1107	61.5 (24)	Last Call																		
21S	747	There's A New Gang On Th	20	250	125	62.5	22	245	123	61.5	19	252	126	63.0	61	64	59	64	62	67	59
	62.3	Side By Side		62.5	125	62.5		61.2	122	61.0		63.0	126	63.0	62	63	60	62	61	65	61
21G	1081	60.1 (26)	Unfinished Business																		
22S	725	Tin Roof Blues	21	245	123	61.5	23	243	124	62.0	24	237	119	59.5	62	61	66	58	55*	61	58
	60.4	Sentimental Journey		61.2	122	61.0		60.8	119	59.5		59.2	118	59.0	62	60	60	59	53*	60	58
22G	1070	59.4 (11)	Rvan's Choice																		
23S	718	Little Bov. The	23	235	120	60.0	21	249	125	62.5	25	234	120	60.0	62	58	62	63	66	64	56
	59.8	Moment I Saw Your Eyes, T		58.8	115	57.5		62.2	124	62.0		58.5	114	57.0	57	58	63	61	60	60	54
23G	1047	58.2 (18)	Younq At Heart																		
27S	695	Nice Work, If You Can Get I	27	229	115	57.5	28	228	114	57.0	23	238	121	60.5	57	58	56	58	58	60	61
	57.9	Each Time I Fall In Love		57.2	114	57.0		57.0	114	57.0		59.5	117	58.5	55	59	55	59	57	58	59
24G	1044	58.0 (25)	iQuad																		
24S	710	Drivin' Me Crazy	24	234	120	60.0	23	243	123	61.5	26	233	117	58.5	58	62	60	63	56*	57	60
	59.2	Birth Of The Blues		58.5	114	57.0		60.8	120	60.0		58.2	116	58.0	54	60	58	62	52*	57	59
25G	1040	57.8 (2)	Okie Dokes																		
25S	699	I'm Gonna Sit Right Down A	25	230	118	59.0	25	241	123	61.5	29	228	119	59.5	59	59	58	65	60	55	64
	58.3	Hello, My Baby		57.5	112	56.0		60.2	118	59.0		57.0	109	54.5	55	57	56	62	59	48*	61*
26G	1035	57.5 (3)	Nearlv Departed																		
26S	697	Mav I Never Love Again	28	225	112	56.0	27	230	114	57.0	22	242	120	60.0	57	55	56	58	53	59	61
	58.1	Hello My Baby		56.2	113	56.5		57.5	116	58.0		60.5	122	61.0	57	56	59	57	54	60	62
27G	1032	57.3 (9)	Katy Depot																		
27S	695	Old St. Louie	25	230	115	57.5	26	235	118	59.0	27	230	117	58.5	57	58	59	59	63	64*	53*
	57.9	Come Fly With Me		57.5	115	57.5		58.8	117	58.5		57.5	113	56.5	57	58	60	57	60	62*	51*
28G	1015	56.4 (19)	Finally Four																		
29S	675	I Don't Know Whv (I Just D	29	221	110	55.0	29	224	109	54.5	27	230	115	57.5	54	56	52	57	60*	58	57
	56.3	Conev Island Baby/Wve All F		55.2	111	55.5		56.0	115	57.5		57.5	115	57.5	54	57	57	58	55	57	58
29G	1148	63.8 (0)	Sentimental Journe																		
18S	769	Ain't Misbehavin'	19	253	128	64.0	18	256	128	64.0	16	260	132	66.0	64	64	64	64	65	64	68
	64.1	California Here I Come		63.2	125	62.5		64.0	128	64.0		65.0	128	64.0	63	62	66	62	64	62	66

SCORING ANALYSIS, BHS, Sample District Convention - Create C&J Report Examples

Southwestern District, Quarter Finals, DEW Airport, Texas, October 12, 2013

	%	#	Df	SDv	MUS	%	#	Df	SDv	PRS	%	#	Df	SDv	SNG	%	#	Df	SDv
G	1.2	6	1.27	1.05	G	0.0	0	1.00	0.77	G	0.0	0	1.13	0.88	G	3.8	6	1.68	1.30
F	0.0	0	1.09	0.89	F	0.0	0	0.73	0.64	F	0.0	0	0.91	0.83	F	0.0	0	1.64	0.90
S	1.7	6	1.34	1.10	S	0.0	0	1.10	0.79	S	0.0	0	1.21	0.89	S	5.2	6	1.70	1.43

01=Steve Tramack, 02=Paul Wigley, 03=George Gipp, 04=Judd Orff, 51=Paul Wietlisbach, 05=Mark Holdeman, 06=Bob McFadden, 07=John Ward

Rnk Total Avg (OA) Contestant/Song Titles Rn Tot/A MUS Avg V Rn Tot/A PRS Avg V Rn Tot/A SNG Avg V 01 02 03 04 51 05 06 07

1G	2890	80.3	(F6 S19)	Bonus Track															
1F	981		Crv Me A River		1	325	162	81.0		1	332	166	83.0		1	324	161	80.5	81 81 81 85 82 83 78
			81.8 Cuddle Up A Little Closer, L			81.2	163	81.5			83.0	166	83.0			81.0	163	81.5	80 83 82 84 82 83 80
1S	951		Love's Old Sweet Song		1	317	160	80.0		1	320	159	79.5		1	314	157	78.5	79 81 81 78 77 80 77
			79.3 Don't Break The Heart That			79.2	157	78.5			80.0	161	80.5			78.5	157	78.5	77 80 82 79 78 81 76
2G	2780	77.2	(F5 S11)	Spoiler Alert															
2F	939		Love Me		2	316	157	78.5		2	310	155	77.5		2	313	154	77.0	77 80 77 78 77 79 75
			78.3 Lazybones			79.0	159	79.5			77.5	155	77.5			78.2	159	79.5	79 80 78 77 79 82 77
2S	919		Since I Don't Have You		2	309	154	77.0		2	310	153	76.5		3	300	148	74.0	78 76 77 76 77 75 73
			76.6 Small Fry			77.2	155	77.5			77.5	157	78.5			75.0	152	76.0	77 78 79 78 78 76 76
3G	2669	74.1	(F10 S5)	County Line															
5F	879		Masquerade Is Over. The		3	298	151	75.5		5	297	147	73.5		8	284	142	71.0	75 76 73 74 74 73 69
			73.3 Somebody Loves Me			74.5	147	73.5			74.2	150	75.0			71.0	142	71.0	73 74 75 75 74 72 70
4S	898		I'm Beginning To See The L		4	292	146	73.0		4	305	151	75.5		2	301	151	75.5	74 72 76 75 76 77 74
			74.8 At Last			73.0	146	73.0			76.2	154	77.0			75.2	150	75.0	73 73 76 78 75 76 74
4G	2638	73.3	(F7 S15)	Limelight															
4F	880		Will You Love Me Tomorrow		8	281	142	71.0		3	301	153	76.5		4	298	154	77.0	69 73 77 76 72 78 76
			73.3 Darktown Strutters' Ball			70.2	139	69.5			75.2	148	74.0			74.5	144	72.0	68 71 74 74 70 74 70
3S	899		If I Only Had A Brain		3	295	152	76.0		3	307	153	76.5		4	297	150	75.0	74 78 76 77 73 75 75
			74.9 Blue Skies			73.8	143	71.5			76.8	154	77.0			74.2	147	73.5	69 74 76 78 74 73 74
5G	2594	72.1	(F4 S30)	Roques of the Rio															
3F	886		If You Were The Only Girl I		5	289	146	73.0		4	298	147	73.5		3	299	149	74.5	72 74 71 76 73 75 74
			73.8 At The Jazz Band Ball			72.2	143	71.5			74.5	151	75.5			74.8	150	75.0	70 73 75 76 73 75 75
9S	854		Paper Doll		7	283	143	71.5		9	287	142	71.0		9	284	140	70.0	71 72 72 70 70 72 68
			71.2 I Don't Know Medley			70.8	140	70.0			71.8	145	72.5			71.0	144	72.0	69 71 73 72 70 73 71
6G	2588	71.9	(F9 S18)	Sound Decision															
6F	873		I Want You, I Need You, I L		4	292	148	74.0		7	290	144	72.0		5	291	146	73.0	76 72 72 72 74 75 71
			72.8 Ain't Misbehavin'			73.0	144	72.0			72.5	146	73.0			72.8	145	72.5	72 72 73 73 75 74 71
6S	866		After You've Gone		6	287	145	72.5		7	293	147	73.5		8	286	144	72.0	73 72 73 74 70 73 71
			72.2 If You Were The Only Girl I			71.8	142	71.0			73.2	146	73.0			71.5	142	71.0	71 71 74 72 70 73 69
7G	2583	71.8	(F2 S23)	ENDEAVOR															
8F	853		Goodbye, My Lady Love		6	288	146	73.0		6	294	147	73.5		11	271	137	68.5	73 73 72 75 73 70 67
			71.1 Little Street Where Old Frie			72.0	142	71.0			73.5	147	73.5			67.8	134	67.0	71 71 72 75 73 68 66
5S	874		Blue Skies		5	290	144	72.0		6	295	147	73.5		6	289	145	72.5	70 74 73 74 72 72 73
			72.8 It's Only A Paper Moon			72.5	146	73.0			73.8	148	74.0			72.2	144	72.0	72 74 73 75 72 71 73
8G	2553	70.9	(F3 S6)	Harmonic Engineer															
7F	861		That's Life		7	286	145	72.5		8	284	144	72.0		5	291	148	74.0	73 72 71 73 73 76 72
			71.8 I'm Alone Because I Love Y			71.5	141	70.5			71.0	140	70.0			72.8	143	71.5	70 71 68 72 74 74 69
12S	833		Always		10	277	140	70.0		11	280	140	70.0		12	276	139	69.5	71 69 71 69 70 71 68
			69.4 After You've Gone			69.2	137	68.5			70.0	140	70.0			69.0	137	68.5	69 68 71 69 71 71 66
9G	2548	70.8	(F1 S32)	Just in Time															
10F	836		Do You Know What It Mean		8	281	140	70.0		11	274	137	68.5		9	281	142	71.0	70 70 69 68 72 73 69
			69.7 Original Dixieland One Step			70.2	141	70.5			68.5	137	68.5			70.2	139	69.5	71 70 71 66 73 72 67
7S	859		That's Life		8	279	140	70.0		8	289	143	71.5		5	291	146	73.0	67 73 71 72 72 73 73
			71.6 Nice Work, If You Can Get I			69.8	139	69.5			72.2	146	73.0			72.8	145	72.5	66 73 73 73 72 73 72
10G	2526	70.2	(F8 S4)	High Demand															
9F	839		Hello My Baby		10	276	139	69.5		9	277	141	70.5		7	286	146	73.0	69 70 70 71 74 74 72
			69.9 For Sale, One Broken Heart			69.0	137	68.5			69.2	136	68.0			71.5	140	70.0	68 69 66 70 72 74 66
8S	855		Do You Know What It Mean		10	277	137	68.5		5	297	147	73.5 1		10	281	138	69.0	69 68 72 75 67* 69 69
			71.3 Tin Roof Blues			69.2	140	70.0			74.2	150	75.0			70.2	143	71.5	70 70 73 77 70 70 73
11G	2481	68.9	(F11 S9)	FX															
11F	825		Put Your Head On My Shou		10	276	137	68.5		10	275	136	68.0		10	274	137	68.5	68 69 68 68 72 69 68
			68.8 I'm Beginning To See The L			69.0	139	69.5			68.8	139	69.5			68.5	137	68.5	69 70 70 69 72 68 69
10S	841		Little Pal		13	272	136	68.0		10	282	137	68.5 1		7	287	143	71.5	70 66 66 71 74* 70 73
			70.1 Somethin About Ya			68.0	136	68.0			70.5	145	72.5			71.8	144	72.0	69 67 71 74 75 71 73

