

POSITION PAPERS

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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 Performance 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 (one).

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 Performance 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 Performance 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.

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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.

X. COMEDIC CONCEPTS AND TECHNIQUES

Barbershop audiences love to laugh, and the rush of having a huge comedic hit has driven many Barbershop performers to include comedic elements in their performances. While different things are found amusing by different people, most successful comedic barbershop performances exhibit hallmarks of good comedic concepts and technique. The Performance Judge will evaluate these, and their resulting comedic effect, as part of the overall entertainment value of the performance.

Here is a brief description of some of the more common concepts and techniques.

The Comic Premise: Comic situations arise from the juxtaposition of a ridiculous character in a normal world, or vice versa. The Comic Premise is the gap between comic reality and real-world reality. In barbershop performances, we often see a quartet with three seemingly normal characters trying to soldier on despite the antics of the fourth one, usually the goofball standing on the end. Other examples of a strong comic premise include "fish out of water" situations such as hillbillies arriving in the big city, or aliens coming to Earth to sing in a quartet contest. Barbershop choruses have earned laughs by singing about real human feelings, but playing the roles of aquarium fish, or vegetables, or plastic green army men. A strong comic premise provides the structure and theme to a skit or performance; without one, a series of jokes can seem random and empty.

Characterization: The strength of a comic premise often depends on the audience being able to easily recognize the characters and personalities being portrayed by the performers. Barbershop performances, and other forms of low comedy, often use easily recognizable Stock Characters: the Nerd; the Jock; the Yokel; and so on. Once the audience has an expectation of how a character might behave, comedy can be derived by delivering the unexpected. In a two-song performance, there is very little time to convey character traits, but suitable costuming, brief spoken words, or stereotypical gestures can often do the trick.

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The Rule of Three: When presented with information, humans intuitively search for patterns; it helps us learn, remember, and understand. Comedy is derived from delivering the unexpected, so comedy writers set up their gags in three parts; three is the smallest number required to establish a pattern. The first two phrases (or looks, or gestures) are consistent with each other, which sets up an expectation for the next one. The third one takes a left turn, and that surprise creates the laugh. It's as easy as 1, 2, C!

Timing: The secret of great comedy; pace and delivery affects the success of a joke. A fast pace can improve some gags but ruin others, and the skillful use of "beats" can be a source of comedy in itself. A beat is a pause used to allow the audience to absorb and process the action, or to create tension and expectation before a punch line. Jack Benny and Victor Borge are famous for using the "extended beat", and in the barbershop world, the quartet FRED also made good use of this technique.

Setups and punch lines: These could be sung, spoken, or acted out physically. In any case, for a comedic moment to be successful, there has to be clear and clean communication, and there are several ways to accomplish this. Excellent enunciation of song lyrics, especially if they are parody lyrics that the audience has not heard before, is essential. Successful sight gags usually feature crisp gestures and movements, ie the visual equivalent of excellent enunciation. Punch lines, whether spoken or sung, are often best constructed with the funniest word of the punch line at or near the end. Also, a contrast between setup and punch line heightens the surprise; an intensely delivered setup followed by a deadpan punch line (or vice versa) is a common device. Once again, skillful comic performers use beats, and allow brief amounts of space in between looks or gestures; all the better to allow the audience to absorb and understand the action.

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