

CONTEST AND JUDGING HANDBOOK



**Published by the
Society Contest and Judging Committee**

Barbershop Harmony Society

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(With Current Contest Rules)

Ed. Note: This is a complex document with a lot of content. Please help with the challenging job of managing it by advising of any typos, incorrect references, broken hyperlinks, or suggestions for improvement. Send a note to buechler@alumni.princeton.edu with page number and suggestion. Thank you!

Approved by the Society Contest and Judging Committee.
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Contest Rules, Chapter 3, contains all rules approved/authorized by the Society Board of Directors through its 19 August 2018 meeting.

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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 primarily homorhythmic 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. 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, not manufactured, and free from apparent effort.

The performance 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 performance 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 establish and follow 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.

BARBERSHOP HARMONY SOCIETY

Contest Rules

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BARBERSHOP HARMONY SOCIETY

Contest Rules

Updated 8/19/2018

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.

The terms 'member' or 'members' within these rules for official BHS contest eligibility apply to male Society members only.¹

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 quartet contest or 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 the 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.
- d. *Quartet Registration:* To be eligible for competition, a quartet must be registered with the Society Headquarters (Customer Service) 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

¹ With the integration of female members into some Society choruses and quartets beginning in 2019, the Society board and staff will be considering potential additional official BHS contests for female and mixed harmony groups.

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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 Headquarters (Customer Service) on its initial registration of the district it chooses to represent and in which it will compete. Should it wish to change home district, the quartet must notify the Society Headquarters (Customer Service) prior to September 1 each year of the district it chooses to represent and in which it will compete. Such selection will be binding for a full year (September-August), 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 Headquarters (Customer Service) (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 the member belongs. Any requests for exceptions to this rule must be made to the Society Contest and Judging Committee through its chairman. A member may compete in multiple quartets in any division or district contest, but each quartet must be comprised of no more than two of the same members.

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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.

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 member (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. 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.

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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.

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.

6. 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.

7. 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 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 means of contest entry (normally online) will be 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. The DRCJ is responsible for notifying each eligible contestant of the method of entry.

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 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 any international preliminary quartet contest shall qualify to represent that district in the international quartet contest. In order to qualify as the district representative 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). If the highest scoring quartet from a district fails to attain the target score, the highest scoring quartet competing in its home district preliminary quartet contest shall qualify to represent that district.
- b. *Attainment of Target Score*: In addition, all Society and affiliate quartets adjudicated by at least a double-panel component of certified Society judges that meet or exceed the target score (Article V.D.3) shall qualify for the international contest.
- c. *Scoring Pool*: Prior to the earliest international preliminary quartet contest each year the executive director will determine and publicize the minimum number of Society quartets desired for the next international quartet contest. In the event that fewer than this minimum number of Society quartets are qualified by the above methods (district representative or target score), the remaining quartets to fill out the desired field of Society quartets will be selected by rank from a pool of all those quartets competing in that year's international preliminary quartet contests. [NOTE: Current minimum number of Society quartets is 50.]
- 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 executive director after considering the score recommended by the Society Contest and Judging Committee. The minimum score adopted by the

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executive director shall remain in effect until changed by subsequent action by the executive director. [NOTE: Current minimum score is average of 70.]

- e. *Affiliate Quartet Invitations:* Each affiliate is eligible to nominate the highest scoring quartet from its own or another affiliate contest as its representative to the International contest. This quartet will be invited by the Society executive director on behalf of the Society Board of Directors. All other invitations will be at the discretion of the Society executive director based on recommendations by the SCJC.

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

Contest entry (normally online) for the contest must be received by the Society Headquarters 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, late entries may be accepted.

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.
- b. *Scoring Pool:* The remaining quartets to fill out the field of Society quartets, up to a number determined by the executive director, will be selected by rank from a pool of all those quartets competing in that year's international preliminary seniors quartet contests. [NOTE: Current desired number of Society quartets is 25.] In the event that more than one quartet is ranked at the desired number 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. *Minimum Score:* In all circumstances to be eligible to compete in the international seniors quartet contest, all quartets, including affiliates, must have earned a minimum score, which is adopted by the executive director after considering the score recommended by the Society Contest and Judging Committee. The minimum score

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adopted by the executive director shall remain in effect until changed by subsequent action by the executive director. [NOTE: Current minimum score is average of 61.]

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

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 Headquarters 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 invitation.

3. Qualifying Quartet 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 Society 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

Contest entry (normally online) for the contest must be received by the Society Headquarters no later than 15 December 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, late entries may be accepted.

E. Personnel Change in Quartets

1. Change During Contest Not Permitted

No quartet member may be replaced during a contest. Replacement of one or more quartet members who performed first song of contest will result in disqualification.

2. Personnel Change in Qualifying Quartets

- a. *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.
- b. *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.

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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:* In addition, and whether competing in their home district or another district (pursuant to Article I.B.5), the next available highest scoring choruses in the Society will also qualify for the international chorus contest up to a number to be determined and publicized by the executive director prior to the earliest international preliminary chorus contest each year. [NOTE: Current number of scoring pool qualifiers is 10.]
- 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 Performance 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.
- d. *Minimum Score:* In all circumstances to be eligible to compete in the international chorus contest, all choruses, including district representatives, must have earned a minimum score, which is adopted by the executive director after considering the score recommended by the Society Contest and Judging Committee. The minimum score adopted by the executive director shall remain in effect until changed by subsequent action by the executive director. [NOTE: Current minimum score is average of 70.]
- e. *Affiliate Choruses:* In addition to the Society choruses, choruses from affiliated organizations may be invited by the Society executive director on behalf of the Society Board of Directors.

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.F.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.F.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.

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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

Contest entry (normally online) for the contest must be received by the Society Headquarters 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, late entries may be accepted..

4. Roster and Certification Submission

a. Roster Submission: Each chorus competing in the international chorus contest must submit a roster to the Society Headquarters (Customer Service) by June 15th indicating all members who will be participating on stage with that chorus. The roster must include the full name of each member who will be competing, their Society member number, and an indication that the member 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 (if applicable):

“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 Songs and Entry Certification

Consistent with this Society policy, as part of their contest entry contestants are required to include any songs to be performed in their repertory list and to certify copyright compliance with regard to those songs. Further information on cleared music can be found in the *Contest and Judging Handbook* section PROVIDING PROOF OF COPYRIGHT CLEARANCE FOR COMPETITION (Chapter 15).

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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 with the entry.

4. Use of Song Not Listed On Entry

If it wishes to perform a song not previously listed on the entry, a contestant is required to provide documentation of cleared music to the contest administrator prior to the start of the competition. Any songs performed without being listed on the entry or without documentation being provided to the contest administrator will be investigated by the DRCJ (at any contest other than international) or by the panel chairman (at international contests).

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 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. The judge adjudicates the musical elements in the performance: melody, harmony, range and tessitura, tempo and rhythm and meter, construction and form, and embellishments. The judge 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. The judge adjudicates the degree to which the musical elements of the song and arrangement display the hallmarks of the barbershop style.

B. Performance

The Performance judge evaluates how effectively a performer brings the song to life; that is, the believability of the theme in its musical and visual setting. The judge responds to both the vocal and visual aspects of the performance, but the judge principally evaluates the interaction of those aspects as they work together to create the image of the song. The judge adjudicates the quality and appropriateness of the overall effect. The Performance 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

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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. (See Chapter 12 of the *Contest and Judging Handbook*, for policies and additional information on certification.)

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 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 scoring judge or contest administrator may be appointed to the panel upon approval of the category specialist.

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2. Contests with Double Panel Minimum

A minimum of two judges per scoring category shall be assigned 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. 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 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 “Information for Computing Expense Allowance for Official Panel Members” contained in the *Contest and Judging Handbook* (Chapter 19 - Form CJ-21).

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 contests other than international 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.

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- 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.

B. Division Contests and District Chorus Contests

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

C. District Quartet Contests

1. Adjudication

Quartets may be judged on four different songs with two songs in each of 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 and operational supervision of the Society executive director unless otherwise ordered by that board. Each contest will be held between August 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 with two songs in each of 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.

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3. Number of Finalist Quartets

Districts may exercise latitude in the number of finalist quartets, but the contest administrator will increase the number of quartets competing in the finals if more quartets are within 3 percentage points of achieving the target score, which is the score allowing eligibility for the international contest adopted by the executive director by no later than the Society Board's annual meeting prior to 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 executive director shall remain in effect until changed by subsequent action by the executive director. [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 under the general supervision of the Society Board of Directors and operational supervision of the Society executive director 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

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be given to the highest scoring new quartet. (See detailed criteria specified in Chapter 18 of 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 and operational supervision of the Society executive director 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.

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 and operational supervision of the Society executive director 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 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.

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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 and operational supervision of the Society executive director 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 and operational supervision of the Society executive director 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 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.

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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.

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 Chapter 9 of the *Contest and Judging Handbook* for more details).

C. Ties

1. Ties Broken

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

2. Medals

Should a tie situation still occur in a medalist position following the above calculations, any medal(s) specified in Article V that immediately follow(s) the tie ranking will not be awarded. E.g.: With a tie for 3rd medals are awarded to 1, 2, 3, 3, and 5.

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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 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:* For 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. For international contests the Society Contest and Judging Committee through its chairman 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.

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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 a Contest

1. Written Request Prior to Draw

- a. *International contests:* Prior to the date of the official draw for singing order, a chorus or quartet participating in an international contest may request in writing to the Society Contest and Judging Committee through its chairman that it be permitted to sing at the beginning of the contest.
- b. *District contests:* Prior to the date of the official draw for singing order, a chorus or quartet participating in a district or division contest may request in writing to hosting district's district representative for contest and judging that it be permitted to sing at the beginning of the contest, subject to district policy.

2. Multiple Requests

If more than one group requests to sing at the beginning of a contest, a drawing prior to the official order draw will be held among those contestants to determine the order in which they 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.

- 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 Performance judge(s). Violation of the provision relating to patriotic or religious intent will result in penalties up to and including forfeiture by the Performance 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; Four-part Texture

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

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exceed four parts. The spoken word, brief and appropriate, is not considered an additional “part” in this context. Violation of this provision will result in penalties up to and including forfeiture by the Music judges(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 indicated approval of the stage, lighting, and sound setup.

B. Restrictions and Exception

1. Offstage Use of House System

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

2. Recorded Music or Spoken Word

The use of recorded music (vocal or instrumental) and/or recordings of the spoken word is not permitted.

3. Electronic Enhancement

Contestants may not use their own equipment to electronically amplify or alter their voices. The use of any other technology to enhance the singing voice is not permitted.

4. Electronic Pitch; Sound Effects

Contestants may use electronic means independent of the house system to take pitch or to provide limited sound effects. Sound effects, electronic or otherwise, deemed to be excessive or detrimental to the performance shall be adjudicated in terms of the quality of the performance by the Performance judge(s). In order to avoid surprise and potential delay for inquiry, contestants should communicate planned use of loud or unusual sound effects to the contest administrator prior to the performance.

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C. Jurisdiction and Penalties

Violations of Article X.B.1, X.B.2 and X.B.3 are subject to penalties up to and including forfeiture by the Singing judges(s).

ARTICLE XI: STAGING

A. Restrictions

1. Non-Members and the “Stage”

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 the performance being declared ineligible and disqualified. (See Article I for membership eligibility/violations.) The stage is defined by the performer/performance, and thus may on occasion extend past traditional boundaries set forth by the performance venue. While this may allow for choruses and quartets to build rapport with, or generate response from the audience, the song(s) must be performed solely by members of the competing chorus or quartet. In the event this comes into question, the Contest Administrator, with assistance from the Performance judges, will make a determination if a non-member violation has occurred.

2. Bad Taste

Barbershop performances should not contain vulgar, suggestive or otherwise distasteful actions or lyrics. In addition to adjudication by the Performance judge(s), the performance may be stopped by the Contest Administrator per Article XIV.A.3. in consultation with the Performance judge(s).

B. Jurisdiction and Adjudication

The Performance judge(s) will have jurisdiction over issues of staging, other than as provided for international contest staging noted in section C below. (See the Performance category description in Chapter 6 of the *Contest and Judging Handbook* for a discussion of unacceptable staging.) Aspects of any performance deemed to be in bad taste will be adjudicated in terms of the quality of the performance by the Performance 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.
- 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

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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 are 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 Performance 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 may reschedule the entire performance later in the contest if appropriate.

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- b. Repeat Performance:* At the sole discretion of the contest administrator, a contestant may be allowed to repeat an entire 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.

BHS Contest Rules

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 re-lettering 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 at 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; 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; amends 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.

2/22/15 changes minimum international quartet qualifying score in II.C.1.d to 70 for 2016 (Nashville) and includes provision that quartet competing OOD must achieve at least qualifying score in order to be district representative.

4/26/15 amends I.A.1.a & c to remove requirement that quartets from affiliates competing in the international quartet contest had to also be members of the Barbershop Harmony Society.

1/28/16 amends II.B.1 to modernize how entry form is made available and place responsibility with DRCJ; amends II.D.1 to remove obsolete language requiring DRCJ to report name of representative quartet and members; amends II.D.4 to change entry deadline for international seniors quartet contest to 15 Dec to account for holiday closure and early midwinter conventions; amends II.G.4 to reflect current practice for songs sung but not submitted on entry form; amends Art. III to change Presentation category to Performance category; amends various sections to implement that category change; amends IV.A to permit SCJC to certify best qualified judges regardless of gender; amends IV.C.1 for clarity; amends IV.D to remove requirement for certificate of completion for appointment; amends V.D.3 on timing of target score change to reflect current annual contest cycle; amends VIII.A.1 to permit SCJC to modify international contest OOA; amends VIII.E to allow request to sing first even after draw.

1/19/17 amends V.D.3 to delegate setting of quartet target score to the executive director

7/4/17 updates Society Contest & Judging office references to Society Headquarters (Customer Service) to reflect current practice; deletes I.B.5 as unnecessary; removes I.C.1 signature requirement; updates II on entry procedures to reflect use of online entry vice paper forms; clarifies X.B.4 to avoid confusion re improper use of house system; clarifies X.C. regarding penalties; clarifies XI.A.2 action by CA; corrects grammar in XI.C.3.a.

5/15/18 (edits made to implement board's desire to place operational matters with executive director and SCJC) amends II.C.1.c to provide that the number of international quartets and scoring pool (wild card) is determined by the executive director; amends II.C.1.d to delegate setting of quartet minimum score to the executive director; amends II.D.1.b to provide for executive director to set number of international seniors quartet entrants; amends II.F.1.b to delegate setting of chorus minimum score to the executive director; amends II.F.4.b to reflect optional nature of M&P VP; amends V.D.1, V.E.1, V.F.1, V.G.1, V.H.1 and V.I.1 to provide operational supervision by the executive director; amends XI.A.1 to clarify definition of stage.

8/19/18 amend the foreword to clarify applicability of contest eligibility rules to male groups; amends I.A.5 to provide limit on essentially same quartet competing under multiple names; amends Art.I.B.1 to provide that female directors must be Society members; amends II.C.1 on affiliate quartet qualification and to increase minimum number of Society quartets from 45 to 50; amends II.D.1 and II.F.1 to provide minimum score for international seniors quartet and international chorus contestants; clarifies in II.E that quartet member replace not permitted

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during contest; amends V.G.2 to remove the limit of one quartet per affiliate; amends VII.C to provide for tie breaking for all places with tie breakers being SNG and PER, in that order; amends VIII to permit requests to sing first at any level for both quartet and chorus; amends IX.A.3 to provide penalty for chorus exceeding four-part texture; amends XIV.A.3 to provide for rescheduling entire performance only; corrects several typos.

THE JUDGING SYSTEM

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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 primarily homorhythmic 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.

The Judging System

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 performance 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. 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 performance 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.

The Judging System

II. SCORING CATEGORIES

The performance of each song is judged by three categories: Music, Performance 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 the category the judge is scoring. If no quality rating is appropriate, owing to an unequivocal and definite violation of the rules, the judge will forfeit the 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 the judge's 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. Performance

1. *Performance* is defined as the net impact of the performance upon the audience. The Performance 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 performance'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.

The Judging System

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, Performance, and Singing – should be a particular orientation or perspective from which a judge views the total performance, rather than a blinder that restricts 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)..

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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MUSIC CATEGORY

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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, judging the extent to which the musical performance displays the hallmarks of the barbershop style and the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme(s).

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

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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.

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 Performance category evaluates how well the performer brings the song and arrangement to life through the interaction of both visual and vocal aspects of the performance. In addition to assessing the performers' artistry and believability, Performance 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 Performance judges.

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

There are certain characteristics in a song or arrangement that help the listener recognize a song as having been arranged in the barbershop style. If any of the musical elements listed below are absent in the song or arrangement as performed, then the Music score will be lower as a result.

1. Barbershop is a four-part a cappella style. At no time should the musical texture exceed four parts. In a chorus contest, the spoken word, brief and appropriate, is not considered an additional "part" in this context. However, a soloist singing a fifth musical line, whether or not these same pitches are being sung by the chorus is considered an additional part. This applies even if the soloist is singing the same notes as one of the choral parts but with

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different word sounds, as occurs when the chorus leads are matching the soloist's notes on a neutral syllable.

2. 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 whereas vocal percussion is not permitted
3. The melody should be present and distinguishable and is most 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.
4. The hallmark of the barbershop style is "lock and ring". This is achieved through several factors, including the inherent consonance potential of chords chosen by the arranger, a primarily homorhythmic texture, and performance elements associated with the consonance and execution aspects of the category (see III.A and III.E).
5. Chord progressions in the barbershop style are based on the harmonic practice of dominant seventh (and ninth) chords resolving around the circle of fifths, while also making use of other resolutions. The song's harmony must feature the natural occurrence of a variety of dominant seventh and ninth chords in circle-of-fifths progressions. This is most often achieved through having 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, but it may be possible for this to be achieved in other ways.
6. For barbershop contest performances, lyrics should be sung by all four parts through nearly all of the song's duration.

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. A high level of consonance is achieved through several factors:

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- a. A high Music score requires the predominance of consonant chords (chosen by the arranger). Barbershop (dominant) seventh chords and major triads are inherently the most consonant. See section III.A.7 and 8 for more information.
 - b. The consonance level is partially dependent on both the number and prominence of strong voicings (root position and second inversion) of consonant chords. See section III.A.8 for more information.
 - 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. High consonance levels require precise synchronization, matching word sounds and resonance, appropriate balance, and accurate tuning of the chord sequence as performed by the ensemble.
 - e. The consonance level is diminished by the performance of chords outside the barbershop vocabulary, incomplete chords, or non-chords.
2. Voicings that place the melody above the tenor, or below the bass, for an occasional chord or short passage are allowed. On occasion, the melody may be carried by some part other than the lead. 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 in order to achieve a high degree of consonance.
 4. Melodies that are easily sung by the performer are recommended over those that are extremely disjunctive or rangy. If the melody leads to performance difficulties the Music score will be lower.
 5. The song should be primarily homorhythmic (note: this is the same thing as what was called homophonic in previous versions of this document); that is, all voices should sing the same word sounds simultaneously. This does not preclude the appropriate use of non-homorhythmic devices such as patter, backtime, echoes, and bell chords. The greater the use of non-homorhythmic material, the greater the need for clean execution, maintaining consonance.
 - a. Solo, duet or trio 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.
 6. Lyrics should be sung by all four parts through nearly all of the song's duration. 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

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part, is also permitted with moderate frequency. The Music judge evaluates the extent to which such devices support the theme as well as the extent to which the consonance may be affected.

7. With rare exceptions, 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. While brief and musically appropriate use of out of vocabulary chords is allowable, this may result in a lower score due to diminished consonance.
8. 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.
 - b. The overall consonance potential is affected by the prominence, duration and frequency of use of the various chords in the barbershop chord vocabulary. The consonance potential, from highest to lowest is:
 - (i) Major triad and barbershop seventh
 - (ii) Dominant ninth with root omitted (or minor sixth or half-diminished seventh)
 - (iii) Major triad with ninth added and minor triad
 - (iv) Minor seventh (or major sixth)
 - (v) Major seventh, diminished seventh, barbershop seventh with flatted 5th, augmented triad, augmented dominant seventh, diminished triad, dominant ninth with fifth omitted
 - (vi) Non-vocabulary chords (any chords not listed in III.A.7)
9. 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.
 - d. Dissonant non-chord tones should not be used, with the exception of the traditional appearance in the bass of brief scale-type passages.

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- 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.
10. 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.

B. Theme (and Development)

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. Since songs can permit different themes, the music judge is prepared to accept any treatment that is musically plausible. The theme may also 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 enhance 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.
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.

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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.
6. 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. Amateurish lyrics or the absence of rhyme, when it is distracting, will result in a lower Music score, particularly where lyrics are central to the theme.
7. 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. If this is not the case, the music may not develop in a satisfying way.
8. 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 due to unsatisfying development of the music.
9. 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 and develop 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 is done for 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.
10. 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.

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C. 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 evaluates the performer's accuracy and musicality in executing embellishments to support the theme of the song. 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. Songs that are less satisfying because they are over-, under-, or inappropriately embellished will result in lower Music scores.
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 increase musicality, which results in a higher Music score.

3. While the melody is usually in the lead, brief use of tenor melody may occur in tags or when some appropriate embellishing effect can be created.
4. The arranger is expected to use the composer's melody as the basis for the arrangement's harmonization and embellishment. Altering the melody is a form of embellishment and may 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.5 are not permitted. Alterations are acceptable in the following circumstances:
 - 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, when they are distracting, will result in a lower Music score.

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5. Altering the composer's lyrics is a form of embellishment and may 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.
6. The melody should easily accommodate the harmonization, and the harmonization should support the melody. Using alternative harmonies are a form of embellishment which might be distracting, especially when the implied harmony or harmonic rhythm feel distorted, and may result in 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.
7. The song's rhythmic patterns should allow room for swipes and echoes. Music that feels less satisfying due to the absence of swipes and echoes may result in a lower Music score.
8. 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 if distracting.
9. 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 primarily homorhythmic, or if the integrity of the song itself is obscured, the Music score will be lower, commensurate with the degree of distraction.

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

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The judge 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*)).
8. The balance among voice parts should be such that the melody always predominates, although brief passages having ambiguous or non-existent melody are permitted in introductions, tags, bell chords, stylized segments during repeats, or improvisational-type passages of a song.
9. When the melody is transferred to a part other than the lead, that part should predominate and should be sung with melodic quality.
10. The song should use only standard meters such as 2/4, 3/4, 4/4, Cut time, 6/8, 9/8 or 12/8. Performances should demonstrate a clear underlying meter unless altered for comedic purposes.

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.
3. Extremely complicated rhythms are not characteristic of the barbershop style and may cause execution errors resulting in a lower Music score. Beyond that, any rhythm that the performer can sing while maintaining quality barbershop sound is acceptable.

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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 (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 their accuracy in executing its musical elements. Early in the performance the judge 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, the judge 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 display the most consistent musicality. There are very few distractions, and scores are maximized when the performance strongly features the hallmarks of the barbershop style.
 - 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.

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- 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.
 - 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.

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- 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 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, the judge notes the strengths and weaknesses that affect the 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. At no time should be musical texture exceed four parts. The spoken word, brief and appropriate, is not considered an additional "part" in this context. However, a soloist singing a fifth musical line, whether or not these same pitches are being sung by the chorus is considered an additional part. This applies even if the soloist is singing the same notes as one of the choral parts but with different word sounds, as occurs when the chorus leads are matching the soloist's notes on a neutral syllable.

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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. Any forfeiture by a Music judge would be as a result of a violation of Article IX.A.2, Article IX.A.3 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. 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."b. Chorus exceeding a four-part musical texture.

As specified in Article IX.A.3 of the contest rules, "at no time should the musical texture exceed four parts." A chorus performance with passages exceeding a 4 part musical texture is subject to penalty up to and including forfeiture depending on the frequency and duration of this texture. The Music judge will consider intent when assessing this penalty and it will not be applied to choruses that are considered to be creating additional parts accidentally through the singing of incorrect notes.

- c. 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."

2. 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

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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.

3. 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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I. THE ART OF PERFORMANCE

One significant goal of any art form is communication. A barbershop performance refers to how the artist communicates a message and vision via the transformation of a song into an entertaining experience for an audience. The performance of a song is the artist's gift to the audience, whose experiences, memories, and imagination transform that gift into an emotional experience. The performers' 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 Performance judge evaluates entertainment within the barbershop style. Vocal and visual elements, in the context of the song choice and delivery, are evaluated for their contribution to the overall entertainment effect of the performance.

II. PERFORMANCE CATEGORY DESCRIPTION

A. Characteristics of the Barbershop Performance

1. Barbershop style

Barbershop is a musical art form, and therefore the type of entertainment with which we are concerned must be principally 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 performance the barbershop style of music remains a key feature of the performance. This does not preclude the innovative use of other art forms, in appropriate balance with the barbershop style.

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2. Audience rapport

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

3. Creativity

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. Performers are encouraged to develop their own style and identity. Performances can be two entirely stand-alone works or can be a "package" that builds one song upon the other.

4. Artistry and expressiveness

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 Performance judge's sense of the degree to which the audience is entertained. 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 performance, 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 Performance adjudication. For more sophisticated artistic performances, it is the performer's responsibility to connect and engage in a clear and effective manner.

5. From the heart and believable

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. The use of natural, realistic, and appropriate body language, staging, dynamic levels and tone color can create performances that the audience will believe in and relate to. Performances filled with technicalities, or formerly accepted "barbershop" traits or mannerisms may be technically impressive but will likely not create emotionally realistic performances to modern audiences. The Performance judge determines how successful the performer is at achieving a "from the heart" and believable performance.

6. Integration with other categories

The effectiveness of any performance will be predicated on the performers' skills and abilities in all aspects of the performance—skills that are also evaluated by the Music and Singing judges. The Performance judge must recognize when the overall impact is being affected positively or negatively by an element that is also judged in another category and must make note of that element's impact from the Performance category's perspective.

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B. Performance

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, staccato, etc. Often one of the musical elements will predominate, depending on the song. These tools should be appropriately used in order to create a realistic and believable mood or emotion. 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 and 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 performance of the song. The Performance judge evaluates the quality of the performers' 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 performance. Believability is at its greatest when mannerisms, body language, gestures, and facial features enhance the true message of the song.

C. Visual/Vocal Balance

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

D. Comedic Performances

1. The performer may plan to include comedic moments during the performance designed to elicit a range of reactions from the audience, from gentle smiles to uproarious belly laughs. A wide variety of lyrical, visual, and musical ideas may be used to generate comedic moments.
2. A detailed review of comedic styles, concepts, and techniques, and how they might be utilized in a barbershop performance would be too lengthy to incorporate into this document. (See Position Paper X, Chapter 9 of the *Contest and Judging Handbook* for further discussion.)
3. The Performance judge will evaluate the performer's use of comedic styles, concepts, and techniques and their resulting comedic effect as part of the overall entertainment value of the performance.

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E. Scoring Methodology

1. The Performance judge simultaneously experiences the performance, like an audience, and analyzes it. Judges position themselves mentally and emotionally so that the two thought processes occur in an integrated manner.
 - a. The Performance judge measures the overall effect of the performance with a focus on entertainment value, and a score is determined 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.
 - b. The Performance judge identifies visual and vocal interferences and distractions that prevent the group from realizing its maximum effect and audience impact. Minor errors may or may not be relevant. The Performance judge holistically determines those events which, if changed, would result in a measurable improvement in the overall effect. The judge should be sensitive when attention is focused on an obviously featured technique and the underlying emotions of the song may have been given secondary consideration.
 - c. Performances that are truly integrated, entertaining, and artistic should be encouraged and should provide a more rewarding experience for the audience than those with accumulated technique or mannered/patterned characteristics.
2. Representation of the barbershop style
 - a. It is important for the Performance 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 awareness of societal and musical influences on the barbershop style as a backdrop against which to evaluate performances.
 - b. Performances that are relevant to the audience and their cultural expectations will likely be more impactful and should serve to enhance the entertainment value.
3. The Performance judge determines the 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 section I. below.
 - a. Each performance is judged on its own merits. Therefore, the Performance 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 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 Performance 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 Performance judge must be sure to remain aware of the ebb and flow of entertainment value and emotional impact throughout a song and arrive at an appropriate score at the conclusion of the performance.

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F. Scoring Levels

1. The A level

- a. Any A-level scores (81 to 100) reflect outstanding levels of entertainment. To achieve an A score 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.
- b. The upper range of A scores (94 to 100) is assigned to truly exceptional performances. The applicable adjectives are all superlatives: superb, exquisite, breathtaking, captivating, hilarious, overwhelming, deeply moving, etc.
- c. The mid-range A score (87 to 93) is assigned to performances that exhibit unyielding excellence. The listener may be unaware of the vocal and visual techniques employed; they are caught up in the artistic effect of the total performance.
- d. At the lower end of the A range (81 to 86), the feeling of excellence is definitely present, but some minor interruptions are felt.
- e. Traits that distinguish between A and B levels of performance 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

- a. 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.
- b. The upper range of B scores (74 to 80) indicates a substantial presence of excellence. Such performances keep the audience almost totally involved, and moved emotionally. Some instances of A-quality performance are demonstrated.
- c. In the mid-B range (67 to 73), 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.
- d. At the lower range of B scoring (61 to 66), nominal consistency is demonstrated but distractions may occur. The result is usually a competent but undistinguished performance.
- e. In a B performance, there is a grasp and use of barbershop techniques. 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

- a. 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 effective performance approaches.
- b. At the upper end of the C range (54 to 60), some consistency is displayed. These are acceptable performances despite distractions and interruptions.

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- c. Performances in the mid-C range (47 to 53) are marginally acceptable for public performance.
- d. At the lower end of the C range (41 to 46), the limited vocal and/or visual skills being exhibited produce performances that are weak in overall effect.

4. The D level

- a. 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.
- b. 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.
- c. The lower half of the D level is represented by performances in which 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 Performance 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.
 - 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 the judge's 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, and Break – Acceptance - Exit. Spaces are provided to make reference to strengths and 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.

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H. Differences Between Quartet and Chorus

An ensemble larger than a quartet typically has a director. The director should support and enhance the performance 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. Penalties (up to and including forfeiture) by the Performance 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...” Most 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*.)
2. The Performance 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.
3. All penalties of five or more points will be notated on the scoring slip. Any Performance judge wishing to apply a penalty of five or more points in total must first conference with the other Performance judges and the judges must agree to the level of rule violation but not discuss the actual points or the performance score.
4. 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 barbershop style issues, Performance 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 performance but are not subject to penalty or forfeiture.
5. Performance 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. Violations of Article XI.A.1. 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 the contestant ineligible.

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- 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 performance 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 performance 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: well supported, freely produced, and 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 a 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

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that 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 the forms given in 2. below.
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 vowel sounds at the extremes of the singer's 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 promotes resonance and "ring" in the voice. The word sounds must be sung uniformly and the vowels should match. There must be good precision, which increases the

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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 the lead’s 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 that when combined produce a personalized, meaningful expression of the song that is greater than the sum of the 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 to 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.
 - 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.

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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 expressionThe 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. Judges weigh the performance of the particular song against their cumulative listening experience and assign the score accordingly. The score is relative to a theoretically perfect performance. Judges strive for objectivity in scoring, yet any 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 expressive singing.
 - b. A typical performance earning a mid-range A score (88-93 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.

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- c. A performance at the upper range of A (94-100) would likely be a 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, the performance and experience are characterized more by the expressive artistic result and not the technique employed.
- d. In a performance at the low end of the A range (81-87), 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 points) 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 (68-73 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 the B scores (74-80) is for performances that may demonstrate great skill across most singing elements—but not the mastery of them. The performance will be technically sound yet will likely have some distractions. Artistic expression will be present, but with limited agreement across the ensemble.
- d. In the lower range of B performances (61-67), 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 points) 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 (48-53) 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 (54-60) 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 (41-47), 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 points) are for performances in which the elements of good singing are rarely heard.
- b. A typical performance in the mid-range of D scores (14-27) 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 (28-40) 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 (1-13) 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.
- 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.

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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 their own recognizable voice, 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 Article X of the Contest Rules. Any penalty or forfeiture by a Singing judge would be as a result of a violation of Article X.B. of 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.
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

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judging form on the line: “Penalties: _____ Reason: _____” and on the appropriate line of the penalty grid on the scoring form.

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

IV. INTEGRATION WITH OTHER CATEGORIES

The Performance 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 performance. 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, the CA must:

- 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 that commands the respect and attention of both the contestants and the judges;
- be humble and 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.

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The CA has responsibilities to the contestants, the audience members, the judges, the entity sponsoring the contest, the host chapter (district or Society), and the Society Contest and Judging Committee. The CA 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. 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. The CA effectively is project manager for each assignment. The CA provides information to the host district regarding the facilities and contest flow. The CA is responsible for preparing both the results of the contest and the announcement of the results, as well as providing scoring summaries for the contest. The CA notifies the host chapter and other relevant parties of any special needs of the judging panel. The CA 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 CA duties is the development of checklists. Because CAs have lots of things on their minds, 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 the 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 email has become the method of choice, effective communications can be accomplished in many ways** and the occasional use of direct communication via telephone should not be forgotten. A phone call 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

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on a contest (District Representative for Contest and Judging, Convention General Chair, Judges Services Coordinator, Associate Contest Administrator, masters of ceremony, etc.). When a CA has received notice of an assignment and indicated acceptance of that assignment, preparations must be begun for the contest weekend. Acceptance of an assignment should include a copy to the Category Specialist and assigned BOR member. The assigned BOR member will be included on all additional communication from the CA to the DRCJ or other individuals involved with the contest.

2. Within a week after accepting 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. The CA asks the DRCJ to respond promptly to any information request, since some of the information provided (such as the list of panel members, Convention General Chair, and Judges Services Coordinator) is necessary for the CA to communicate.
3. Correspondence referenced in 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 any required communications cover at least all the items and requests listed in the appropriate checklist. (See III below.)
4. The CA communicates with the Associate Contest Administrator (ACA) as a team member. The CA outlines what work the ACA is expected to perform, such as procurement and/or preparation of judging forms and other pre-contest tasks. The CA establishes what equipment and supplies are needed at the site and determines who will supply these items. The CA and the Associate CA 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 to document tasks during each contest session.
5. The CA communicates with the Convention General Chair or District Events Team as soon as possible. In many cases the DRCJ will ask that such communication go through, or to, then 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 the CA 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, ballpoint pens, water, candy, etc.) used in the judging area, and requirements for copying of the official reports to be distributed at the designated hotels.

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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 or a designee (the ACA or a candidate CA) orders and prepares the judging and scoring forms for the contest sessions after receiving the necessary information from Barberscore and the DRCJ.
 - a. All contest forms should be prepared using the current version of the contest operation software (BBContest.Scores aka legacy program).
 - b. Names of chorus directors, if known, shall be added to the chorus long forms. This information normally will be in the contest entry.
 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 and what needs to be checked.
 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 the facilities. This site inspection should be scheduled with the DRCJ and asterisk (designated) judge early in the 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. This is a great asset, but does not relieve the CA of the final responsibility for the 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 will also ensure that the contestants' questions, if any, are answered prior to the contest.

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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 Chair, 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 mic-testing performer is onstage, the CA 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 a CA will perform some tasks during the contest, such as verifying or entering scores, etc., the primary function is to ensure a smooth-running, uninterrupted flow of activity. The CA must be prepared to respond immediately to any and all of the multitude of circumstances that can and may occur, and 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 the ACA performs 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 the ACA prints the Contestant Scoring Analysis after each contestant's 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 duties as outlined in the checklist found in the *Contest & Judging Handbook*. The CA is responsible for delivering a clear statement of the contest results to the individual designated to make the announcement of results. The CA 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 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 webmaster for posting to the district website.

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E. After Leaving the Contest Site

1. The CA corresponds with the judging panel members, thanking them for their efforts on behalf of the contest and judging program.
2. The CA sends a copy of all 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 information be provided as soon as it is available for all activities occurring during the contest weekend that could affect the operation of the contest, as well as information about special contests or special awards based on contest results and all pertinent details (previous contest scores, rules, requirements, etc.) concerning how those special contests and awards are determined
2. Information concerning proximity to the headquarters hotel and the type of auditorium
3. Confirmation of the names of the panel members; identification of any member of the official panel who will be taking a final exam; and a list of the names, email addresses, and categories of any practice (guest) panel members or “Best Seat in The House” (BSITH) participants, if applicable
4. The names and email addresses of the Convention General Chair, 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 some personal time
7. Information as to how many contestants will be in each contest, and if there is an elimination session, the number of contestants expected to advance to the final round
8. 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)
9. The location, schedule, and physical layout (number of rooms and sizes) for the evaluation sessions

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10. The arrival and departure times of the panel members
11. The order of appearance as soon as it is available
12. 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, including 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 regarding evaluation recordings, reports, dress code, deportment, and timeliness at all functions

C. Associate Contest Administrator(s) (ACA)

Correspondence to the ACA should state what will be expected of them 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

D. Convention General Chair (CGC)

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

1. The requirements for the judging area, such as tables, lights, electrical outlets, signaling system for the master of ceremonies, ballpoint pens, water (not in open glasses or pitchers), and paper in appropriate sizes—the CA will determine and advise if legal-size paper will be required for any report and advise the CGC accordingly

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2. The requirements for duplicating the official scoring summaries, the number of copies required for the panel, and a request that a responsible person be provided as a runner to the duplication facility
3. That the CGC attend the meeting of the judges prior to the start of the contest so that the CA can help to take care of any last-minute details
4. That the CGC 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 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 the JSC attend the judges' meeting prior to the contest in order to discuss all transportation plans
3. A request that a room be provided backstage to provide a space where the panel can compare scores and discuss pending evaluations, and for the panel to gather during intermissions to enjoy coffee, soft drinks, and snacks
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 because the needs of the contestants are paramount
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) and that the presenter should not discourage the audience from applauding at any time during the performance
5. That the CA will advise if it is necessary to repeat or re-emphasize the house rules if they are broken during the contest
6. That no hazing or detrimental comments be made concerning the panel members

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7. That introduction of panel members typically is done sometime during the last contest session
8. 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 the official scoring summaries and scoring analyses produced and, if applicable, the score penalty reports and list of songs performed but not submitted by the contestant, and send the report to the SCJC and appropriate HQ staff. It is important that this report be submitted in a timely manner per current SCJC guidelines.
2. The CA will send a copy of the SCJC report and copies of additional reports, as designated by the category specialist, to the designated category BOR members for their review and filing.
3. Many individuals spent an unknown number of hours preparing for and executing events for the contest. For those with whom the CA had direct contact, the CA should send an expression of thanks for their time and dedication.
4. The CA should write to the panel members, Convention General Chair, 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, and the CA must follow current guidelines for submission.
6. The CA will ensure that electronic copies of all official scoring summaries are provided to the appropriate district and/or Society webmaster and archivist for posting as soon as possible after a contest.

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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 performance 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 a 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 the judge 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 harmonization and embellishment a song. 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 Performance 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 Performance 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 performance.

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 performance 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 performance 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 performance 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 performance 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 Performance 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 Performance 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 PERFORMANCES

A. Patriotic Performances

The prohibition against Patriotic performances 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 Performance 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 Performance 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 Performances

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 through the combination of lyrical content, staging, and artistic choices, is to extol the belief in, or glorification of, a supreme deity or to promote the rewards of such belief. Such performances shall be considered primarily religious and a penalty, up to and including forfeiture, shall be applied by the Performance judge.

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

There are many uplifting songs offering hope and encouragement to all people, some of which allude to positive values and the impact of a power greater than ourselves. Many Broadway

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songs and others refer to such matters but are considered work or struggle songs. Also, some are primarily rhythm, dance or show vehicles, or can refer or allude to a "revival", yet do not satisfy the criteria outlined above.

It can also be acknowledged that there may be songs which have been printed in some hymn books that, depending on how they are performed, might not be perceived of primarily religious intent, but offer more focus on brotherhood/sisterhood, overcoming strife, peace, nature, and the seasons of life.

The Performance judge will always be guided by the principle of primary intent and the likely impact of the performance 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 Performance 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 performance 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 performance 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 performances 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.

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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.

Certainly, the Performance 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

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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.

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-^b7-2-3, 5-^b7-2-3 of scale tones) as well as other chords such as the half-diminished 7th (1-^b3-^b5-^b7). 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 Performance 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, the judge 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.

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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. As a matter of policy to avoid minor anomalies, 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 computation used on the Scoring Analysis generated at the end of each contest session and indicated by an asterisk.

For a single panel a variance is also generated when the high or low score is at least 10 points from the middle score. This accounts for a limitation of Dixon's Q Test with a small sample.

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

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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.

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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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 performance; 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 performance.

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 performance, 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.

HOMOPHONIC/ HOMORHYTHMIC: 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; 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 performance, 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.

PERFORMANCE: the totality and effect of giving or sharing of a musical performance.

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.

PROPS: portable inanimate articles used to enhance a performance.

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 performance; not typical of barbershop contest performances.

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.

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SYNCOPATION: 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 performance 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 AND 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, Music, Performance, Singing). 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. Category specialists normally may not succeed themselves for more than three yearly appointments, though in unusual circumstances this limitation may 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 persons certified in their 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 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 or associates. 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.
- H. The committee regularly reviews all articles of the Contest Rules through a triennial review and makes recommendations to the Society Board of Directors (or Society CEO where appropriate) for any changes. The schedule is:

Years 2021, 2024, 2027, etc.	Articles II, III, VII, VIII, XIV
Years 2019, 2022, 2025, etc.	Articles IV, V, VI
Years 2020, 2023, 2026, etc	Articles I, IX, X, XI, XII, XIII

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 should 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.

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- 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 “Guidelines and Limitations on Use of Judges at Society Contests.”
 2. Notify all potential competitors of method to enter contests (normally online).
 3. Communicate with competitors prior to the contest, advising them of the order of appearance, plans for evaluation sessions, and other contest related issues. 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 acceptance or rejection of district members or associates living within their district for applicant status. Actively seek out qualified members and associates and encourage their entry into categories that are open for applicants.
 5. 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.
 6. Arrange for guest judging panels at all district/division and international preliminary contests in conjunction with the panel Contest Administrator; report performance, attitude, and potential of each participant promptly when appropriate to the applicable category specialist.
 7. Review, approve, and distribute scoring summaries for all contests held within the district. The Contest Administrator notifies the Society of all contest results as required.
 8. 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 person participating in the judging program.
 9. 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. A member is defined as a candidate or certified BHS judge. 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.

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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. A member should send their category specialist and/or board of review any concerns. If this is not satisfactory, then they should contact SCJC through its chairman about the concerns. If this is not satisfactory, then they should contact the BHS CEO as a final resort. At that point, the issue is considered resolved.
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. In the case of emergency replacement of judges, refer to section V.A., below.
 - a. 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.
8. Members will refrain from expressing views on social media (Facebook, Twitter, etc.) that can be viewed by members or associates of BHS as being controversial or divisive in accordance with Code of Ethics #8 (political, religious, or other controversial issues). Judges should be viewed as role models and should be aware that at all times they represent the contest and judging program.

It is not the role of the SCJC to proactively restrict nor censor the social media activity of the judging community. However, in the interest of fairness and sensitivity to others we need to strive for congenial exchanges with our 'customers' at all times, including when barbershop is not involved. To that end, it is important that we hold ourselves to a higher standard of kindness and civility when engaging in social media forums, as we are constantly being judged as judges. Please consider that many in the barbershop community can see your words, and there are those who may be eager to shine a light on the smallest misstep.

While we do not consider it our role to forbid your promotion of your views or beliefs, remember that you have chosen to serve in the judging community. We request that you imagine a social media discussion actually occurring in a large room at an International convention. Would you choose the exact same wording? What tone would you use? Discussion within barbershop-related groups, especially those involving contest rules, results, other judges, etc., should receive your highest constraint and care.

The SCJC reserves the right to alert members of the judging community if concerns are raised and consider whether further action is needed. Your stance is your personal right,

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but your presentation of it should carry a new consideration in regards to your position within the barbershop community.

9. Within a week after assignment to a panel, a judge will communicate with the District Representative for Contest and Judging (DRCJ) of the district where the contest will be held and indicate acceptance or inability to accept the assignment. This is a matter of courtesy and provides for timely action where necessary. This communication should include a copy to the judge's category specialist.

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:
 - decide to drop the matter
 - issue a cautionary warning, with copies as appropriate
 - place the offender on inactive status for a specified period, during which they may not serve on a panel but may work toward active status in a way specifically defined by the Society Contest and Judging Committee
 - suspend the offender for a specified period, usually one year, during which they may not participate in any way in official contest and judging activities except as a competitor; i.e., 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 imposed after the suspension
 - 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 any action given in IV.B.1.
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 unfavorable action, appeal in writing to the Society Board of Directors, the decision of which shall be final.

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4. In all cases the alleged offender and the accuser(s) must be informed, in writing, of the actions taken. In all cases in this policy, email qualifies as “in writing.”

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 recordings 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 meet certification requirements from their category specialist to receive certification.
5. In the event a previously certified judge can't attend category school, the category specialist may place them on “certification pending” or other status and invite them to the following candidate school. Upon successful completion of candidate school, the judge will be recertified.
6. 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, which may include competition in other barbershop organization contests.
7. Each judge must maintain acceptable standards of performance and conduct as defined by their category specialist and by the contest and judging code of ethics.
8. Each judge must at all times maintain current membership in the Society, including membership in a Society district (if permissible for females after January 1, 2019), in order 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 specified period during which they may be allowed to stay on inactive status.
2. If the requirements mentioned immediately above are not met, the judge will be removed from the official register and certification will be revoked. The former judge will then be eligible to reapply for the contest and judging program in the same manner as any other person.

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E. Coaching Moratorium

No official panel member shall be assigned to a district, international preliminary, or international contest judging panel if they have coached any of the contestants in that contest within the preceding 30 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 their 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. One-Category Limitation

1. No one may be certified in more than one category.
2. A certified judge may apply to become an applicant in another category. If accepted as an applicant and upon their completion of candidate school and acceptance of candidacy in that second category, the judge will no longer be eligible for invitation to category school in their currently certified category. However, at the discretion of the category specialists involved, the judge may remain certified in their original category until the end of the certification cycle.

G. Guidelines and Limitations on Use of Judges at Society Contests are set forth in Chapter 14 (below). This includes a number of SCJC policies, including airline travel and time limitations.

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).

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- 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 or a recently certified judge 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 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 of the 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 (affiliate and HI judges are considered a part of the contest and judging community).

B. International Contest Replacement

If a judge appointed to score an international contest is prevented from serving by transportation failure or other mishap that occurs too late to permit replacing the judge by the usual means of appointment, the Chairman of the Judges should remedy the situation by

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attempting 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. In the event a judge takes ill or is unable to complete the assignment, apply the appropriate arithmetical modification to the available scores of that category.

C. 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 their home district or area will have become familiar with the judge's 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.

D. Evaluation Sessions

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 following their contest session.

The most crucial interaction between a judge and a contestant occurs at the post-contest evaluation session. To ensure that the contestants receive maximum benefit from this interaction, 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 online contest entry process. The evaluation will be held following their respective session in a place to be determined by the DRCJ. Quartet evaluations are typically held in the judge's 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.
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 standards not permit, evaluation and coaching sessions of less than 20 minutes are permitted and length of time will be determined in consultation with the panel and the DRCJ. NOTE: An evaluation pilot program is being undertaken that will provide additional options for contestants and involved more panel input into the session organization. Additional competitors can be accommodated per round with the inclusion of "byes" in each round.

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4. 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 Contest Administrator 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 Contest Administrator, 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 Contest Administrator to include in the SCJC report of the contest weekend. The 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 by the category specialists. The panel should consist of the category specialists and four other judges 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 immediate past 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 they should submit five judges' names from the current active roster.

F. Scoring and Analysis

Judges should score on a scale that reflects their background, training, and lifetime experience of listening and viewing unaltered "live" performances. Each performance can be

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ranked relative to a standard of perfection previously understood by all members of the category, and this standard is constantly upgraded 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 performance 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 as defined by the rules and their category descriptions.
6. The judge's second most important responsibility as a panel member is to give the contestant a positive analysis of their performance after the contest and present meaningful suggestions for improvement. A judge must be able to translate 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. SCJC Awards

1. Service awards

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. All service awards are prepared on a framed certificate.

2. Retirement awards

The Society Contest and Judging Committee will recognize a certified judge with 15 or more years of active service in the contest and judging program upon their retirement.

To signify this honor, the Society president and the Society Contest and Judging Committee chairman will prepare a special presentation to be made at an appropriate occasion. Retirement awards for 20 years of service and above are prepared on an engraved plaque, and awards for 15-19 years are prepared on a framed certificate.

3. Other awards

- a. Award of Excellence: the SCJC may also present an Award of Excellence to a judge who has consistently served the SCJC and/or contest and judging program with

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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 who 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 >

4. 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. Judges are eligible once a judge has been designated in the official C&J records as retired or deceased. 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.

H. Out-of-District Quartet Advancing to Finals

It has been a long-standing tradition that the host district will allow out-of-district quartets to advance to their finals session regardless of the score achieved in the semi-finals session.

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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 the international contest, 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 at least a 73 average in the semi-finals session, they must be allowed to sing in the finals.
2. 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

Applications for candidacy in all four categories are accepted once every three years during an application window beginning with the closure of each category school and remaining open until December 15th of that same year. Training, as specified in section C. below, begins as early as January 10th of the subsequent year.

B. Method of enrollment

1. An individual 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 intend to apply.
2. In addition to the letters of recommendation, they must complete the appropriate application form and return it, with the letters of recommendation, to the DRCJ of their district or (for associates) the district in which they reside. The DRCJ can provide the application form. Application forms and certified judge recommendation letters must be received by the DRCJ no later than December 15th of that category school year (2019, 2022, etc.). No one is considered an applicant until the application is approved by the category specialist.
3. Further steps required for the 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 members in the applicant's own chapter(s).

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- b. After receipt of appraisals from references, the DRCJ reviews all information and prepares a cover memo indicating endorsement or rejection of 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 no later than January 10.
 - d. Upon receipt of the application materials, the category specialist evaluates the application and rejects or endorses it, and issues a cover memo in which the category specialist explains the action to the applicant with copies going to the appropriate DRCJ.
 - e. Once an applicant is approved, a record in the C&J database will be created for that applicant.
 - f. The category specialist establishes a file on the applicant and supervises, directly or indirectly, the applicant's 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 is kept apprised of the progress of each applicant and candidate from their district.
2. The category specialist or designee will make all training requirements clear to the candidate.
3. Upon successful completion of assigned training after acceptance of an application prior to May 15, the category specialist invites the applicant to attend the next candidate school.
4. When an applicant receives a passing grade upon completion of candidate school at Harmony University, they become a candidate.
5. 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.
6. Any candidate who desires to guest practice at a contest must notify their 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. Note that most districts place a cap on the number of guest judges based upon available space and no more candidates in a given category than number of certified judges in that category. Once approved by the DRCJ where the contest will be held, that DRCJ will notify the Contest Administrator(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 their category to review their performance.

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- 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.
7. 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 designee will contact the candidate and provide suggestions for improvement. The DRCJ shall receive copies of the correspondence.
8. The category specialist will instruct each candidate as to the requirements for qualifying to attend category school. The category specialist will be solely accountable for determining whether or not the candidate is qualified to attend category school. Typically each category has a larger number of certified and candidate judges prior to category school than will be required. Each category specialist will determine the top candidates to invite to school out of their pool to meet the current needs of BHS contests.

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 DRCJs 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 (in conjunction with Society headquarters staff).
2. At category school, each invitee will be evaluated by the category specialist and their faculty. The category specialist (with assistance from the board of review) 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 their status is changed to resigned. The invitee 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 a 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 the candidate's name is added to the official register.

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- 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 their 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 their own district or area. The invitee 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 board of review for their evaluation.
 - c. After evaluation by the full 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 they have failed their final exam and will not be certified.
 - (i) An invitee who fails the final exam will not have a chance to retake the exam. They 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 Committee.
 - (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 the 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 will 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 DRCJs, 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.

B. Procedure for Assignment

1. There are many factors that each category specialist 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.
2. The category specialist and board of review 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 an individual judge where the judge will be:
 - judging an affiliate sanctioned contest or
 - teaching at a judging training school or
 - creating judge training materials.
3. The Society Contest & Judging Committee does not restrict communication with judges for the purpose of determining their availability for the first bullet point above, but no confirmation should be made to any judge ahead of approval from the 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.
4. The 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 their 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?

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5. 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.
6. Once an assignment has been made, direct contact with the assigned judges is strongly recommended.
7. The Society judging system has two judge assignment cycles each year with the assignments made for the spring contests in November of the previous year and the assignments made for the fall contests in July 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 two 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 three 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.

Administration & Policies Of The Judging System

Request submission date: 6-9 months in advance of training

4. Training materials

We have made fine progress in getting excellent competition videos converted into a format that can be provided for judge training. Affiliates are encouraged to send a request to the SCJC affiliate coordinator describing the types of training and materials wanted.

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 OR EVENTS TEAM

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 a 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 assignments with members of panels for international preliminary, district, and division contests as made by the Society Contest and Judging Committee through its chairman on a master assignment document and in Barberscore
- 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 practicing guests and/or candidates and Best Seat In The House (BSITH) guests as soon as they are known.
- E. Ensure that the Contest Administrator has 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 of the site and time for walk-through
 - f. Encouragement
- F. Arrange for a Judges Services Coordinator.
- G. Correspond with contestants prior to the contest.

Contest Administration & Operation

- H. Ascertain when the announcements of contest results will be made and who will make them.
- I. Ensure that sufficient copies of official scoring summaries are made and 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. Return acceptance of judging assignment with copies to
 - (i) Category specialist
 - (ii) DRCJ (of the contest district; hereinafter DRCJ for simplicity)
 - (iii) DRCJ of your home district
- b. DRCJ communication with copy to Associate Contest Administrator
- c. Panel of judges with copies to
 - (i) DRCJ
 - (ii) Contest general chairman or events team chairman
 - (iii) Judges services coordinator
- d. Associate contest administrator
- e. Convention general chairman or events team chairman with copies to
 - (i) DRCJ
 - (ii) Associate contest administrator
- f. Judges services coordinator with copies to
 - (i) Convention general chairman or events team chairman
 - (ii) DRCJ
 - (iii) Associate contest administrator
- g. 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; this normally is done online through Harmony Marketplace.

Contest Administration & Operation

3. Electronic support
 - a. Assure possession of, and familiarity with, current version of contest scoring computer system (BBContest.Scores or Barberscore).
 - b. Determine availability of internet access at the contest site; communicate with the DRCJ.
 - c. Enter contest data into the 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. Correspondence file
 - e. Office supplies (stapler, staples, scissors, tape)
 - f. Name badge
5. Briefing materials
 - a. Panel
 - (i) Introductions
 - (a) Panel
 - (b) Convention general chairman (or events team chairman) and judges services coordinator
 - (c) DRCJ
 - (ii) Transportation plans both to and from the contest site
 - (iii) Meals

Contest Administration & Operation

- (iv) Evaluation schedule and plans
 - (v) Auditorium information
 - (vi) Collecting judging forms
 - (vii) Dress and deportment reminder
 - (viii) Confirm transportation plans for panel members after contest
 - 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 Performance judges should be on the second row with the other Singing judge and one Music judge in positions two and four 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 Performance judges are on the second row and the other two Music judges in positions two and six on that row.
 - (e) On a quintuple panel, there should be three rows of tables with two Singing judges centered on 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 Performance judges will be centered on the each side of the microphone in the second row and three Performance judges will be seated in positions one, three, and five 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.

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- (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
- 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. Also, request that they perform songs consistent with the barbershop style.

Contest Administration & Operation

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

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

Contest Administration & Operation

2. Audit of official scoring summary
 3. Publication of official scoring summary
 4. Collection of folders
 5. Backup files
 6. Close judging area
- 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 on 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. See if any transportation plans for departing panel members have changed
- G. Post-contest reporting and correspondence responsibilities
1. Send official backup and BBSTIX files to contest archivists.
 2. Report results to the SCJC and Society Contest and Judging office.
 3. Report results to the CS and BOR.
 4. Communicate thanks, as appropriate.
 - 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
 5. Report to the appropriate category specialist if particular situations warrant.
 6. Create files of contest information for personal retention.

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 – Contest ENDS by 9:30 (meaning results are announced and people are heading to the hotel rooms at this point so evaluations reasonably start no later than 10PM).

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 – Evaluations are DONE by 11PM to allow quartets to hit the hospitality rooms.

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.

Friday judging activities must end at a reasonable hour to ensure the judge may be effective the next day. The SCJC recommends that all Friday night contests end by 9:30 PM. This allows for competitors to get to the evaluations at a reasonable time. Data is showing fewer competitors are showing up as the evening gets later. Many times competitors are participating in chorus contests the following day and are making choices to get rest vs attend. Likewise, evaluations on Saturday evening should conclude no later than 11PM (sooner is better for the district) and in no event later than 1:00 AM. Feedback from districts clearly states that hospitality rooms are suffering because quartets are tied up in evaluations and by the time it ends the rooms are shutting down.

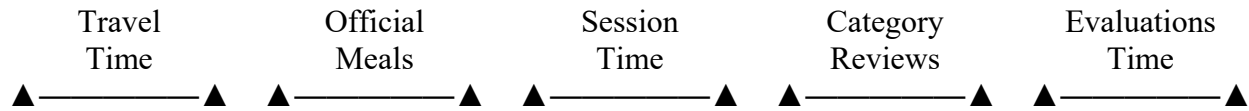
In the event a situation arises where these limitations cannot be met, and all reasonable efforts have been made to make adjustments to fit within the guidelines recommended herein, please contact the SCJC chairman. The chairman may elect to assign an additional panel, the expenses for which will be 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:

Guidelines For Judge Use

MAXIMUM PANEL TIME



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-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 their employment in the morning prior to their 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,

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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.
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,

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and then be assigned by the CA to give those quartets their official contest evaluation is prohibited.

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.

V. CONSIDERATIONS FOR AIRLINE TRAVEL

A. Background

Traditionally (for most domestic flights) there were only two classes of airfare service, First Class and Economy. It was never considered reasonable to reimburse a judge for a First Class ticket, so the Economy airfare has been the standard. However, the introduction of “budget” airlines and more recent changes in the airline industry are causing issues with judges’ travel or willingness to serve, if they must adhere to the newer most restricted constraints of these new budget ticketing options. The larger airlines such as Delta, American, and United label these as a “Basic Economy” fare, while smaller airlines use other marketing terminology to identify this minimal class of service. These “super-economy” tickets represent a new class of service below what was traditionally considered a normal economy (and thus reasonable) airline travel experience. Examples include:

- Travelers are the last group for seat assignments, the last group to board, and most often the last to access overhead bin space. This is an issue because scoring judges are not reimbursed for checked baggage and need that overhead space, while contest administrators have justifiable concern with relinquishing their computers and printers to checked baggage).
- No seat assignment until after check-in (high likelihood of a middle seat assignment for most flights), which becomes a quality of life issue especially for longer flights.
- No ticketing changes allowed in advance (even with a change fee).
- No priority boarding options (even potentially for purchase by the judge).
- Additional charges for using carry-on overhead space.
- No same-day confirmed or same-day standby travel changes allowed.

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Most of these limitations and/or restrictions are not viewed as a merely a judge personal convenience issue, but unreasonable expectations. Society judges have and will continue to work with all of the BHS to find reasonable travel options which will provide a cost effective judge travel experience for serving at BHS contests.

B. Airline Travel Policy

Due to the varied fare types and classes of service from different airlines, the following airline travel policy for judges serving at BHS contests is outlined below:

- Class of service booked must allow for a pre-assigned seat in advance of check-in, if that airline normally pre-assigns seats - (for example, Southwest Airlines does not pre-assign seats, but this may still be a viable option if the judge concurs).
- The ability to carry on a bag and personal item and be reimbursed if the airline imposes a fee.
- If districts prefer to reimburse for checked bags and the judge concurs, they may jointly agree to the overhead bin restrictions of the airline, allowing for the lower class of service and potential savings.
- Tickets that are "non-refundable" are OK (and normal) – but they should include the ability to change the ticket with a change fee.
- Less expensive non-direct flights (2 or more segments) may be leveraged to reduce travel expenses, but should not be mandated if that option creates an undue hardship for the judge.
- If the district is using an agent, tickets should not be purchased until any ticket restrictions and flight details (such as departure and arrival times both directions, middle seat only, etc.) are communicated and agreed to by the judge.

C. Last Minute Changes to Judges with Airline Tickets

Although it is never planned, usually once or twice per contest season a judge will encounter a last minute issue that prohibits the judge from attending their planned contest. This could be due to illness, a death in the family, a last-minute work obligation, etc. This places a financial burden on the district that they now have an airline ticket that is unused and additionally will be out a change fee. Typically the district is able to scramble and find an equitable solution with local judges, even having judges from other categories available to fill that spot. Hopefully the judge can return to the district within the year to use part of the ticket, but there can be additional costs depending upon where the contest is, etc. There have been some extraordinary costs due to the judge not fulfilling their duty in addressing the situation immediately.

1. Judge Obligation

In the event that you are absolutely unable to fulfill your assignment at the last minute, if the judge is flying they must contact the airline directly to cancel the flight reservation so that the ticket may be used at another time. Failure to cancel the ticket will make the judge fiscally responsible to the district (if they have been reimbursed) or if they haven't

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been reimbursed the judge will absorb the cost of the ticket. Failure to reimburse will remove the judge from active status. As long as the judge cancels the flight reservation (ticket) then both the district and judge will take all steps necessary to use a portion of the ticket for a future district event within the next year.

2. District Obligation

In the event the judge has a last minute cancellation and the judge properly cancels the flight reservation such that a portion can be used for future use, then the judge is not under any fiscal liability. The judge and district will make every effort to use the portion of the ticket remaining. If the district views this as an ultimately more expensive solution, they may choose not to use the judge and absorb the cost. If the judge doesn't cancel their ticket, then the district is not under any liability to reimburse the judge. In the event the judge has been reimbursed already for the non-cancelled ticket, then the district will directly bill the judge with copy to the Category Specialist and SCJC Chair. Failure to reimburse will cause the judge be removed from active status.

VI. REIMBURSEMENTS FOR JUDGES TRAVELLING FROM OUTSIDE NORTH AMERICA

A. Background

In the past the unofficial “policy” for reimbursing travel expenses to judges travelling from outside North America had been “Get to North America on your own dime – and we’ll reimburse you from there.” Some referred to this as the “Port of Entry” policy, which only expected a district to pay for domestic travel from the US or Canadian city in which they entered. However, the SCJC has determined that this is not always an equitable or reasonable policy for many (if not most) circumstances.

For example, in the past few years the SWD convention has been held literally at the DFW airport. Since DFW is a major international hub, it is entirely possible that a judge would end up funding their entire travel expense by themselves, while the district gets a “free” judge. The SCJC does not view this scenario as equitable, since the district should be spending some amount of money to offset those travel costs as they would have done for any other judge travelling to DFW domestically or from Canada. However, the SCJC has also previously established that a district should not have to pay for the more expensive international flights for those judges living outside of North America. Non-North American judges (non-NA) understand that to remain certified as a BHS judge – they must be willing to bear those additional travel costs as they are assigned to serve at BHS contests in North America.

B. Policy

The SCJC has outlined the following policy to help facilitate discussions between the DRCJ and the non-North American judge to make it equitable for all involved. This “common sense” policy provides that each district reimburse travel expenses to these judges at a rate

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that is generally equivalent to what it would have cost to reimburse a “typical” North American judge had they been assigned to their panel instead.

- Prior to the purchase of a ticket, the DRCJ and the non-NA judge assigned to that district contest will work toward an equitable solution well in advance of the contest weekend. Due to the costs involved with international travel, it is expected that this discussion take place well in advance of the normally required 8-week window for assigned North American judges.
- The dollar figure that will be used to guide the discussion will be \$475, which is based upon the average (North American judge) cost for economy airfare, mileage, airport parking, and other miscellaneous travel related fees.
- The DRCJ may choose to offer more or less than a \$475 travel reimbursement advance depending upon the specific circumstances and the actual total international and domestic airfare costs involved.
- Once the DRCJ and non-NA judge have come to an agreement, airline tickets can be purchased. Email documentation and/or travel receipts may be required by the district for audit purposes.
- If an agreement can't be reached, the SCJC Chair should become involved to provide arbitration and a final decision.
- In most circumstances, for a single weekend, the district would simply provide a \$475 advance payment, and the judge will be responsible to get themselves to the venue city.
- The DRCJ and judge should also work together to see if there are any additional travel options (riding with a volunteer, train, bus, etc.) to help offset their expensive international flight costs.
- BHS accepts the use of frequent flyer miles in lieu of paying in cash for tickets and then provides reimbursement in kind, so SCJC would expect the districts to do the same.
- Often times a non-NA judge will volunteer for serving on two consecutive weekends in two different districts. In these cases the DRCJs from both districts and the judge should work together to come up with an equitable reimbursement. In this situation the total travel reimbursement should normally be \$950, shared equally by the districts (assuming the total actual travel costs are greater than \$950). It would be the judge's own financial responsibility during the interim week for room, board and any extra travel.

Finally – please be aware – these “common sense” guidelines apply only to “remote” non-North American judges. The manner in which expense reimbursements are handled for the typical North American based judge remains the same as it has always been. There is no \$475 guideline or recommendation for them (that amount just happens to represent their average total travel costs). All North American judges should be reimbursed for all of their reasonable travel related expenses whatever they happen to be (greater than or less than \$475) – unless a specific exception or accommodation has been made between them and the district they've been assigned to serve.

PROVIDING PROOF OF COPYRIGHT CLEARANCE FOR COMPETITION

SOCIETY CONTEST RULES, ART.II.G.1 AND ART.IX.B, REQUIRE THAT ALL CONTESTANTS OBSERVE THE COPYRIGHT LAWS IN THE ACQUISITION, ARRANGING, LEARNING, AND PERFORMANCE OF SONGS AND ARRANGEMENTS. CONSISTENT WITH THIS SOCIETY POLICY, AS PART OF THEIR CONTEST ENTRY, CONTESTANTS ARE REQUIRED TO INCLUDE ANY SONGS TO BE PERFORMED IN THEIR REPERTORY LIST AND TO CERTIFY COPYRIGHT COMPLIANCE WITH REGARD TO THOSE SONGS.

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**

Copyright Clearance Information

with publishers, BMI, and ASCAP, and minimize the potential risk of lawsuits for non-compliance.

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 Society C&J officials, as appropriate, by completing the online entry process and including all songs to be performed in its repertory. 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 (repertory), select the name of the song and arranger owner(s) from the master song records for each song intended to be sung in contest, i.e.,

Published:

Song: Coney Island Baby/We All Fall Medley
Arranger: SPEBSQSA

Legal Unpublished:

Song: For Sale, One Broken Heart
Arranger: Val Hicks

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 check whether the song and arrangement are in the master list already. If so, select as you would a Society published or unpublished arrangement. If not, scan a copy of the first page of the arrangements showing the name of the song, the lyricist, composer, date of copyright, copyright owner(s), arranger, and date of arrangement for each song and forward this as indicated on the form for review and confirmation by designated reviewer. It can then be added to your repertory.

Song: Heart Of My Heart (Story Of The Rose)
Words/Music: Alice, Bill Rashleigh/Andrew Mack, Bill Rashleigh
Copyright date: 1899
Copyright owner: Bill Rashleigh
Arranger(s): Lyne/Spencer/Rashleigh

Song: If I Loved You
Words/Music: Oscar Hammerstein II/Richard Rogers
Copyright date: 1945
Copyright owner: Williamson Music
Arranger: Jay Giallombardo

Copyright Clearance Information

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.

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 ITS REPERTORY ONLINE. IF THEY WISH TO PERFORM A SONG NOT PREVIOUSLY LISTED IN ITS REPERTORY THEY CAN DO SO UNTIL THE INITIAL DAY OF THE CONTEST. AFTER THAT THE QUARTET OR CHORUS IS REQUIRED TO PROVIDE THE SAME COPYRIGHT AND ARRANGEMENT INFORMATION 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.

Copyright Clearance Information

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.

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 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	PER	Primarily patriotic or religious intent	Up to and including forfeiture by one or more judges
Songs and Arrangements	IX.A.2 & IX.A.3	MUS	Instruments/ musical accompaniment/ chorus exceeding four-part texture	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.1	PER – Identifies CA – confirms & 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 (August 2018)

	International Quartet	International Chorus	International Seniors Quartet	NextGen Varsity Barbershop Qt
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	20 (BHS & Affiliates) ³⁷
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 youth prelims and one quartet / Can also compete in open quartet prelims, but no scholarships if also competing in international quartet contest
District Representative	Highest scoring quartet from district in any prelims, provided they achieve at least target score; should none reach target score, the highest scoring quartet in home district prelims ⁵	Highest scoring chorus in home district chorus prelims ¹⁷	Highest scoring seniors quartet in home district seniors prelims ²⁸	No longer have DR
Automatic Qualifier other than district representative	Earn target score at prelims ⁶	None	None	Earn qualifying through video submission
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	None; non-qualifiers invited to participate in Varsity Honors Chorus
Target Score, or Minimum Qualifying Score (YBQC)	76 ⁶	None	None	None
Minimum Score	70 ⁷	70 ¹⁸	61 ³⁶	None
Affiliates				
Qualification	Earn qualifying score in non-Society contest using Society scoring format <i>and</i> with at least double component of certified Society judges on panel ²	None	None	Earn qualifying score through video submission
Invitation	Nomination of highest scoring quartet by affiliate and invitation by Society CEO, provided quartet qualifying score meets minimum score (70) ³	Society CEO discretion (or Affiliate agreement) ¹⁵	Society CEO discretion ²⁶	None
Age Limitations	None	None	At least 55, and accumulation of 240, as of birthdays on date of International contest ³⁰	Under 26 as of the date of International NextGen Varsity contest
Songs Adjudicated				
Preliminary Contest	4 (2 sessions x 2) ⁸	2 ¹⁹	2 ³¹	2
International Contest	Up to 6 (3 sessions x 2) ⁹	2 ²⁰	2 ³²	2
Entry Deadline for Prelims	District policy ¹⁰	District policy ²¹	District policy ³³	January 28 for video submission
Entry Deadline for Int'l	June 15 ¹¹	June 15 ²²	December 15 ³⁴	June 1
Roster/Certification Submission	n/a	June 15 ²³	n/a	n/a
Champions	Not eligible to compete again; may form new quartet with no more than 2 members ¹²	Layout for two years ²⁴	Not eligible to compete again; may form new quartet with no more than 2 members ³⁵	Not eligible to compete again; may form new quartet with new members
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.F.1.a and V.I.2 14. Articles II.F.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.F.1.a 18. Article II.F.1.d 19. Article V.H.2 20. Article V.I.3 21. Articles II.B.2 22. Article II.F.3 23. Article II.F.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. Article II.D.1.d	37. NextGen Rules (online @ BHS website)

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 (7/18/16)	19-1
CJ-02 Application Form: CA (7/18/16)	19-3
CJ-03 Applicant Appraisal (8/16/18)	19-5
CJ-10 MUS Candidate Eval Form (8/17/18)	19-8
CJ-11 PER Candidate Eval Form (1/30/18)	19-11
CJ-12 SNG Candidate Eval Form (1/27/18)	19-14
CJ-13 CA Candidate Eval Form (1/27/18)	19-17
CJ-14 Applicant/Candidate Training Record (2/02/09)	19-22
CJ-15 Judge Activity Record (10/02/16)	19-23
CJ-20 Contest Entry Form (removed from use)	19-24
CJ-21 Computing Panel Expense Allowance (2/02/18)	19-25
CJ-22 Panel Expense Form (2/09/09)	19-27
CJ-23 MUS Judging Form (8/05/18)	19-29
CJ-24 PER Judging Form (1/12/17)	19-31
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CJ-33 CA Team Feedback Form (9/10/14)	19-39
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APPLICATION FOR MUSIC, PERFORMANCE, 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) or appropriate Category Specialist if you are not member in a Society district. Forms and recommendations may be submitted electronically, as long as they contain handwritten signatures.

Name:		BHS Member or Associate #:	
E-mail:			
Address:			
City:		State/Province:	Zip/Postal Code: -
Mobile Phone: () -	Home Phone: () -	Work Phone: () -	

Chapter(s), if any:		
Current District/Area/Region:	Former Districts/Areas/Regions:	Years active in barbershop:
Offices held (include chapter, district, Society, or other barbershop organizations):		
Number of contests attended:	District/Area/Region:	International:

Competition experience:	Division or Below		District/Area/Region		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"/> Performance	<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 given written recommendations for you. Please consider Society members or barbershoppers in other organizations 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.

Signature of applicant	Date
------------------------	------

Approvals:

DRJC	Date
Category Specialist	Date

Application for Music, Performance, or Singing Categories (continued)

Please describe your general musical background:

Please describe your organized quartet experience:

Please describe your experience directing a chorus:

Please describe your experience as a quartet and/or chorus coach:

For **MUSIC** Category Applicants:

Please describe your experience as an arranger:

For **PERFORMANCE** Category Applicants:

Please describe your theatrical background:

For **SINGING** Category Applicants:

Please describe your experience and understanding of vocal pedagogy:

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?

Please use additional pages in answering these questions if necessary.

APPLICATION FOR CONTEST ADMINISTRATOR CATEGORY

BHS Contest and Judging Program

Please type or print the information requested. Send two copies of this form, together with written recommendations from two certified Contest Administrators, to your District Representative for Contest and Judging (DRCJ) or the Category Specialist if you are not member in a Society district. Forms and recommendations may be submitted electronically, as long as they contain handwritten signatures.

Name:		BHS Member or Associate #:	
E-mail:			
Address:			
City:		State/Prov:	Zip/Postal Code: -
Mobile Phone: () -	Home Phone: () -	Work Phone: () -	

Chapter(s), if any:		
Current District:	Former Districts:	Years active in BHS:
Offices held (include chapter, district, Society, other barbershop organization):		
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 given written recommendations. Please consider Society members or barbershoppers in other organizations 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.

Signature of applicant	Date

Approvals:

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 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

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 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

EVALUATOR _____

APPLICANT _____

YOUR RELATIONSHIP WITH THE APPLICANT

To the Evaluator:

Thank you for your time and willingness to help support the BHS Contest & Judging System by taking a few moments of your time to help find the best people for the job.

Please answer each of the following based on your personal observations and relative to all barbershoppers you know.

1) RESOLVES CONFLICT

How do you perceive the applicant's response to situations which involve strongly expressed and/or emotionally charged differences of opinion?

- *highly positive (i.e. Helps resolve the situation to mutual satisfaction)*
- *positive (i.e. Helps resolve the situation enough to move on)*
- *neutral (i.e. Makes a less than completely effective attempt to mediate)*
- *negative (i.e. Makes no attempt)*
- *highly negative (i.e. Makes things worse)*

2) AFFABILITY

How do you perceive the applicant's response to meeting new people?

- *highly positive (i.e. Easily forms mutually comfortable relationships)*
- *positive (i.e. Sets people at ease but could be more outgoing)*
- *neutral (i.e. Takes a little while to get comfortable with new people)*
- *negative (i.e. Shies away from social interaction)*
- *highly negative (i.e. Has an off-putting demeanor)*

3) RELIABILITY

How do you perceive the applicant's reliability?

- *highly positive (i.e. Faithfully keeps promises needing no prompting)*
- *positive (i.e. Generally keeps promises needing no prompting)*
- *neutral (i.e. Generally keeps promises but may need prompting)*
- *negative (i.e. Generally keeps promises but only by being nagged)*
- *highly negative (i.e. Generally defaults on promises regardless of prompting)*

4) COMMUNICATION SKILLS (spoken)

How do you perceive the applicant's public speaking skills?

- *highly positive (i.e. Captivating, persuasive and entertaining)*
- *positive (i.e. Effective and congenial)*
- *neutral (i.e. Eventually gets the point across)*
- *negative (i.e. Boring)*
- *highly negative (i.e. Irritating)*

5) COMMUNICATION SKILLS (e-mail)

How do you perceive the applicant's email communication skills?

- *highly positive (i.e. Responds appropriately and promptly)*
- *positive (i.e. Responds appropriately in a reasonable period of time)*
- *neutral (i.e. Responds appropriately but may need to be prompted)*
- *negative (i.e. Responds inappropriately or needs constant reminders)*
- *highly negative (i.e. Responds inappropriately and needs constant reminders)*

6) STRESS MANAGEMENT

How do you perceive the applicant's response to stress?

- *highly positive (i.e. Maintains high function and appears unperturbed)*
- *positive (i.e. Maintains high function but clearly labors to do so)*
- *neutral (i.e. Function is diminished but appears unperturbed)*
- *negative (i.e. Function is diminished and clearly labors to persevere)*
- *highly negative (i.e. Shuts down)*

7) DEPORTMENT

How do you perceive the applicant's deportment (maturity and attitude)?

- *highly positive (i.e. An example of maturity and reasonableness)*
- *positive (i.e. Generally mature and always cooperative)*
- *neutral (i.e. Generally mature and usually cooperative)*
- *negative (i.e. Varying maturity and generally uncooperative)*
- *highly negative (i.e. Immature and arrogant)*

8) EMPATHY

How do you perceive the applicant's ability to "read" people and engage at the appropriate level?

- *highly positive (i.e. Always attuned to the moods and needs of others and intuitively interacts)*
- *positive (i.e. Often is aware of others moods needs and responds accordingly)*
- *neutral (i.e. Generally interacts appropriately)*
- *negative (i.e. Doesn't read cues and body language well ... interaction suffers)*
- *highly negative (i.e. Unaware of others, oblivious of interaction dynamics)*

9) SENSE OF HUMOR

How do you perceive the applicant's sense of humor in social interactions?

- *highly positive (i.e. Creatively uses humor that others find funny, defusing tense situations)*
- *positive (i.e. Often is able to creatively use humor as a social lubricant in difficult situations)*
- *neutral (i.e. Generally recognizes humor and is good natured)*
- *negative (i.e. Not generally funny, and unable to use humor to diffuse tense situations)*
- *highly negative (i.e. Takes everything seriously / literally, and is not generally good-natured)*

10) OPEN-MINDEDNESS

How do you perceive the applicant's willingness to try new things or to hear and consider new ideas?

- *highly positive (i.e. Always encourages new ideas from others and is receptive without bias)*
- *positive (i.e. Often encourages new ideas and is receptive to trying to incorporate)*
- *neutral (i.e. Generally listens and responds without bias to new ideas)*
- *negative (i.e. Generally doesn't consider new ideas from others; uncomfortable with others who don't share their beliefs)*
- *highly negative (i.e. Close-minded; not willing to consider other ideas / approaches)*

Other comments that you may have that you feel would be beneficial in the consideration of this Applicant:

Comments:




Music Candidate (2017) Evaluation Form

Contest District *

Contests Scored by Candidate (check all that apply) *

- International Quartet Prelim
- International Youth Video Prelim
- International Senior Quartet Prelim
- International Chorus Prelim
- District/Division Quartet Championship
- District/Division Chorus Championship
- Super contest – all of the above
- Mixed Harmony Contest
- Other

Date of contest weekend (Saturday) * 
Month Day Year

Candidate being rated *

Evaluator (you) *

Are you the candidate's mentor? *

No

Yes

Rounds Judged *

- Quartet semi-final
- Quartet final
- Chorus contest
- Other

Training Stage *

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. Please do not inflate the ratings. Here are some guidelines.

NE = not evaluated by you at this time

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.

Candidate's scoring of contestants *

	NE	1	2	3	4	5	6	7	8	9	10
a) How was the candidate's scoring accuracy ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b) Did the candidate make good use of the scoring range for the contest ... ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c) Did the candidate have good scoring rationale??	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Candidate's contestant evaluations *

	NE	1	2	3	4	5	6	7	8	9	10
d) How well did the candidate PROFILE and establish cordial relations ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e) How well did the candidate PRIORITIZE profile findings ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f) How well did the candidate PRESENT to ensembles ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g) Did the candidate relate to their MUSICAL growth ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

CJ-10

Overall candidate's MUSICIANSHIP *

	NE	1	2	3	4	5	6	7	8	9	10
h) How precisely & accurately did the candidate hear musical events ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i) How well did the candidate use accurate MUSIC category language ?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Judicial Professionalism and Maturity *

	NE	1	2	3	4	5	6	7	8	9	10
j) How well did the candidate display comfort and confidence with other judges?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
k) How well did the candidate display comfort and confidence with contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l) How well did the candidate manage responsibilities and meet obligations?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m) How well did the candidate respond to feedback in order to improve?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

V - Rate Overall Evaluation

RATE Candidate's OVERALL performance *

1 2 3 4 5 6 7 8 9 10

Inadequate Better than certified

Please add detailed comments about this candidate here...

Was your debriefing of the candidate in a face-to-face interview on-site? *

Yes No



Performance Category Candidate Evaluation

Contest District *

Date of contest weekend (Saturday) *

Month Day Year

Sessions Judged *

- Quartet semi-final
- Quartet final
- Chorus contest
- Other

Candidate being rated *

Evaluator (you) *

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.** Here are some guidelines:

NA = not applicable for this weekend or not evaluated by at you this time

1-2 = Poor: currently well below minimum as compared to certified judges

3-4 = Fair: currently a little below minimum as compared to certified judges

5-6 = Good: currently right around the minimum level as compared to certified judges

7-8 = Excellent: would currently rank in the middle of certified judges

I. Candidate's scoring of contestants *

	NA	1	2	3	4	5	6	7	8	9	10
How accurate was their scoring of contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they use the scoring range (with respect to the range of the contest)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well were they able to provide a rationale for their scores?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

II. Candidate's contestant evaluations *

	NA	1	2	3	4	5	6	7	8	9	10
How well did they PROFILE and establish a cordial relationship with contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they PRIORITIZE their recommendations for contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they PRESENT their recommendations to the contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they relate to the experience level of the contestants with effective coaching?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

III. Performance Category Knowledge *

	NA	1	2	3	4	5	6	7	8	9	10
How well do they use PER category language?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well do they utilize the 5 category relationships for scoring (Entertainment Value, Audience Rapport, Expressiveness, Visual/Vocal Agreement, Believability)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well do they understand and utilize the 4 basic Performance Elements (Effect/Impact, Vocal/Musical, Visual, Performance Style)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

IV. Judicial Professionalism and Maturity *

	NA	1	2	3	4	5	6	7	8	9	10
How well did they display comfort and confidence in their dealings with judges?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they display comfort and confidence in their dealings with contestants	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they manage their responsibilities and meet obligations?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they respond to feedback in order to continually improve?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Rate this candidate's OVERALL performance: *

1 2 3 4 5 6 7 8 9 10

Far below certified



Better than certified

Was your debriefing of the candidate in a face-to-face interview on-site? *

Yes

No

Please add detailed comments about this candidate here:

CJ-11



Singing Category Candidate Evaluation

Contest District *

Date of contest weekend (Saturday) *

Month Day Year

Sessions Judged *

- Quartet semi-final
- Quartet final
- Chorus contest
- Other

Candidate being rated *

Evaluator (you) *

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.** Here are some guidelines:

NA = not applicable for this weekend or not evaluated by at you this time

1-2 = Poor: currently well below minimum as compared to certified judges

3-4 = Fair: currently a little below minimum as compared to certified judges

5-6 = Good: currently right around the minimum level as compared to certified judges

7-8 = Excellent: would currently rank in the middle of certified judges

I. Candidate's scoring of contestants *

	NA	1	2	3	4	5	6	7	8	9	10
How accurate was their scoring of contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they use the scoring range (with respect to the range of the contest)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well were they able to provide a rationale for their scores?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

II. Candidate's contestant evaluations *

	NA	1	2	3	4	5	6	7	8	9	10
How well did they PROFILE and establish a cordial relationship with contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they PRIORITIZE their recommendations for contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they PRESENT their recommendations to the contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they relate to the experience level of the contestants with effective coaching?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

III. Singing Category Knowledge *

	NA	1	2	3	4	5	6	7	8	9	10
How precisely and accurately did they hear vocal production issues?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they appropriately use SNG category terminology?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they understand and properly apply all five SNG elements (Intonation; Vocal Quality; Ensemble Unity; Expansion Quality; Vocal Expression)?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

IV. Judicial Professionalism and Maturity *

	NA	1	2	3	4	5	6	7	8	9	10
How well did they display comfort and confidence in their dealings with judges?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they display comfort and confidence in their dealings with contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they manage their responsibilities and meet obligations?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
How well did they respond to feedback in order to continually improve?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

RATE this candidate's OVERALL performance: *

1 2 3 4 5 6 7 8 9 10

Far below certified



Better than certified

Was your debriefing of the candidate in a face-to-face interview on-site? *

Yes

No


Please add detailed comments about this candidate here:

CJ-12



Contest Administrator (CA) Candidate Evaluation Form

Contest District *

Please select 

Contest Type (check all that apply) *

- | | |
|---|---|
| <input type="checkbox"/> Int'l Prelim Quartet | <input type="checkbox"/> Int'l Prelim Seniors |
| <input type="checkbox"/> Int'l Prelim Chorus | <input type="checkbox"/> District Quartet |
| <input type="checkbox"/> District Chorus | <input type="checkbox"/> Division Quartet |
| <input type="checkbox"/> Division Chorus | <input type="checkbox"/> Int'l YBQC |
| <input type="checkbox"/> Int'l Seniors | <input type="checkbox"/> Int'l Quartet |
| <input type="checkbox"/> Int'l Chorus | |

Panel Size – # of scoring judges per category *

- | | |
|-------------------------|-------------------------|
| <input type="radio"/> 1 | <input type="radio"/> 4 |
| <input type="radio"/> 2 | <input type="radio"/> 5 |
| <input type="radio"/> 3 | |

Date of contest weekend (Saturday) or Date of Int'l Contest Session *



Month Day Year

Candidate being evaluated *

Please select 

Rounds Judged (check all that apply) *

- Quartet final
- Quartet semi-final
- Quartet quarter-final
- Chorus final
- Other

Evaluator – You (CA or ACA) *

Is Evaluator the candidate's mentor? *

- No
- Yes

Other CA team member

Is other CA the candidate's mentor?

- No
- Yes

Evaluator's E-mail *

Training Stage *

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. Please do not inflate ratings. Here are some guidelines. Add comments at end of form.

NE = Not 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 avg certified judge competence; within acceptability for certification

9-10 = Superior: above average certified competence; exceeds that of average certified judge

Knowledge and Use of References (Contest Rules, C&J Handbook, & CA Manual) *

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

	NE	1	2	3	4	5	6	7	8	9	10
a) How well did candidate know and interpret reference documents?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
b) How well did candidate make decisions on adverse situations, based on rules and policies?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
c) How well was candidate able to explain rationale for decisions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Pre-Contest Actions *

	NE	1	2	3	4	5	6	7	8	9	10
d) How accurate was candidate's judge & contestant setup, including sessions/subsessions?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
e) How well did candidate prepare scoring forms and folders?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
f) How accurately did candidate prepare Preliminary Evaluation Schedules?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
g) How well did candidate prepare correspondence with DRCJ, CGC, JSC, MCs, and Panel?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Contest Site Inspection *

	NE	1	2	3	4	5	6	7	8	9	10
h) How well did candidate establish a friendly/helpful atmosphere?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
i) How well did candidate identify main areas to address and recommend fixes for them?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
j) How well did candidate set up the judging area?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Contest Session *

	NE	1	2	3	4	5	6	7	8	9	10
k) How well did candidate collect and sort scoring forms?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
l) How accurately did candidate enter scores and penalties?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
m) How well did candidate deal with problems arising during the session?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

End of Session Processing and Use of Program *

	NE	1	2	3	4	5	6	7	8	9	10
n) How well did candidate perform in producing and comparing results?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
o) How accurate was candidate in producing OSSs, including footnotes?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
p) How well did candidate use the functions of BBContest.Scores overall?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

If any, program functions with which candidate had concerns

Evaluations *

	NE	1	2	3	4	5	6	7	8	9	10
q) How accurate was candidate in preparing Evaluation Schedules?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
r) How well did candidate manage the running of evaluations?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Judicial Professionalism and Personal Skills *

	NE	1	2	3	4	5	6	7	8	9	10
s) How well did candidate display comfort and confidence in dealings with judges?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
t) How well did candidate display comfort and confidence in dealings with contestants?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
u) How well did candidate manage their responsibilities and meet obligations?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
v) How well did candidate exhibit good listening skills?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
w) How well did candidate respond to feedback in order to continually improve?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

RATE Candidate's OVERALL performance *

1 2 3 4 5 6 7 8 9 10

Inadequate Better than certified

Please add detailed comments here – what did candidate very well, what needs to be improved, suggestions for development ... *

Recommended level(s) of participation for next contest (check as many as appropriate)

- Official Forms (Labels) Preparation
- Run Evals; Certified CA assists
- Run Evals; Certified CA observes
- Official Eval Schedule
- Preparation of Scoring Analysis
- Official Computer for CSAs
- Official Computer for OSSs
- Run Site Inspection; Certified CA observes
- Conduct Judges Briefing
- Take Final Exam

Was your debriefing of the candidate in a face-to-face interview on-site? *

- Yes No

(Contest Entry is done exclusively online)

(If offline entry is needed, please contact your DRCJ and the SCJC Chairman)

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 considered to be 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 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, the member 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 as desired.

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 spouse/partner _____ will accompany me. Please provide twin / double bedroom. I understand their expenses are my responsibility (except as indicated on this form). Their name is: _____

____ I have arranged my own accommodations at: _____

Phone number for above: (____) _____ Advance expense check? Yes No

Panel member signature: _____ Date: _____

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

MUSIC

Song 1: _____

Not consonant Indiscernible theme(s) Inadequate embellishment Meaningless delivery Unskillful execution	Rarely consonant Ambiguous theme(s) Weak embellishment Awkward delivery Poor execution	Sometimes consonant Inconsistent theme(s) Adequate embellishment Mechanical delivery Ordinary execution	Primarily consonant Effective theme(s) Tasteful embellishment Sensitive delivery Good execution	Consistently consonant Continuous theme(s) Artistic embellishment Artistic delivery Excellent execution
---	--	---	---	---

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: _____

Repeating substantial portion of song; Instrumental accompaniment; Chorus exceeding 4-part texture

[After penalties]

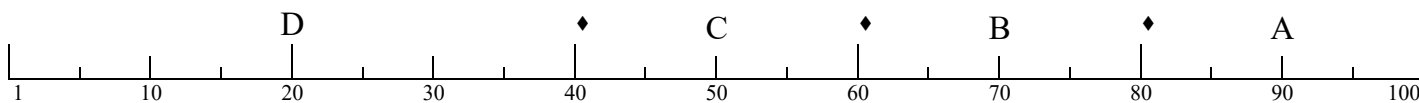
Strengths:

Areas to improve:

CJ-23 8/05/18

MUSIC

Song 2: _____



Not consonant Indiscernible theme(s) Inadequate embellishment Meaningless delivery Unskillful execution	Rarely consonant Ambiguous theme(s) Weak embellishment Awkward delivery Poor execution	Sometimes consonant Inconsistent theme(s) Adequate embellishment Mechanical delivery Ordinary execution	Primarily consonant Effective theme(s) Tasteful embellishment Sensitive delivery Good execution	Consistently consonant Continuous theme(s) Artistic embellishment Artistic delivery Excellent execution
---	--	---	---	---

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: _____

Repeating substantial portion of song; Instrumental accompaniment; Chorus exceeding 4-part texture

[After penalties]

Strengths:

Areas to improve:

CJ-23 8/05/18

PERFORMANCE

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: _____

Performance Elements

Effect / Impact

- Believability
- Creative
- Genuine / Heartfelt
- Excitement / Energy
- Suitable to Performer

Vocal / Musical

- Melody / Harmony / Lyric
- Dynamics
- Tempo / Rhythm
- Intonation / Synchronization

Visual

- Audience engagement
- Character development
- Facial / Focal / Physical
- Ensemble Rapport / Unity

Performance Style

- Standard
- 4th Wall / Soliloquy
- Retro
- Comedy
- Other: _____

Break - Acceptance - Exit: _____

Penalty or forfeiture: _____ Amount: _____

Religious or patriotic intent; non-member on stage

Song 1
Score

[After penalties]

Strengths:

Suggestions:

CJ-24 1/12/17

PERFORMANCE

Song 2: _____

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: _____

Performance Elements

Effect / Impact

- Believability
- Creative
- Genuine / Heartfelt
- Excitement / Energy
- Suitable to Performer

Vocal / Musical

- Melody / Harmony / Lyric
- Dynamics
- Tempo / Rhythm
- Intonation / Synchronization

Visual

- Audience engagement
- Character development
- Facial / Focal / Physical
- Ensemble Rapport / Unity

Performance Style

- Standard
- 4th Wall / Soliloquy
- Retro
- Comedy
- Other: _____

Break - Acceptance - Exit: _____

Penalty or forfeiture: _____ Amount: _____

Religious or patriotic intent; non-member on stage

Song 2
Score

[After penalties]

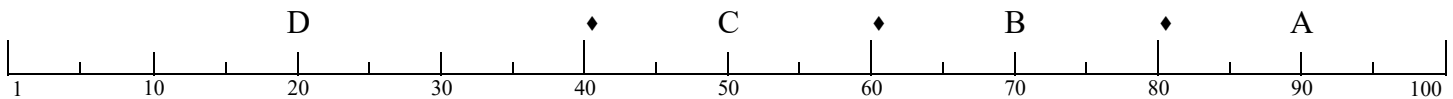
Strengths:

Suggestions:

CJ-24 1/12/17

SINGING

Song 1: _____



Not in tune Offensive vocal quality Not a unit No expansion quality No vocal expression	Rarely in tune Improper vocal quality Rarely a unit Rare expansion quality Rare vocal expression	Sometimes in tune Satisfactory vocal quality Sometimes a unit Some expansion quality Some vocal expression	Frequently in tune Pleasing vocal quality Frequently a unit Frequent expansion quality Frequent vocal expression	Consistently in tune Excellent vocal quality Consistently a unit Consistent expansion quality 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]

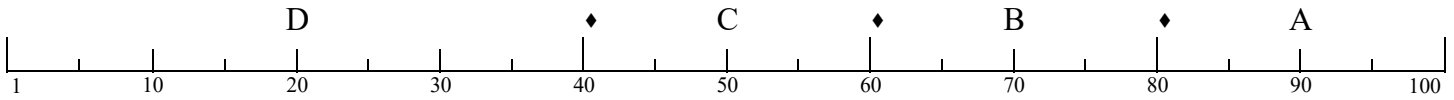
Strengths:

Areas to improve:

CJ-25 1/21/15

SINGING

Song 2: _____



Not in tune Offensive vocal quality Not a unit No expansion quality No vocal expression	Rarely in tune Improper vocal quality Rarely a unit Rare expansion quality Rare vocal expression	Sometimes in tune Satisfactory vocal quality Sometimes a unit Some expansion quality Some vocal expression	Frequently in tune Pleasing vocal quality Frequently a unit Frequent expansion quality Frequent vocal expression	Consistently in tune Excellent vocal quality Consistently a unit Consistent expansion quality 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 2
Score

--

[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.

RULE	Description	S 1	S 2
Article V.A.2	Repeating Substantial Portions of a Song		
Article IX.A.2	Instrumental Accompaniment		
Article IX.A.3	Chorus exceeding 4-part texture		

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

CJ-26 08/09/18

CJ-26 08/09/18

Check box if penalty applied
for one or both songs.

Song 2
Score

Song 1
Score

MUSIC

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 V.A.2	Repeating Substantial Portions of a Song		
Article IX.A.2	Instrumental Accompaniment		
Article IX.A.3	Chorus exceeding 4-part texture		

PERFORMANCE

RULE	Description	S 1	S 2
Article IX.A.1	Primarily Patriotic Intent		
Article IX.A.1	Primarily Religious Intent		
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 08/12/18

CJ-27 08/12/18

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.1	Primarily Patriotic Intent		
Article IX.A.1	Primarily Religious Intent		
Article XI.A.1	Non-Members Performing on Stage		

PERFORMANCE

SINGING

Song 1
Score

Song 2
Score

Check box if penalty applied for one or both songs.

CJ-28 01/21/15

RULE	Description	S 1	S 2
Article X.B	Sound equipment or Electronic Enhancement		

To record forfeiture, enter a zero in the net song score box and a zero (or an X) in applicable rule box.

CJ-28 01/21/15

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 X.B	Sound equipment or Electronic enhancement		

SINGING

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 the judge's timeliness at meetings, contest sessions, evaluation/coaching sessions, group meals, etc.

Superior Good Average Weak Poor

2. Evaluate the judge's performance in the judging area with respect to deportment, speed, accuracy, etc.

Superior Good Average Weak Poor

3. Evaluate the judge's ability to present a positive, encouraging manner to contestants, fellow panel members, and candidates.

Superior Good Average Weak Poor

4. Evaluate the judge's 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 the judge 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

SOCIETY AFFILIATE JUDGE SERVICES REQUEST FORM (cont'd)

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**OFFICIAL SCORING SUMMARY, BHS, International Preliminaries and District Convention
Southwestern District, Quartet Semi-Finals, Dallas-Forth Worth (DFW) Airport, September 30, 2016**

Contest Legend: 1=Southwestern District Quartet (2 Rounds), 2=Southwestern District Novice Quartet (2 Rounds), 3=Southwestern District International Preliminary Seniors Qt (DR/Score), 4=Southwestern District Seniors Quartet

Semi-Finals	Song	MUS	PER	SNG	Subt	Prev	Total	Avg
11 Fossil Creak (3)	<i>You're Nobody 'til Somebody Loves You</i> <i>Taking A Chance On Love</i>	224 225	222 223	221 223			1338	74.3
12 High Demand (1)	<i>Do You Know What It Means To Miss New O</i> <i>Tin Roof Blues</i>	195 204	201 206	193 197			1196	66.4
13 Twilight Zone (1)	<i>Ain't Misbehavin'</i> <i>Sentimental Gentleman From Georgia</i>	197 199	199 202	194 197			1188	66.0
14 Southwind (3,4)	<i>I've Been Workin' On The Railroad</i> <i>A Fool Such As I</i>	196 195	201 196	193 195			1176	65.3
15 HMMM (3,4)	<i>I Only Have Eyes For You</i> <i>That's Life</i>	198 199	193 197	194 193			1174	65.2
16 Backlash (1)	<i>There Goes My Heart</i> <i>Taking A Chance On Love</i>	192 196	185 188	194 192			1147	63.7
17 Tagnabbit (1)	<i>Make 'Em Laugh</i> <i>There Never Was A Gang Like Mine</i>	194 193	193 189	190 184			1143	63.5
18 Fourmula (1)	<i>Polka Dots And Moonbeams</i> <i>For All We Know</i>	194 195	203 196	179 175			1142	63.4
19 Avanti (1)	<i>Love's Old Sweet Song</i> <i>Swinging On A Star</i>	194 189	193 187	191 179			1133	62.9
20 Double Infinity (1,2)	<i>Cabaret</i> <i>For All We Know</i>	193 189	187 180	188 183			1120	62.2
21 Brigade Rally (1)	<i>Zing! Went The Strings Of My Heart</i> <i>Oh Look At Me Now</i>	190 186	185 181	185 177			1104	61.3
22 The Tulsa Tones (3,4)	<i>Let A Smile Be Your Umbrella</i> <i>Wonderful Day Medley</i>	180 183	194 190	171 177			1095	60.8
23 Over The Hill Gentlemen (4)	<i>Let The Rest Of The World Go By</i> <i>Ain't Misbehavin'</i>	169 164	167 168	160 157			985	54.7
24 Okie Dokes (1)	<i>Do You Know What It Means To Miss New O</i> <i>If You 'Were The Only Girl In The World</i>	171 160	172 165	160 149			977	54.3
25 Young At Heart (3,4)	<i>A Nightingale Sang In Berkeley Square</i> <i>Firefly</i>	156 160	171 176	129 158			950	52.8

Fossil Creak qualifies to represent the Southwestern District at the International Seniors Quartet Contest next January.

Southwind is the District Seniors Quartet Champion.

Double Infinity is the Southwestern District Novice Quartet Champion.

Panel: Administrator(s)

Gary Weddel - CSD
Chuck Leavitt - FWD

Music

Jay Giallombardo - ILL
Nick Papageorge - FWD
Ken Potter - EVG

Performance

Dave Fobart - DIX
Sam Papageorge - FWD
Gary Steinkamp - FWD

Singing

Brett Littlefield - FWD
Dave Tautkus - FWD
John Ward - MAD

Draw

- | | | | |
|-----------------------------------|---------------------|----------------------|---------------------------------|
| 0. Just in Time! | 3. The 405 | 6. Wildcard | 9. Temporary Arrangement |
| 1. Phantom Fifth | 4. Showpiece | 7. Highlights | 10. Southern Company |
| 2. The SWD Fellas '4' Harm | 5. Ringside | 8. Vibe | MT High Demand |

OFFICIAL SCORING SUMMARY, BHS, International Preliminaries and District Convention

Southwestern District, Quartet Finals, Dallas-Forth Worth (DFW) Airport, October 1, 2016

Contest: Southwestern District Quartet (2 Rounds)

Finals	Song	MUS	PER	SNG	Subt	Prev	Total	Avg
1 Southern Company	<i>It Happened In Monterey</i>	239	233	238	1414	1439	2853	79.3
	<i>The Party's Over</i>	237	233	234				
2 Vibe	<i>You're In Style With A Smile Medley</i>	237	229	233	1416	1431	2847	79.1
	<i>The Party's Over</i>	243	234	240				
3 Phantom Fifth	<i>Over The Rainbow</i>	238	235	240	1419	1344	2763	76.8
	<i>L-o-v-e</i>	237	234	235				
4 The 405	<i>What'll I Do?</i>	228	224	229	1350	1357	2707	75.2
	<i>After You've Gone</i>	223	221	225				
5 Highlights	<i>Somethin' About Ya</i>	214	223	227	1349	1347	2696	74.9
	<i>Smile</i>	227	227	231				
6 Showpiece	<i>I Love Jazz Medley</i>	223	227	215	1304	1357	2661	73.9
	<i>I Love You Just The Way You Are</i>	215	221	203				
7 Wildcard	<i>Moonlight Becomes You</i>	207	222	218	1290	1349	2639	73.3
	<i>Young At Heart</i>	207	219	217				
8 The SWD Fellas '4' Harmony ...	<i>Come Fly With Me</i>	212	220	217	1271	1321	2592	72.0
	<i>Singing Valentine's Medley</i>	206	214	202				
9 Ringside	<i>Why Don't You Fall In Love With Me ?/Undecided</i>	214	213	212	1274	1233	2507	69.6
	<i>Hail To The Chief</i>	221	212	202				
10 Temporary Arrangement	<i>Mona Lisa</i>	205	204	202	1224	1237	2461	68.4
	<i>I Saw Mommy Kissing Santa Claus</i>	206	206	201				
Semi-Finals	Song	MUS	PER	SNG	Subt	Prev	Total	Avg
1 Southern Company	<i>Put Your Head On My Shoulder</i>	244	237	240			1439	79.9
	<i>What Kind Of Fool Am I?</i>	242	237	239				
2 Vibe	<i>All The Way</i>	243	237	229			1431	79.5
	<i>When My Baby Smiles</i>	249	239	234				
3 Showpiece	<i>Dinah</i>	222	227	231			1357	75.4
	<i>In The Wee Small Hours Of The Morning</i>	223	223	231				
3 The 405	<i>Sweet Georgia Brown</i>	224	227	231			1357	75.4
	<i>Time After Time</i>	226	223	226				
5 Wildcard	<i>If You Were The Only Girl In The World</i>	228	225	233			1349	74.9
	<i>That's Life</i>	220	218	225				
6 Highlights	<i>Love Me</i>	224	223	225			1347	74.8
	<i>How Deep Is The Ocean?</i>	220	229	226				
7 Phantom Fifth	<i>That Tumble Down Shack In Athlone</i>	219	226	228			1344	74.7
	<i>Bare Necessities</i>	220	222	229				
8 The SWD Fellas '4' Harmony ...	<i>I've Been Workin' On The Railroad</i>	223	223	223			1321	73.4
	<i>New Year Medley</i>	217	220	215				
9 Temporary Arrangement	<i>Smilin' Through</i>	206	205	210			1237	68.7
	<i>Sweet Georgia Brown</i>	203	206	207				
10 Ringside	<i>Come Fly With Me</i>	211	209	205			1233	68.5
	<i>If I Only Had A Brain</i>	203	201	204				

Southern Company is the District Quartet Champion.

Panel: Administrator(s)

Gary Weddel - CSD
 Chuck Leavitt - FWD

Music

Jay Giallombardo - ILL
 Nick Papageorge - FWD
 Ken Potter - EVG

Performance

Dave Fobart - DIX
 Sam Papageorge - FWD
 Gary Steinkamp - FWD

Singing

Brett Littlefield - FWD
 Dave Tautkus - FWD
 John Ward - MAD

OFFICIAL SCORING SUMMARY, BHS, International Preliminaries and District Convention

Southwestern District, Chorus Finals, Dallas-Forth Worth (DFW) Airport, October 1, 2016

Contest Legend: 1=Southwestern District International Preliminary Chorus, 2=Southwestern District Chorus, 7=Southwestern District Plateau A Chorus, 8=Southwestern District Plateau AA Chorus, 9=Southwestern District Plateau AAA Chorus, 13=Southwestern District Most Improved Chorus

Chapter / Nickname	Song	MUS	PER	SNG	Total	Avg	Cnt
1 Dallas Metro, TX	<i>Danny Boy</i>	282	278	286	1710	95.0	139
The Vocal Majority (1,2,9)	<i>When Johnny Comes Marching Home</i>	291	284	289			
2 San Marcos, TX	<i>There's A New Gang On The Corner</i>	239	237	247	1442	80.1	23
The Marcsmen (1,2,7,13)	<i>I'll Get By (As Long As I Have You)</i>	240	233	246			
3 Houston, TX	<i>Tomorrow Is Promised To No One</i>	228	235	229	1384	76.9	39
Houston Tidelanders (1,2,9,13)	<i>Taking A Chance On Love</i>	229	235	228			
4 Greater Oklahoma City, OK	<i>Sweet Lorraine</i>	230	236	229	1380	76.7	13
Acappella Federation (1,2,7,13)	<i>Auld Lang Syne</i>	228	230	227			
5 Greater Little Rock, AR	<i>Hakuna Matada</i>	220	218	223	1312	72.9	31
Acappella Rising (1,2,7,13)	<i>Love Me</i>	219	214	218			
6 Oklahoma City, OK	<i>Forgive Me</i>	213	216	209	1278	71.0	43
Vocal Sounds of Oklahoma (1,2,8,13)	<i>I Didn't Want To Fall</i>	215	217	208			
7 South Texas Alamo Regional	<i>Lida Rose</i>	207	209	206	1245	69.2	82
Friends In Harmony (1,2,9,13)	<i>Bring Back Those Good Old Days</i>	211	211	201			
8 Austin, TX	<i>May I Never Love Again</i>	206	208	209	1238	68.8	28
A Cappella Texas (1,2,8,13)	<i>I've Got The World On A String</i>	207	206	202			
9 Fort Worth, TX	<i>If I Had My Way</i>	209	211	207	1237	68.7	19
Southwest Sound (1,2,7)	<i>After You've Gone</i>	202	207	201			
10 East Texas	<i>For All We Know</i>	198	214	203	1229	68.3	28
East Texas Men In Harmony (1,2,8,13)	<i>Nobody Knows What A Red-Head Mamma</i>	200	214	200			
11 Town North Plano, TX	<i>Over The Rainbow</i>	194	192	204	1173	65.2	29
Men of Note Chorus (2,8,13)	<i>If I Had My Way</i>	194	190	199			
12 Arlington, TX	<i>South Rampart Street Parade</i>	197	192	188	1160	64.4	21
Goodtimes Chorus (2,7,13)	<i>Kentucky Babe</i>	194	195	194			
13 Permian Basin, TX	<i>Sweet And Lovely</i>	172	166	164	989	54.9	12
Sun Country Gentlemen (2,7)	<i>Let The Rest Of The World Go By</i>	165	161	161			
14 Centroplex, TX	<i>If All My Dreams Were Made Of Gold, I'd B</i>	124	123	117	768	42.7	18
Texas Country Gentlemen (2,7)	<i>I'm Beginning To See The Light</i>	131	132	141			

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.

Oklahoma City, OK is the Southwestern District Plateau AA Champion and the Southwestern District Most Improved Chorus.

Dallas Metro, TX is the Southwestern District Plateau AAA Champion.

Panel: Administrator(s)

Gary Weddel - CSD
Chuck Leavitt - FWD

Music

Jay Giallombardo - ILL
Nick Papageorge - FWD
Ken Potter - EVG

Performance

Dave Fobart - DIX
Sam Papageorge - FWD
Gary Steinkamp - FWD

Singing

Brett Littlefield - FWD
Dave Tautkus - FWD
John Ward - MAD

Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

Evaluations Schedule (Tentative)
Judges' Rooms 7th Floor
10:00 PM: 756 - PER (Fobart)
10:20 PM: 757 - SNG (Littlefield)
10:40 PM: Bye
11:00 PM: 759 - MUS (Giallombardo)

BHS International Preliminaries and District Convention
Southwestern District, Dallas-Forth Worth (DFW) Airport
September 30, 2016

Southwind

Rank 15	MUS	PER	SNG	TOTAL
TOTALS	391	397	388	1176
Averages	65.2	66.2	64.7	65.3

International Preliminary Seniors Qt (DR/Score) = 3, District Seniors Quartet = 1, Division Quartet = 3

Rank: 15	MUS			PER			SNG			TOTAL	AVG	
Quartet Semi-Finals	OA: 17	M01	M02	M03	P04	P05	P06	S07	S08	S09		
<i>I've Been Workin' On The Railroa</i>		66	64	66	63	67	71	65	62	66	590	65.6
<i>Fool Such As I, A</i>		65	62	68	61	66	69	66	63	66	586	65.1
CATEGORY/SESSION TOTALS		391			397			388			1176	65.3
CATEGORY AVERAGES		65.2			66.2			64.7				

M01=Giallombardo, M02=Papageorge, M03=Potter, P04=Fobart, P05=Papageorge, P06=Steinkamp, S07=Littlefield, S08=Tautkus, S09=Ward

Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

Evaluations Schedule (Tentative)
Judges' rooms 7th Floor
10:00 PM: 756 - PER (Fobart)
10:20 PM: 757 - SNG (Littlefield)
10:40 PM: 759 - MUS (Giallombardo)

BHS International Preliminaries and District Convention
Southwestern District, Dallas-Forth Worth (DFW) Airport
October 1, 2016

Ringside

Rank 9

	MUS	PER	SNG	TOTAL
TOTALS	849	835	823	2507
Averages	70.8	69.6	68.6	69.6

Division Quartet = 4

Rank:	9	MUS			PER			SNG			TOTAL	AVG
Quartet Finals	OA: 5	M01	M02	M03	P04	P05	P06	S07	S08	S09		
<i>Why Don't You Fall In Love With</i>		70	72	72	72	73	68	70	69	73	639	71.0
<i>Hail To The Chief</i>		70	73	78	72	73	67	67	65	70	635	70.6
CATEGORY/SESSION TOTALS		435			425			414			1274	70.8
CATEGORY AVERAGES		72.5			70.8			69.0				

M01=Giallombardo, M02=Papageorge, M03=Potter, P04=Fobart, P05=Papageorge, P06=Steinkamp, S07=Littlefield, S08=Tautkus, S09=Ward

Rank:	11	MUS			PER			SNG			TOTAL	AVG
Quartet Semi-Finals	OA: 5	M01	M02	M03	P04	P05	P06	S07	S08	S09		
<i>Come Fly With Me</i>		72	70	69	72	70	67	68	68	69	625	69.4
<i>If I Only Had A Brain</i>		68	69	66	70	65	66	67	70	67	608	67.6
CATEGORY/SESSION TOTALS		414			410			409			1233	68.5
CATEGORY AVERAGES		69.0			68.3			68.2				

M01=Giallombardo, M02=Papageorge, M03=Potter, P04=Fobart, P05=Papageorge, P06=Steinkamp, S07=Littlefield, S08=Tautkus, S09=Ward

Contestant Scoring Analysis
(See Category Descriptions in the C&J Rules)

BHS International Preliminaries and District Convention
Southwestern District, Dallas-Forth Worth (DFW) Airport
October 1, 2016

**See the Evaluations Schedule
on the back of this sheet or
distributed separately**

Permian Basin, TX # on Stage: 12

Rank 13	MUS	PER	SNG	TOTAL
TOTALS	337	327	325	989
Averages	56.2	54.5	54.2	54.9

District Chorus = 13, Division Chorus = 4, Plateau A Chorus = 6

Rank: 13		MUS		PER		SNG				
Chorus 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>Sweet And Lovely</i>		55 59 58		53 57 56		58 56 50		502	55.8	
<i>Let The Rest Of The World Go By</i>		55 57 53		52 54 55		56 54 51		487	54.1	
CATEGORY/SESSION TOTALS		337		327		325		989	54.9	
CATEGORY AVERAGES		56.2		54.5		54.2				

M01=Giallombardo, M02=Papageorge, M03=Potter, P04=Fobart, P05=Papageorge, P06=Steinkamp, S07=Littlefield, S08=Tautkus, S09=Ward

SCORING ANALYSIS, BHS, International Preliminaries and District Convention
 Southwestern District, NE & NW & SE & SW Divisions, Quartet Semi-Finals, Dallas-Forth Worth (DFW) Airport, September 30, 2016

01=Jay Giallombardo, 02=Nick Papageorge, 03=Ken Potter, 04=Dave Fobart, 05=Sam Papageorge, 06=Gary Steinkamp, 51=Roy Digges, 07=Brett Littlefield, 08=Dave Tautkus, 09=John Ward, kM

Rnk	Total	Avg (OA)	Contestant/Song Titles	Rnk	Tot/A	MUS	Avg	V	Rnk	Tot/A	PER	Avg	V	Rnk	Tot/A	SNG	Avg	V	01	02	03	04	05	06	51	07	08	09	kM	
8G	1338	74.3 (8)	Fossil Creak																											
9S	1338		You're Nobody 'til Somebody 74.3 Taking A Chance On Love	5	449	224	74.7		8	445	222	74.0		9	444	221	73.7		75	74	75	73	74	75	74	74	74	73		
13G	1196	66.4 (21)	High Demand																											
14S	1196		Do You Know What It Mean 66.4 Tin Roof Blues	14	399	195	65.0		13	407	201	67.0	1	15	390	193	64.3		64	65	66	69	67	65	73*	65	67	61		
14G	1188	66.0 (10)	Twilight Zone																											
15S	1188		Ain't Misbehavin' 66.0 Sentimental Gentleman Fro	16	396	197	65.7		14	401	199	66.3		14	391	194	64.7		64	66	67	63	67	69	70	67	60	67		
15G	1176	65.3 (17)	Southwind																											
16S	1176		I've Been Workin' On The R 65.3 Fool Such As I, A	17	391	196	65.3		16	397	201	67.0		16	388	193	64.3		66	64	66	63	67	71	66	65	62	66		
16G	1174	65.2 (1)	HMMM																											
17S	1174		Only Have Eyes For You 65.2 That's Life	15	397	198	66.0		18	390	193	64.3		17	387	194	64.7		68	63	67	62	66	65	61	65	66	63		
17G	1147	63.7 (4)	Backlash																											
18S	1147		There Goes My Heart 63.7 Taking A Chance On Love	19	388	192	64.0		22	373	185	61.7		18	386	194	64.7		64	66	62	63	59	63	64	66	61	67		
18G	1143	63.5 (23)	Tagnabbit																											
19S	1143		Make 'Em Laugh 63.5 There Never Was A Gang L	20	387	194	64.7		20	382	193	64.3		19	374	190	63.3		66	64	64	67	63	63	68	65	62	63		
19G	1142	63.4 (16)	Fourmula																											
20S	1142		Polka Dots And Moonbeam 63.4 For All We Know	18	389	194	64.7		15	399	203	67.7		23	354	179	59.7	2	64	62	68	65	68	70	68	58	54*	67*		
20G	1133	62.9 (25)	Avanti																											
21S	1133		Love's Old Sweet Song 62.9 Swinging On A Star	21	383	194	64.7		21	380	193	64.3		21	370	191	63.7		65	65	64	64	65	64	63	62	65	64		
21G	1120	62.2 (9)	Double Infinity																											
22S	1120		Cabaret 62.2 For All We Know	22	382	193	64.3		23	367	187	62.3		20	371	188	62.7		64	64	65	58	63	66	62	65	59	64		
22G	1104	61.3 (2)	Briqade Rally																											
23S	1104		Zina! Went The Strinas Of 61.3 Oh Look At Me Now	23	376	190	63.3		24	366	185	61.7		22	362	185	61.7		65	62	63	60	60	65	63	63	59	63		
23G	1095	60.8 (13)	Tulsa Tones, The																											
24S	1095		Let A Smile Be Your Umbrel 60.8 Wonderful Day Medley	24	363	180	60.0		19	384	194	64.7		24	348	171	57.0		60	62	58	63	65	66	67	55	59	57		
24G	985	54.7 (6)	Over The Hill Gentleme																											
25S	985		Let The Rest Of The World 54.7 Ain't Misbehavin'	25	333	169	56.3		27	335	167	55.7		25	317	160	53.3		54	57	58	53	54	60	59	56	52	52		
25G	977	54.3 (20)	Okie Dokes																											
26S	977		Do You Know What It Mean 54.3 If You 'Were The Only Girl I	26	331	171	57.0		26	337	172	57.3		26	309	160	53.3		58	56	57	53	61	58	59	52	53	55		
26G	950	52.8 (18)	Youna At Heart																											
27S	950		Niahtingale Sana In Berkele 52.8 Firefly	27	316	156	52.0		25	347	171	57.0		27	287	129	43.0		52	51	53	53	60	58	59	40	47	42		
27G	1391	77.3 (0)	Sterling																											
3S	1391		Just In Time 77.3 Hard Hearted Hannah	3	466	232	77.3		3	463	229	76.3		3	462	230	76.7		78	78	76	76	77	76	75	75	77	78		

SCORING ANALYSIS, BHS, International Preliminaries and District Convention
 Southwestern District, Quartet Finals, Dallas-Forth Worth (DFW) Airport, October 1, 2016

%	#	Df	SDv	MUS	%	#	Df	SDv	PER	%	#	Df	SDv	SNG	%	#	Df	SDv
G 0.7	5	1.63	1.23	G 0.4	1	1.46	1.16	G 0.0	0	1.63	1.21	G 1.8	4	1.78	1.30			
F 0.0	0	1.53	1.15	F 0.0	0	1.28	1.09	F 0.0	0	1.43	1.15	F 0.0	0	1.87	1.15			
S 1.0	5	1.67	1.26	S 0.6	1	1.54	1.18	S 0.0	0	1.71	1.23	S 2.5	4	1.75	1.36			

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Rnk	Total	Avg (OA)	Contestant/Song Titles	Rnk Tot/A	MUS	Avg	V	Rnk Tot/A	PER	Avg	V	Rnk Tot/A	SNG	Avg	V	01	02	03	04	05	06	51	07	08	09	kM
1G	2853	79.3	(F10 S19) Southern Comp																							
3F	1414		It Happened In Monterey	2	476	239	79.7	2	466	233	77.7	3	472	238	79.3	78	78	83	76	80	77	80	81	75	82	
			78.6 Party's Over, The		79.3	237	79.0		77.7	233	77.7		78.7	234	78.0	78	77	82	77	79	77	81	81	74	79	
1S	1439		Put Your Head On My Shoulder	2	486	244	81.3	2	474	237	79.0	1	479	240	80.0	80	84	80	76	81	80	74	76	78	86*	
			79.9 What Kind Of Fool Am I?		81.0	242	80.7		79.0	237	79.0		79.8	239	79.7	80	84	78	78	81	78	76	77	80	82	
2G	2847	79.1	(F8 S22) Vibe																							
2F	1416		You're In Style With A Smile	1	480	237	79.0	3	463	229	76.3	2	473	233	77.7	80	76	81	77	77	75	78	78	75	80	
			78.7 Party's Over, The		80.0	243	81.0		77.2	234	78.0		78.8	240	80.0	80	81	82	79	77	78	79	81	78	81	
2S	1431		All The Way	1	492	243	81.0	1	476	237	79.0	2	463	229	76.3	78	82	83	79	79	79	76	75	79	75	
			79.5 When My Baby Smiles		82.0	249	83.0		79.3	239	79.7		77.2	234	78.0	82	82	85	81	78	80	77	75	81	78	
3G	2763	76.8	(F1 S24) Phantom Fifth																							
1F	1419		Over The Rainbow	3	475	238	79.3	1	469	235	78.3	1	475	240	80.0	78	78	82	76	82	77	82	84	79	77	
			78.8 L-o-v-e		79.2	237	79.0		78.2	234	78.0		79.2	235	78.3	79	75	83	78	80	76	81	80	78	77	
8S	1344		That Tumble Down Shack I	10	439	219	73.0	7	448	226	75.3	6	457	228	76.0	78	71	70	76	78	72	80	77	75	76	
			74.7 Bare Necessities		73.2	220	73.3		74.7	222	74.0	1	76.2	229	76.3	78	70	72	75	75	72	80*	79	73	77	
4G	2707	75.2	(F3 S11) 405. The																							
4F	1350		What'll I Do?	4	451	228	76.0	6	445	224	74.7	5	454	229	76.3	75	76	77	74	75	75	76	79	75	75	
			75.0 After You've Gone		75.2	223	74.3		74.2	221	73.7		75.7	225	75.0	74	75	74	73	74	74	74	77	74	74	
4S	1357		Sweet Georgia Brown	4	450	224	74.7	5	450	227	75.7	6	457	231	77.0	76	74	74	78	75	74	75	77	78	76	
			75.4 Time After Time		75.0	226	75.3		75.0	223	74.3		76.2	226	75.3	76	75	75	76	74	73	76	74	77	75	
5G	2696	74.9	(F7 S14) Highlights																							
5F	1349		Somethin' About Ya	5	441	214	71.3	4	450	223	74.3	4	458	227	75.7	72	70	72	74	75	74	75	76	73	78	
			74.9 Smile		73.5	227	75.7		75.0	227	75.7		76.3	231	77.0	76	76	75	76	77	74	76	78	74	79	
7S	1347		Love Me	8	444	224	74.7	4	452	223	74.3	8	451	225	75.0	74	73	77	74	73	76	72	78	73	74	
			74.8 How Deep Is The Ocean?		74.0	220	73.3		75.3	229	76.3		75.2	226	75.3	70	75	75	75	76	78	73	76	74	76	
6G	2661	73.9	(F4 S15) Showpiece																							
6F	1304		I Love Jazz Medley	6	438	223	74.3	5	448	227	75.7	8	418	215	71.7	75	76	72	76	74	77	79	75	68	72	
			72.4 I Love You Just The Way Y		73.0	215	71.7		74.7	221	73.7		69.7	203	67.7	72	73	70	72	73	76	77	71	64	68	
4S	1357		Dinah	7	445	222	74.0	5	450	227	75.7	3	462	231	77.0	72	74	76	74	75	78	79	78	74	79	
			75.4 In The Wee Small Hours Of		74.2	223	74.3	1	75.0	223	74.3		77.0	231	77.0	68*	77	78	72	73	78	78	76	74	81	
7G	2639	73.3	(F6 S12) Wildcard																							
7F	1290		Moonlight Becomes You	9	414	207	69.0	7	441	222	74.0	6	435	218	72.7	68	69	70	74	72	76	71	75	74	69	
			71.7 Young At Heart		69.0	207	69.0		73.5	219	73.0		72.5	217	72.3	69	70	68	72	71	76	70	76	73	68	
6S	1349		If You Were The Only Girl I	6	448	228	76.0	9	443	225	75.0	5	458	233	77.7	72	79	77	76	75	74	74	79	77	77	
			74.9 That's Life		74.7	220	73.3		73.8	218	72.7		76.3	225	75.0	70	77	73	74	72	72	75	77	75	73	
8G	2592	72.0	(F2 S26) SWD Fellas '4																							
9F	1271		Come Fly With Me	8	418	212	70.7	8	434	220	73.3	7	419	217	72.3	72	70	70	75	73	72	72	73	70	74	
			70.6 Singing Valentine's Medley		69.7	206	68.7		72.3	214	71.3		69.8	202	67.3	72	69	65	70	76	68	71	70	67	65	
10S	1321		I've Been Workin' On The R	9	440	223	74.3	9	443	223	74.3	10	438	223	74.3	78	73	72	73	71	79	75	74	72	77	
			73.4 New Year Medley		73.3	217	72.3		73.8	220	73.3		73.0	215	71.7	77	70	70	70	73	77	76	71	71	73	
9G	2507	69.6	(F5 S5) Rinaside																							
8F	1274		Whv Don't You Fall In Love	7	435	214	71.3	9	425	213	71.0	9	414	212	70.7	70	72	72	72	73	68	72	70	69	73	
			70.8 Hail To The Chief		72.5	221	73.7		70.8	212	70.7		69.0	202	67.3	70	73	78	72	73	67	73	67	65	70	
12S	1233		Come Fly With Me	11	414	211	70.3	12	410	209	69.7	12	409	205	68.3	72	70	69	72	70	67	73	68	68	69	
			68.5 If I Only Had A Brain		69.0	203	67.7		68.3	201	67.0		68.2	204	68.0	68	69	66	70	65	66	71	67	70	67	
10G	2461	68.4	(F9 S7) Temporary Arrang																							
11F	1224		Mona Lisa	11	411	205	68.3	11	410	204	68.0	11	403	202	67.3	68	69	68	71	68	65	70	69	66	67	
			68.0 I Saw Mommy Kissina Sant		68.5	206	68.7		68.3	206	68.7		67.2	201	67.0	70	68	68	72	70	64	71	70	66	65	
11S	1237		Smilin' Through	12	409	206	68.7	11	411	205	68.3	11	417	210	70.0	68	70	68	68	71	66	72	69	72	69	
			68.7 Sweet Georgia Brown		68.2	203	67.7		68.5	206	68.7		69.5	207	69.0	69	68	66	69	70	67	72	68	69	70	
11G	2452	68.1	(F0 S3) Just in Time!																							
10F	1242		Just In Time	10	413	208	69.3	10	416	210	70.0	10	413	208	69.3	70	70	68	70	70	70	67	68	70	70	
			69.0 Fit As A Fiddle/The Bells Ar		68.8	205	68.3		69.3	206	68.7		68.8	205	68.3	70	68	67	68	67	71	69	67	69	69	
13S	1210		That's Life	13	406	208	69.3	17	395	198	66.0	12	409	209	69.7	70	70	68	63	67	68	67	69	66	74	
			67.2 You Make Me Feel So Youn		67.7	198	66.0		65.8	197	65.7		68.2	200	66.7	67	68	63	64	65	68	66	66	63	71	

