

# **CONTEST & JUDGING HANDBOOK**



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## DEFINITION OF THE BARBERSHOP STYLE

Barbershop harmony is a style of unaccompanied vocal music characterised by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonising above the melody, the bass singing the lowest harmonising 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 centre and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that resolve primarily around the circle of fifths, while also making use of other resolutions. Barbershop music also features a balanced and symmetrical form, and a standard meter. The basic song and its harmonisation 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 whilst remaining true to the established tonal centre. Artistic singing in the barbershop style exhibits a fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, unmanufactured and free from apparent effort.

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

# **OFFICIAL LABBS CONTEST RULES**

## **ADOPTED JANUARY 1994 (REVISED JANUARY 2011, JANUARY 2012)**

### **FOREWORD**

These rules apply to all quartet and chorus contests. In these rules, the definition of the Preliminary Round Competition is the contest at which the contestants for the Chorus Finals and Quartet Semi-Finals are selected. In matters not specifically covered by these rules, the Education & Judging Committee may exercise reasonable latitude and prerogative provided that the established ethics and policies of LABBS are closely observed.

### **ARTICLE I: ELIGIBILITY**

#### **A. Quartets**

1. Each member shall be a fully paid up FULL member of LABBS. A competing quartet may contain up to four Club at Large members.
2. The quartet name and names of members of the quartet shall be registered with the LABBS Quartet Registrar and such registration must include the same personnel that enter the contest.
3. No professional quartet shall be eligible to enter. A quartet shall be considered professional when its members' principal means of income is from fulfilling quartet engagements. Right of appeal in the matter shall be to the Education & Judging Committee, whose decision shall be final.
4. A quartet may be registered and be eligible to compete in the main contest providing the quartet contains no more than two members of the same championship quartet. The quartet must be registered under a new name.
5. Previous Gold Medallist quartets are not eligible to compete in the main quartet contest, but shall be eligible to compete in a separate Quartet Champions contest which will be held during the years which precede a European contest. The winner of the Quartet Champions contest shall be appointed as one of the LABBS representative quartets at the European contest.
6. No person shall sing in more than one competing quartet in the same contest.
7. Personnel Change After Qualifying: To remain eligible for subsequent rounds in a competition cycle/year, at least 3 members from the quartet should remain constant.
8. A Novice quartet is considered to be one which has never previously competed and shall include no quartet medallists from LABBS or any other barbershop organisation. No novice quartet may include more than two members who have previously competed in a quartet contest in any recognised barbershop organisation, at the time of the contest performance. Quartets whose status

has changed since submission of the contest entry form should notify the Contest Administration Category Director as soon as possible, or the Chairman of Judges prior to the start of the contest.

9. Failure to comply with the above will result in forfeiture by the Chairman of Judges.

## **B. Choruses**

1. Member Clubs of the Association may enter only one Chorus.
2. Choruses shall ensure that all their members are fully paid up FULL members of LABBS.
3. Choruses on stage shall consist of no less than nine singing members, all of whom must be female.
4. The Champion Chorus for any given year shall not be eligible to enter the contest in the following year.
5. A Novice Chorus (Club) is considered to be a chorus which has never previously competed in a contest run by LABBS or any recognised barbershop organisation.
6. Failure to comply with the above will result in forfeiture by the Chairman of Judges.

## **ARTICLE II: CONTEST ENTRY PROCEDURES**

1. Contest entry forms shall be sent to every member club at least 45 days prior to the contest date.
2. Completed entries for the contest and information regarding song titles must be received by the Education & Judging Committee's nominated representative by the date specified. All contestants are required to observe the copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements.
3. The contestant reserves the right to alter songs up until two hours prior to the start of each relevant contest, having informed the CA Category accordingly.
4. Roster Submission: Each chorus competing in a chorus contest must submit a list of competitors to the Contest Administration Category, either by email in advance by the date specified in the Chorus Briefing, or to the CA table by the specified time on the morning of competition. The list must include the full name of each member who will be competing, together with her LABBS membership number. Any further alterations must be notified to the CA Category prior to your performance.

## **ARTICLE III: SCORING CATEGORIES**

Each scoring judge awards a score from 0 to 100 for each song. All contestants shall be judged in the three scoring categories:

### **A. Music**

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

### **B. Presentation**

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

### **C. Singing**

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. This is accomplished through precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Mastering these elements also creates a feeling of fullness, ring or expansion of sound throughout the performance. When artistry is present, these elements will be natural, not manufactured and free from apparent effort, allowing the performer to fully communicate the theme of the song.

## **ARTICLE IV: CONTEST JUDGES AND ADMINISTRATORS**

1. Contest judges and administrators shall be registered by the Education & Judging Committee through the Category Directors, in their respective categories in accordance with their qualifications to judge one of the three scoring categories or to serve in the Contest Administration category. It is the duty of the Education & Judging Committee, to provide an official register of registered and candidate judges and administrators. Judges registered by LABBS E & J Committee must be fully paid-up FULL members of LABBS.
2. The Contest Administrators and scoring judges for Preliminary Round, Semi-Final and Final Rounds shall be appointed from the Official Register of

Registered Judges and Administrators by the Education & Judging Committee through the respective Category Directors. The determination of the number of Judges/Administrators for a given contest shall be made by the Education & Judging Committee.

3. The E & J Committee reserves the right to appoint registered judges from other associations if required.
4. An expense allowance for each judge and administrator shall be determined by the Education & Judging Committee on an annual basis.

## **ARTICLE V: TYPES OF CONTESTS**

### **A. All Contests**

1. Contestants shall be judged on two different songs in one appearance.
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 a 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 the Music Judge(s)*: A Music Judge shall recommend forfeiture to the contest administrator if a contestant repeats a song or a substantial portion from one of its songs in another song. If there are two or more Music Judges, the decision to forfeit must be unanimous.
  - c) *Recommendation Unanimous*: When the decision to forfeit is unanimous, the contest administrator shall record as zero the contestant's entire score in all categories for the repeated rendition of the song(s).
  - d) *Recommendation not unanimous*: When the decision to forfeit is not unanimous, the score(s) for the recommending judge(s) shall be recorded as zero.
3. Convention Registrations: All contestants shall hold full registrations for the convention at which the contest is held.

### **B. Preliminary Round Contest**

1. The Education & Judging Committee shall determine whether or not a Preliminary round contest shall be held.
2. The number of contestants going forward from a Preliminary round contest to the next round shall be determined by the Education & Judging Committee.

## **C. Semi-Final and Final Round Contest**

1. The Quartet Semi-Final and Final Round and the Chorus Final Round contests shall be held in conjunction with the LABBS Annual Convention and shall be under the general supervision of the Education & Judging Committee.
2. Quartets shall prepare a total of four different songs for the Semi-Final and Final round contests, two songs per round.
3. At least six highest ranking Quartets from the Semi-Final round shall compete in the Final round. Each quartet shall be judged on two more songs.
4. After the Final round, ranking of quartets shall be computed from the combined scores obtained in the semi-final and final round. The winners of the 1st, 2nd and 3rd places shall be designated Gold, Silver and Bronze Medallists respectively.
5. The winner of the Chorus contest shall be designated Champion Chorus.

## **ARTICLE VI: OFFICIAL RESULTS**

### **A. Official Scoring Summary**

An official scoring summary shall be published and shall show the contest date, the scores for each song in each category for each contestant, the total score for each contestant, the names of the songs and the names of the official panel members.

### **B. Quartet Semi-Final Round Contest**

An official scoring summary as detailed above shall be published except that it shall not contain information regarding qualifiers for the final round contest.

## **ARTICLE VII: RANKING OF CONTESTANTS**

1. Contestants shall be ranked in accordance with the cumulative total scores of points awarded by the panel of judges. The judges shall report their scores immediately following each contestant's performance. Except for first place ties, tie scores shall not be broken, and the official scoring summary shall list the tied contestants in alphabetical order by the name of the quartet or chorus, as appropriate. A tie for first place shall be broken by ranking the contestants according to their overall scores in the Singing category or, only if that does not break the tie, according to their overall scores in the Music category. If a tie still exists, the tie shall stand.
2. 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.

3. If the disqualified or ineligible contestant was given medals and/or other award(s), all members of the disqualified quartet or chorus must return the awards to LABBS E & J Committee for presentation to the appropriate contestant.

## **ARTICLE VIII: ORDER OF APPEARANCE**

1. Contestants shall sing in the order in which their names are drawn by lot or as determined by the Education & Judging Committee.
2. Any contestant failing to appear in its assigned order when called, shall be excused by the Chairman of Judges if circumstances were beyond the control of the contestants and shall appear at a time decided by the Chairman of Judges.
3. Any contestant failing to appear in any round shall not be eligible to compete in any subsequent round in that 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 above). A song performed in contest must be in good taste, be neither primarily patriotic nor primarily religious in intent, and have a melody and implied harmony consistent with the barbershop style.

#### **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.

#### **3. Chorus Subunits**

In chorus contest performances of songs, selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate. At no time should the musical texture exceed four parts.

### **B. Copyright Compliance**

Contestants shall comply with the copyright law in the acquisition, arranging and learning of songs for contest performance.

## **C. Penalties**

Violation of this article will result in penalties up to and including forfeiture by one or more judges as follows:

1. Violations of this article relating to taste and patriotic or religious intent are the responsibility of the Presentation judge(s) only.
2. Violations of this article in relation to songs consistent with the barbershop style, including accompaniment and chorus subunits, are the responsibility of the Music judge(s) only.
3. Violations of this article relating to copyright law compliance are subject to post-contest action deemed appropriate by the Education & Judging Committee.

## **ARTICLE X: SOUND EQUIPMENT AND STAGE SETTING**

### **A. Equipment**

#### **1. Provision**

The best possible sound equipment shall be provided, if needed. Monitor speakers are permitted. Sound equipment should be operated by a competent operator.

#### **2. Testing and Approval**

The stage setting shall be set up sufficiently in advance of the starting time of the contest so that the sound equipment and lighting may be tested to the satisfaction of the appropriate persons, as agreed by the Category Directors and under the supervision of the Contest Administration Category Director. The contest shall not start until the Chairman of Judges has given her approval.

### **B. Restrictions and Exception**

#### **1. Own Equipment**

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

#### **2. Recorded Music or Spoken Word**

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

#### **3. Electronic Pitch and Brief Effects**

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

### **C. Jurisdiction and Penalties**

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

## **ARTICLE XI: STAGING**

### **A. Restrictions**

#### **1. Non-members**

Persons who are not members of the competing chorus or quartet may not appear on stage during the performance.

#### **2. Bad Taste**

Actions by any contestant that are deemed suggestive, vulgar or otherwise not in good taste shall not be allowed.

### **B. Jurisdiction**

The Presentation judge(s) shall have jurisdiction over issues of staging. See the Presentation category description for a discussion of unacceptable staging.

### **C. Penalties**

Violation of this article will result in penalties up to and including forfeiture by the Presentation judge(s).

## **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 to more clearly establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme.

### **B. Penalties**

Spoken words deemed to be excessive or detrimental to the performance shall be penalized by the Presentation judge(s) up to and including forfeiture.

## **ARTICLE XIII: PENALTIES AND FORFEITURES**

### **A. Forfeiture**

A scoring judge indicates forfeiture by awarding a score of zero.

## **B. No Public Announcement**

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

## **C. Inclusion in Official Scoring Summary**

Forfeitures shall be published as part of the official scoring summary, with citation of the rule violated, if appropriate.

# **ARTICLE XIV: OPERATION OF THE CONTEST**

Once the contest begins, and until the contest results are determined, the Chairman of Judges is completely in charge of the operation of the contest.

Announcement of the results of the contest shall be the responsibility of the Education & Judging Committee.

The Chairman of Judges is responsible for ensuring that the contest environment is as fair and consistent as possible for all contestants, and Right of Appeal is available through the Stage Manager.

The Chairman of Judges alone has the authority to stop the performance and judging, and re-schedule part or all of the performance later in the contest. At her sole discretion, the Chairman of Judges may allow a contestant to repeat part or all of a performance later in the contest.

If the Chairman of Judges must cancel a round or an entire contest, that round and/or contest shall be re-scheduled by the Education & Judging Committee in conjunction with the Convention Team.

In making these decisions, the Chairman of Judges shall consult with scoring judges as appropriate.

# THE JUDGING SYSTEM

## CONTENTS:

### I. DEFINITION OF THE BARBERSHOP STYLE

- A. Technical
- B. Artistic

### II. SCORING CATEGORIES

- A. Music
- B. Presentation
- C. Singing

### III. STYLE ELEMENTS SHARED BY ALL CATEGORIES

#### I. Definition Of The Barbershop Style

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

##### A. Technical (Structural) Aspects

1. Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a predominantly homophonic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Occasional brief passages may be sung by fewer than four voice parts.
2. Barbershop music features songs with understandable lyrics with melodies that clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that resolve primarily 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.

##### 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, resonant sounds, a "lock and ring" results. Locking, ringing chords are the hallmark of the barbershop style.
2. The use of similar word sounds sung in good quality and with precise synchronization, as well as optimal volume relationships of the voice parts, creates a unity that helps produce the most desirable barbershop sound.
3. The barbershop style is typified by natural, resonant, full-voiced singing, though tenors may not be singing in full voice.
4. Performers have the freedom to bring a variety of styles, interpretations and performance preferences to the stage.

5. Performers should strive to present the song to the audience in an authentic, sincere and heartfelt manner.
6. The music and the presentation of the music must reflect the fact that barbershop music features relatively straightforward, ingenuous songs, sung from the heart, that are easily understandable to the audience. The delivery should be believable and sensitive to the song and arrangement throughout.
7. Barbershop music typically has a balanced and symmetrical form and a standard meter. As long as these are recognizable, the performer is free to be creative within the forward motion of the music.
8. Arrangements in the barbershop style use various embellishments. The devices chosen, as well as their performance, should support and enhance the song.
9. The presentation of barbershop music features appropriate musical and visual methods to enhance and support the song and provide the audience with an emotionally satisfying, entertaining experience.
10. Barbershop groups are free to employ a wide variety of dramatic staging plans, interpretive or staging devices, postures, motions, props or standing formations, as long as these do not detract from the barbershop sound and are appropriate to the song.
11. A song may have a simple or complex setting and still be in the barbershop style. Performers are encouraged to choose music that they enjoy singing and that features the strengths and minimizes the weaknesses of the ensemble.

## **II. Scoring Categories**

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

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

The major responsibilities of each judging category are as follows:

## **A. Music**

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

## **B. Presentation**

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

## **C. Singing**

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

## **III. Style Elements Shared By All Categories**

An audience member experiences the art form of barbershop music as a whole. Thus, even while evaluating a performance from a particular perspective, an audience member will experience the total performance.

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

### **A. Preservation of the Barbershop Style**

1. 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. 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.

## **B. In-tune Singing**

1. 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**

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.

## **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.

## **MUSIC CATEGORY**

For the complete current description of the Music Category, please refer to the BHS C&J Handbook extract:

Document name: Extract\_BHS\_CJ\_Handbook\_v7.2\_Feb2011.pdf  
Footer Pages: 5-1 to 5-16  
Print pages: #1 to 16 of file

*Please note that where the BHS category description refers to forms in use, LABBS has its own forms.*

## **PRESENTATION CATEGORY**

For the complete current description of the Presentation Category, please refer to the BHS C&J Handbook extract:

Document name: Extract\_BHS\_CJ\_Handbook\_v7.2\_Feb2011.pdf  
Footer Pages: 6-1 to 6-12  
Print pages: #17 to 28 of file

*Please note that where the BHS category description refers to forms in use, LABBS has its own forms.*

## **SINGING CATEGORY**

For the complete current description of the Singing Category, please refer to the BHS C&J Handbook extract:

Document name: Extract\_BHS\_CJ\_Handbook\_v7.2\_Feb2011.pdf  
Footer Pages: 7-1 to 7-11 (*N.B. 7-12 is blank*)  
Print pages: #29 to 39 of file

*Please note that where the BHS category description refers to forms in use, LABBS has its own forms.*

# CONTEST ADMINISTRATION CATEGORY

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### I. INTRODUCTION

The Contest Administrator is responsible for the orderly management and operation of barbershop competitions under the contest and judging rules of LABBS. Accordingly, she must have a full and complete knowledge of the rules. She must communicate effectively both in writing and verbally. The Contest Administrator must be sensitive to the needs of both competitors and judges at a barbershop contest. Preferably, she is an experienced competitor. She must have a thorough knowledge of the tools used in the preparation and scoring of a contest, particularly the use of a computer. The Contest Administrator must exhibit a good judging image so as to command the respect and attention of both the competitors and the judges and be able to work unobtrusively. She must be able to keep information confidential. She must possess the understanding and good judgment required to make decisions in difficult circumstances.

The Contest Administrator has responsibilities to the competitors, the judges, the audience members, and the Education & Judging Committee. She is responsible for ensuring the best possible environment for competitors to perform, for judges to adjudicate the performances, and for audiences to enjoy the performances. The Contest Administrator is responsible for a smooth and orderly contest, with minimal delays. She provides information to all involved regarding the facilities and she is responsible for providing scoring summaries for the contest. She notifies the Convention Team of any special needs of the judging panel. She has a responsibility to provide 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 judging a competitor's performance.
2. A key factor in the success of carrying out a Contest Administrator's duties is the development of checklists. Because the CA has lots of things on her mind, it is nearly impossible to remember everything that needs to be done. Consequently, the Category Director provides checklists of items to be completed before, during and after a contest. Contest Administrators use these checklists in preparation of their tasks. Detailed checklists of individual tasks are held by the CA Category.

### **B. Pre-Contest Preparation at Home**

1. The success of a contest will be directly proportional to the planning and correspondence prior to the contest. Well planned and well written correspondence contributes to a successful contest. It is essential that all plans be communicated and confirmed in writing (or e-mail if appropriate) between the various people involved with a contest.
2. The Category Director (CD) communicates with her colleagues. She outlines what work she expects them to perform, such as procurement and/or preparation of judging forms and other pre-contest tasks. She establishes what equipment is needed at the site, such as computers, printers, etc., and determines who will supply these items. The CD and her colleagues should work out a satisfactory arrangement as to when each will be at the contest site, and what tasks each will perform there.
3. The CD or a member of her category communicates with the Official and Shadow panel of judges. Written briefings should be sent to the panel of judges, contestants and MCs or contest presenters, no later than four weeks before the contest date, giving them information about the schedule and other contest details and a reminder to the judges and shadow judges regarding the Code of Ethics. Each briefing must be adapted to suit the venue and every eventuality.
4. The CD or category member should write to the MCs or presenters for the contests enclosing briefings, and request that they attend the judges' briefing prior to the contest.
5. The CD must order and prepare the forms for the contest sessions after receiving the necessary information. All contest forms should be prepared using the current version of SCORES.
6. In liaison with the Education & Judging Committee (E & J) the CD should determine mike-warmers and set in motion any move in ranking due to withdrawal of contestants.
7. The CD must produce competition timetables and agree these with the E & J and any other relevant committee.

### **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 there is a checklist of what needs to be done.
2. Contest administrators should plan to arrive at the contest site well before the start of the contest to allow ample time to check all of the facilities and the CD must liaise with the Stage Manager and Chief Courier regarding their particular responsibilities.
3. The CD must check the auditorium sound and lighting facilities and liaise with the Presentation and Singing Categories to help evaluate whether the facilities are adequate.
4. The person nominated as Chairman of Judges (CoJ) must check the arrangements for the judges' briefing just prior to the start of the contest.

### **D. Contest Operation**

1. The CoJ is completely in charge of the operation of the contest. No one can override the decisions of the CoJ, 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 CoJ must liaise with the Stage Manager (SM) who must be aware of how the lighting and sound is controlled in the auditorium so that when the mike warmer performer is on stage, adjustments may be made if appropriate.
3. After the contest starts, the CoJ's primary duty is to run the contest and be in charge of all activities. Although she will perform some tasks during the contest, her primary function is to ensure a smooth-running, uninterrupted flow of activity. She must be prepared to respond immediately to any and all of the multitude of circumstances that can and may occur, and she should make prompt and sound judgments when they do occur. The environment must be as fair and consistent as possible for all contestants.
4. After each contest session, a Contestant Scoring Summary must be printed and distributed to each contestant and judge so long as the contestant is not competing in a subsequent round of the same contest.
5. A clear statement of the contest results or the names of those contestants going forward to another round must be delivered to the individual designated to make the announcement of results. Winners shall be announced in reverse order.
6. If appropriate, evaluation sessions must be set up and run at the appointed times. A positive atmosphere for the contestants is very important.

## **E. After Leaving the Contest Site**

1. The CD should correspond with the judging panel and all involved with the running of the contest and thank them for their efforts.

## **III. STANDARD PROCEDURE**

### **A. Liaise with the E & J Committee regarding the following information:**

1. The schedule of activities plus anything additional which may affect the contest operation.
2. The proximity of the headquarters hotel and the type of auditorium.
3. The names of the panel members as notified by the judging Category Directors. Enquire if there will be an official shadow panel and if any members will be acting as an official shadow judge as part of their training.
4. Ensure that meal plans allow for sufficient time before or after, allowing the panel members time for personal items.
5. Any special contests or awards. Request that all pertinent details (previous contest scores, rules, requirements, etc.) be provided well in advance of the contest.
6. The number of contestants in each contest. If there is an elimination session, agree the number of contestants expected to advance to the final round.
7. The location and physical layout (number of rooms and sizes) for the evaluation sessions. Agree with the E & J the time allotted for each, organise and advise schedule.

### **B. Panel of Judges**

Write to the judging panel and include the following information:

- a) A detailed schedule of events.
- b) The location and time for pre contest briefing.
- c) A request for any special diet.
- d) An expression of gratitude for serving on the panel.

### **C. Convention Team**

Liaise with the Convention Team and include the following information:

- a) The requirements for the judging area, such as tables, electrical outlets and provision of sound and lighting equipment.

- b) The requirements for the contestants, such as layout of dressing room/warm up rooms/evaluation session room availability.
- c) The requirements for the judges with regard to the provision of accommodation, meals, and refreshments during the day.
- d) A request that adequate rooms be provided backstage for the main and shadow panel of judges to gather during intervals. If possible, one of these rooms can be used to secure computer equipment between contest sessions.

#### **D. Stage Manager**

Write to the Stage Manager giving a schedule of events.

The Stage Manager's responsibilities include but are not necessarily limited to the following:

- a) Transportation of all equipment to ensure early arrival at contest site.
- b) Setting up of the judging area as prescribed by the Education & Judging Committee.
- c) Setting up of the stage, with shell(s) and centre line.
- d) Supervision of erection of risers ensuring they are placed in appropriate position on stage.

The Stage Manager is under the jurisdiction of the Contest Administration category and maintains the smooth running of each contest from the stage and contestants points of view and should be familiar with the rules regarding right of appeal.

#### **E. Chief Courier**

Write to the Chief Courier giving a schedule of events.

The Chief Courier is under the jurisdiction of the Contest Administration category, and her/his responsibilities include but are not necessarily limited to the following:

- a) Early arrival at the contest site.
- b) Provision and placement of signs to ease movement around the site: to dressing rooms, to warm-up rooms, to hold, stage and photograph areas.
- c) The setting of "Contest Time" and synchronisation of watches in agreement with the CoJ and Stage Manager.

#### **F. MCs**

Write to the masters of ceremonies or presenters giving a schedule of events and include the following information in the briefing:

- a) That the contest is kept moving. Stress that it is of utmost importance to keep the needs of the contestants in mind.
- b) That all announcements be enthusiastic.
- c) That housekeeping rules be announced before the contest begins: no flash photos, no recordings of any type, turn off alarm watches and mobile phones, doors to be closed before each contestant performs, audience to be seated before each contestant performs, and no distractions during the performances. The audience should not be discouraged from applauding at any time during the performance.
- d) That intervals should be announced AFTER the previous contestant has performed. That any notices that do not refer to the contest be read out only during intervals or at the end of the contest.
- e) That they attend the judges' briefing prior to the contest to cover any last minute details.

#### **G. Post Contest**

Many individuals spend an unknown number of hours preparing for and executing events for the contest. Those individuals with whom the CD had direct contact should be sent letters/e-mail expressing thanks for their time and dedication.

## POSITION PAPERS

- I. Musical Complexity/Over-Embellishment
- II. Female Impersonation (*Relevant Only To Male MDs*).
- III. Taste
- IV. Obscure Lyrics
- V. Patriotic And Religious Presentations
- VI. Scoring Differences Among Judges
- VII. Music Category Process For Style Problems
- VIII. Frequency Of The Barbershop 7<sup>th</sup> Chord

For all the above position papers, please refer to the BHS C&J Handbook extract:

Document name: Extract\_BHS\_CJ\_Handbook\_v7.2\_Feb2011.pdf  
Footer Pages: 9-1 to 9-8  
Print pages: #41 to 48 of file

## DESCRIPTIONS OF CATEGORY OVERLAP

For the descriptions of category overlap, please refer to the BHS C&J Handbook extract:

Document name: Extract\_BHS\_CJ\_Handbook\_v7.2\_Feb2011.pdf  
Footer Pages: 10-1 to 10-15 (*N.B. page 10-16 is blank*)  
Print pages: #49 to 63 of file

# **ADMINISTRATION AND POLICIES OF THE EDUCATION & JUDGING COMMITTEE**

## **A. Responsibilities of the Education & Judging Committee**

The Education & Judging Committee (E & J) shall advise, supervise and direct the operation of all contests conducted under the auspices of LABBS in conformity with the contest and judging rules as adopted by LABBS. It is the intent herein that the Education & Judging Committee shall be an active force in the preservation and encouragement of barbershop harmony.

The committee shall establish procedures for, and supervise the conduct and performance of all contest and judging personnel in all categories.

The committee shall be responsible for training of all contest and judging personnel in all categories.

The committee shall register those trainees who have met the qualifications for registration.

The committee shall maintain the Contest & Judging Handbook and computer programs used in the operation of contests and official analyses of scores.

Furthermore, the responsibilities of the Education & Judging Committee shall include, but shall not be limited to, the following:

1. Assisting in scheduling and equipping all contest operations to ensure that adequate sound and lighting systems are approved and provided.
2. Appointing panels for all contests.
3. Maintaining adequate inventory of all forms necessary for the operation of, and reporting by, judging panels and furnishing forms as required.
4. Scheduling and supervising the testing of potential trainees via the responsible Category Director.
5. Conducting the training of personnel entering the judging programme.
6. Operating panels at all contests, reporting performance, attitude and potential of each participant promptly to the appropriate Category Director.
7. Ensuring ongoing training of all contest and judging personnel by conducting category schools.
8. Maintaining records of activity and performances of all contest and judging personnel.
9. Recommending those trainees who have satisfactorily completed the required training schedule and, therefore, are eligible to be considered for registration.

10. Distributing scoring summaries.
11. Maintaining the highest ethical standards and practices in all contest and judging activities.
12. Recommending to the Executive Committee, any means through which communication or relations between that committee and other committees may be facilitated or improved, and actively assisting in the implementation of same.

## **B. Policies of the Education and Judging Committee**

All members of the contest and judging programme shall abide by the code of ethics given below. Alleged violations of the code of ethics should be reported in writing, with full documentation of evidence, to the Education & Judging Committee Chairman. Appropriate disciplinary action shall be invoked in cases of proven violation of any part of this code of ethics.

1. Members shall abide by the **JUDGES' CODE OF ETHICS**, detailed below:
  - a. Members shall demonstrate that judging is a service, for the contest and judging programme exists for the preservation and encouragement of quality barbershop music.
  - b. Members shall support the contest and judging programme by refraining from public criticism of its rules, leaders and scoring decisions. Critical evaluations of the programme shall be handled through proper channels and procedures.
  - c. Members shall reveal scores, placement, and evaluation comments **only in accordance with the policies of the Education & Judging Committee**.
  - d. Members shall exhibit care in language, deportment and appearance when representing the contest and judging programme. Members of the main judging panel and official shadow judging panel shall not wear apparel associated with any club or quartet.
  - e. Members shall support, by word and deed, the policies, rules and regulations of the contest and judging programme.
  - f. Members shall refrain from making any comments to members of any competing choruses or quartets which can be misconstrued or taken personally before or after contests.
  - g. All the above codes of ethics should also be adhered to by members on social media sites, including but not limited to e.g. Facebook.
  - h. Judges **MUST** attend the judges' briefing prior to contest.

- i. Judges must NOT communicate with any member of the audience or contestants whilst a contest is in progress but may talk to members of the audience during intervals away from the judging table, as long as there is no discussion about the contest or contestants.
2. The Education & Judging Committee may take disciplinary action against any member of the contest and judging programme who violates its code of ethics.
    - a. If an allegation of violation of the code of ethics is made against any member of a contest panel/administrators, such allegation must be fully documented and submitted in writing to the Education & Judging Committee 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 Education & Judging Committee Chairman and her committee may take action by majority vote in one of the following ways:
      - i. Deciding to drop the matter; or
      - ii. Issuing a cautionary warning, with copies as appropriate; or
      - iii. Placing the offender on inactive status for a specified period, during which she may not serve on a panel but may work toward active status in a way specifically defined by the Education & Judging Committee; or
      - iv. Suspending the offender for a specified period, usually one year, during which she may not participate in any way in official contest and judging activities except as a competitor. A suspended judge or administrator may not attend briefings, pre-evaluation and evaluation sessions, schools, seminars or any other contest and judging function as a member of the contest and judging programme. A period of inactive status may be required after a suspension; or
      - v. Revoking the registration of the offender.
    - b. If an allegation of violation of the code of ethics is made against any member of the Education & Judging Committee, such allegation must be fully documented and submitted in writing to the Chairman of the Executive Committee. 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 LABBS Chairman and her Executive Committee may take action by majority vote in any of the ways as in 2.a, i-v given above.
    - c. Any member of the contest and judging programme who is disciplined may, within 60 days of notification of such action, appeal said action in writing to the Executive Committee.

- d. In all cases, the alleged offender and the accuser(s) must be informed, in writing, of the actions taken.
3. Requirements for active status of contest and judging personnel are as follows:
  - a. Each judge and administrator shall make themselves available to serve on at least one contest panel in any given period of twelve consecutive months.
  - b. Each judge and administrator must serve on an official panel at least once in any period of twelve consecutive months. Where there are insufficient contest opportunities in one year for each judge to be on an official panel for a LABBS contest in order to maintain registration, the Category Director may give approval for the affected judges to judge the next available contest for another association or to 'officially' shadow judge any suitable contest. In these cases, reasonable expenses may be reimbursed, as agreed by the E&J.
  - c. Each trainee judge must submit an acceptable tape of at least one evaluation session per year or in accordance with category guidelines.
  - d. Each registered judge and administrator must attend a minimum of one weekend category school a year.
  - e. Each judge and administrator must maintain acceptable standards of performance and conduct.
  - f. Each registered judge will be required to participate in coaching and education events for LABBS choruses and quartets, the levels of participation to be reviewed annually between the Category Director and the registered judge.
4. The Education & Judging Committee may take action to remove a judge or administrator from active status.
  - a. If a judge or administrator does not meet the requirements for active status, the Education & Judging Committee may place her on inactive status for a period of not more than six months.
  - b. A judge or administrator may be placed back on active status by completing whatever requirements are specified by the Education & Judging Committee prior to the end of the six-month period.
  - c. After six months on inactive status, the judge or administrator shall be removed from the official register and registration shall be revoked. She shall then be eligible to re-apply for the contest and judging programme in the same manner as any LABBS member.
5. No official panel member shall be assigned to a contest judging panel if she has coached any of the contestants in that contest within the preceding 30 days.

- a. Coaching in this context shall be 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 her expertise for the purpose of improving the performer's performance.
6. On the day of contest, if an assigned panel member is missing or delayed by unforeseen circumstances, a registered member of that category may be substituted. The substitute should meet the criteria for official panel members.
  - a. If no registered panel member is available who meets the above specified moratorium requirements, then, and only then, may the requirement be waived for the substitute by the Chairman of Judges for that contest.
7. No-one shall be registered in more than one category at the same time.
8. The E&J should be notified in writing of a judge's intention to resign from the judging programme.

### **C. Recommendations of the Education & Judging Committee**

1. If a judge appointed to score a contest is prevented from serving by transportation failure or other mishap, which occurs too late to permit replacement by the usual means of appointment, the CoJ should remedy the situation by one of the following means:
  - a. If a double or triple panel is to score, attempt to replace the missing person. If a suitable replacement is not available, proceed without replacement, but apply appropriate arithmetical modification to the available scores of the relevant category. The Scores program facilitates this automatically.
    - i. For a double panel, add a score equal to the sole judge's score; The Scores program facilitates this automatically.
    - ii. For a triple panel, add a score equal to the average of the two judges' scores, rounding fractions to the benefit of the contestant. The Scores program facilitates this automatically.
  - b. If a single panel is to score, apply the following in order of preference listed:
    - i. Replace with most readily available certified judge of the necessary category,
    - ii. Replace with the most experienced or best qualified trainee of that category,
    - iii. Replace with the most qualified individual available.

c. Guidelines for replacing judges

- i. It is best if competitors are judged by currently registered judges in the category under consideration. It is permissible, though clearly less satisfactory, for an experienced trainee judge in the category to serve on the panel.
  - ii. It is best if competitors are judged by the same judging panel for an entire contest round, whether that is the preliminaries, semi-finals or finals.
  - iii. 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.
  - iv. On a single panel it is better to have a judge for each category rather than have none at all. The CoJ should appoint the best qualified person to serve on the panel, even if that means selecting someone who is neither a trainee nor a registered judge in the category under consideration. However, the CoJ should not appoint anyone to the panel who has not ever been or is not currently a member of the contest and judging community.
2. The most crucial interface between a judge and a contestant occurs at the post-contest evaluation session. The Education & Judging Committee recognises this fact but reserves the right to determine the manner of the evaluation sessions at each contest, dependent upon conditions and time available.
  3. The CA category shall ensure that sufficient flexibility is provided in the 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 shall begin until such comparisons have been made.
  4. Judges should score on a scale which reflects their lifetime of listening and viewing experience, background and training. Each performance can be ranked relative to a standard of perfection previously understood by all members of the category, and this standard is constantly upgraded and confirmed through training.
    - a. Judges adjudicate the end result, not the technique used to achieve it.
    - b. Each performance is judged as a new experience.
    - c. The judge's main responsibility as a member of a contest panel is to give the contestant the score deserved for each performance. Contest placements should be determined solely by the sum total of all pertinent scores, and those scores determined only by the worth of the presentation as a once-in-a-lifetime event.

- d. 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 variances in scores, the judges should reach a resolution prior to briefing the contestant. The evaluation session should reflect that resolution. Variances, and the reasons for them, are to be reported to the Category Director as required.
- e. The judge's second most important responsibility as a panel member shall be to give the contestant a positive analysis of the performance after the contest, and present suggestions for improvement. A judge must be able to translate brief clinical notes from the contest into effective coaching tips during the limited time available for the evaluation session. Brief category descriptions should be included to highlight clinical comments where necessary.

## **D. Applicant Regulations**

### **1. Method of entry – judging categories**

Entry can be in three ways:

- 1) By invitation from a Category Director after completion of the Foundation Course.
- 2) By direct approach from Category Director.
- 3) By an application from interested persons.

Each prospective trainee will be invited to attend the next Category School to assess their potential. Hotel accommodation will be provided but trainees will be expected to pay the cost of their travel for the first category school.

Two references will be obtained by the Category Director (CD).

Applicants must pay a fee for the course which is non-refundable and decided by the E & J. Prospective trainees are assessed by CDs for their interest, musicality, knowledge, personal skills and attributes as well as their ability to get involved. The FC may be run over 1 or 2 days as considered appropriate at the time.

After their attendance at the first category school, the CDs will, with the approval of the E & J Committee, notify the applicants of their acceptance or rejection into the judge training programme.

### **2. Training**

- a. Training shall be the responsibility of the Category Director and the Education & Judging Committee.

- b. The Category Director or her designee shall make all training requirements clear to the applicant.
- c. A trainee judge shall practice scoring tapes at home and at actual contests, as required by the Category Director, in preparation for attending category schools.
- d. Any trainee who practises at an actual contest shall not divulge any scores or judging comments with anyone other than members of the official panel, except in an evaluation session.
- e. A trainee who practises at an actual contest shall complete the appropriate tapes and/or paperwork and return them to the appropriate individual(s) as instructed. Upon receipt of all required materials, the Category Director or designee shall evaluate the trainee's progress and give suggestions for improvement.
- f. The Category Director shall instruct each trainee as to the requirements for attending category schools.
- g. After successful completion of their training (usually 3 years), trainees will become registered judges.

### **3. Category Schools**

- a. The locations and dates for category schools shall be set by the Education & Judging Committee.
- b. Each trainee shall be evaluated by the Category Director and her faculty who shall determine if a satisfactory standard has been achieved.
- c. The Category Director may recommend the successful trainee for registration as a judge. The recommendation shall go to the Education & Judging Committee for ratification.
- d. A newly registered judge or administrator shall be issued with a badge and her name shall be added to the official register.
- e. Review Board Forms will be completed by the Category Director on an annual basis to monitor progress.

### **4. Expense Allowance**

A trainee shall have her accommodation costs met for one night at each category school and claim travel costs to and from the venue. If she lives too far away to travel on the Saturday morning, the E&J will contribute 50% towards the cost of accommodation on the Friday.

### **5. Official Shadow Panel**

- a. A trainee is considered to be an official shadow judge if instructed by her Category Director to act in this capacity as part of her final year's training. If a trainee is required to be an official shadow judge she may claim expenses to cover the cost of one night's accommodation per contest judged and travelling expenses to and from the venue.
- b. If a decision is made by the E & J that standby judges are to be used, they will also be considered to be on the Official Panel and expenses will be covered as agreed by the E & J.

## **6. Shadow Judges - Code of Ethics**

Shadow Judges, whether trainees shadowing as part of their training or a registered judge, shall conform to the code of ethics as laid down for an official panel judge at a contest (*see B.1 Policies of the Education and Judging Committee – Judges' Code of Ethics*).

- a. Shadow Judges shall attend the Judges' briefing prior to the start of a contest.
- b. Shadow Judges may attend the Judges' room during the competition intervals if the room is sufficiently large to accommodate them.
- c. Shadow judges must ensure that they do **NOT** converse with **ANY** member of the audience whilst a competition is in progress, and do not enter into any discussion regarding the contest or contestants with any member of the audience during the intervals and at the end of a competition before the results are announced.
- d. Shadow judges shall exhibit care in language, deportment and appearance when involved in shadow judging and shall not wear apparel associated with any club or quartet.

## **7. Entry Into The Contest Administration Category**

Interested applicants should contact the Category Director who will provide an application form which should be completed and returned to the CD who will then seek references. If the CD feels that the applicant could be suitable, she will invite her to attend a category school. Accommodation will be provided but travel to and from the venue must be at the applicant's expense for the first category school.

If the applicant is considered to be suitable then she will be invited to take part in the CA training programme, funded by the E & J. She must complete all the CA certification processes before full acceptance into the category.

## **E. Category Directors' Responsibilities**

### **1. Education**

- a. Ensure good training of trainee judges/administrators.

- b. Write programme of work for Category Schools and carry it through.
- c. Arrange shadow judging opportunities (judging categories).

## **2. Administration**

- a. Attend E & J meetings and report concerns of category to E & J and vice versa.
- b. Provide budget of anticipated annual expenditure for E & J Treasurer.
- c. Liaise with other barbershop organisations.

## **3. Administration - CA Category specific**

- a. Ensure computer equipment is up-to-date and satisfactorily maintained.
- b. Organise replacement of computer equipment and software programmes as agreed by E & J Committee.
- c. Support judging categories and provide administrative assistance as and when required.

## **4. Essential Attributes:**

- a. The ability to communicate effectively.
- b. The ability to disseminate relevant information to their category and others.
- c. The ability to direct with sensitivity to the needs of the individual.
- d. The ability to support trainees and certified judges/administrators with understanding and an awareness of individual, category and association needs.

## 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 harmonisation of the song with the embellishments and added material.

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

**ATTACK:** the onset of sound; characterised by three basic types: aspirate, glottal, and co-ordinated.

**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 which 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.

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

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

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

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

**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, v, z, ng), voiced (b, d, g, j), unvoiced/aspirant (c, ch, f, h, p, s, sh, t).

**CONSTRUCTION:** the order and organisation 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, which 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, characterised by a rough sound resulting from the beats produced by two or more tones whose frequencies do not relate.

**DIVORCED VOICING:** the vertical organisation 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, colours, vocal volumes or physical motions, for effect.

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

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

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

**EQUAL TEMPERAMENT:** a method of tuning which 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 centre for songs whose melodies do not progress harmonically more than three steps on the "circle of fifths" (See Pythagorean tuning).

**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 which 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 which subdivide the song's verse or chorus or other major section (trio, patter, etc).

**FORMANTS:** a series of broad resonant frequency bands which correspond to the natural resonant frequencies of the vocal tract; during singing, unique patterns of resonant formant frequencies are established which 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.

**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 which 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.

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

**HARMONISATION:** the melody with the three harmonising parts.

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

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

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

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

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

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

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

**INTONATION:** the degree to which the tonal centre 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.

**JUST INTONATION:** used in barbershop singing for the vertical tuning of chords, just intonation is a method of tuning which 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 STYLISATION:** 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 which 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.

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

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

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

**PARTIALS:** see overtones.

**PAUSE/GRAND PAUSE (See Fermata)**

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

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

**PIANISSIMO:** very soft.

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

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

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

**PRECISION:** the quality of exact co-ordination of attacks, releases, vowels, diphthongs, volume balancing, physical movement, etc.

**PRESENTATION:** the giving or sharing of a musical performance.

**PROPS:** portable inanimate articles used to enhance a presentation.

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

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

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

**PYTHAGOREAN TUNING:** a tuning of the scale characterised 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 centre.

**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.

**ROOT-POSITION CHORDS:** chords 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 CHORDS:** chords in which the fifth of the chord is the lowest tone.

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

**SONG:** the composer's melody, lyrics, rhythm and implied harmony, in conjunction with any added 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 which 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.

**SYNCOPIATION:** 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.

**SYNCHRONISATION:** 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.

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

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

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

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

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

**UNDERTONE:** another synonym for difference tone; the inner ear (cochlea), owing to its nonlinear organization, produces the aural sensation corresponding to the higher or, in undertones, lower frequency.

**UNITY:** (1) in Music, the basic essence of the song or its message in its purest form, as agreed upon by the performers; not to be confused with precision; (2) the recurring melodic motif or phrase in a song or medley (See Contrast); (3) in the Singing Category, the net effect of ensemble-unifying techniques, such as matched word sounds and timbre, synchronisation and precision, sound flow, and diction.

**VIBRATO:** a pulsating effect produced in an instrumental or vocal tone by barely perceptible and minute variations in pitch.

**VOCAL TRACT:** extending chiefly from the larynx to the lips, it is the path taken by the sound produced by the vocal folds.

**VOICING:** the distribution and positioning of the tones of a chord. See *strong voicing*.

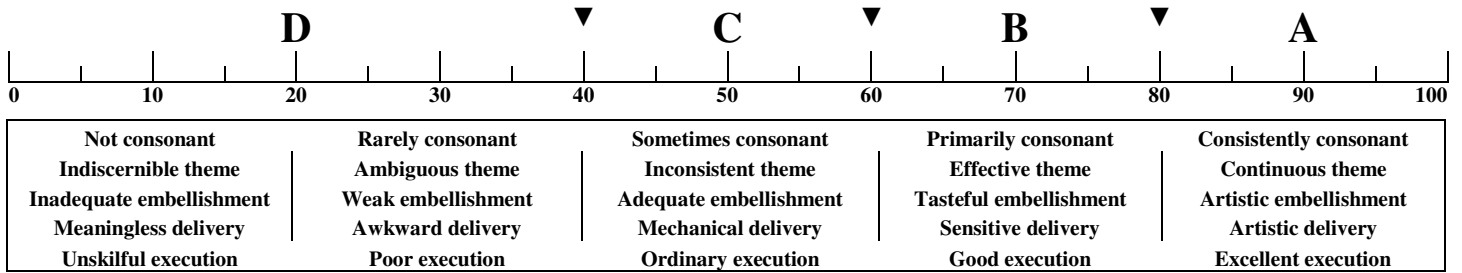
**VOLUME:** degree of loudness.

**WEAK VOICING:** a chord voicing (other than a closed voicing) in which the lowest two notes are not the root and fifth (or vice versa), or in which the interior notes are separated by more than a sixth.

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# MUSIC JUDGING FORM

Song 1: \_\_\_\_\_



**Melody**  
stylistic  
distinguishable  
tonal centre  
alteration

**Lyrics**  
stylistic  
quality  
phrasing

**Harmony**  
stylistic  
barbershop 7ths  
major/minor triads  
voicings/voice-leading  
progressions

**Range and Tessitura**  
stylistic  
good quality  
balance

**Tempo, Rhythm, Meter**  
stylistic  
forward motion  
rubato/ad lib.

**Construction and Form**  
stylistic  
overall concept/contour  
unity and contrast  
added material

**Embellishment**  
stylistic  
appropriateness  
degree

**Suitable to Performer?**

**From the Heart?**

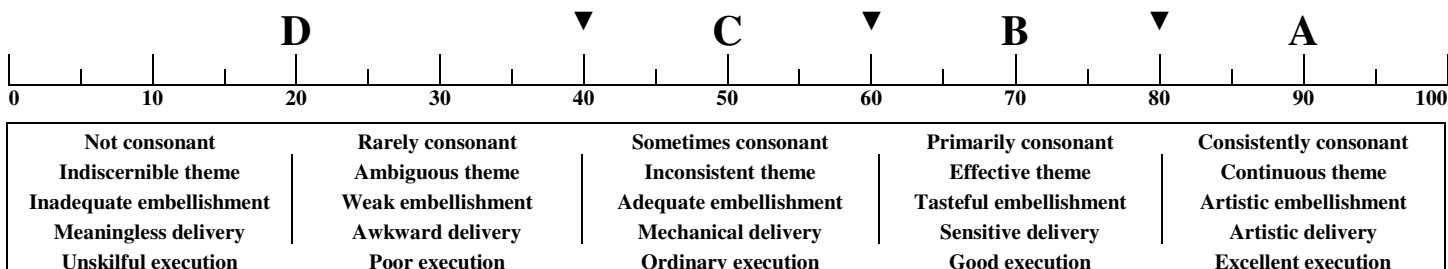
Song No. 1  
Score:

Score Reduction: \_\_\_\_\_ Reason: \_\_\_\_\_

**Strengths:**

**Areas to improve:**

**Song 2:** \_\_\_\_\_



**Melody**

stylistic  
distinguishable  
tonal centre  
alteration

**Lyrics**

stylistic  
quality  
phrasing

**Harmony**

stylistic  
barbershop 7ths  
major/minor triads  
voicings/voice-leading  
progressions

**Range and Tessitura**

stylistic  
good quality  
balance

**Tempo, Rhythm, Meter**

stylistic  
forward motion  
rubato/ad lib.

**Construction and Form**

stylistic  
overall concept/contour  
unity and contrast  
added material

**Embellishment**

stylistic  
appropriateness  
degree

**Suitable to Performer?**

**From the Heart?**

Song No. 2  
Score:

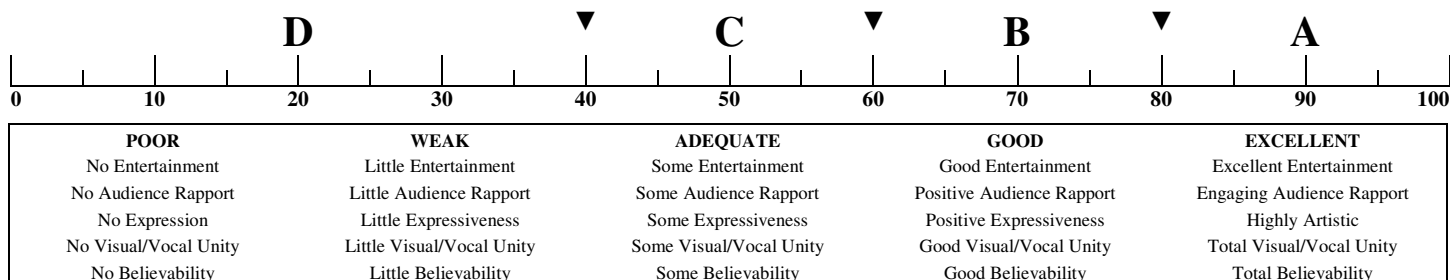
Score Reduction: \_\_\_\_\_ Reason: \_\_\_\_\_

Strengths:

Areas to improve:

# PRESENTATION JUDGING FORM

**Song 1:** \_\_\_\_\_



**Entrance - pitchpipe technique** \_\_\_\_\_

**Attire**  
 \_\_\_\_\_  
 \_\_\_\_\_

**Theme:**      Lyric              Rhythmic              Harmonic              Melodic              Comedic      \_\_\_\_\_

**From the Heart/Believability**

- mood creation/enhancement
- climax - vocal/visual
- suitability to performer

**Vocal Elements**

- fullness/vitality/energy
- volume/dynamics
- inflection/tone colour
- tempo/pace/rhythm
- synchronisation
- lock and ring

**Visual Elements**

- energy
- facial expressions
- focal points
- body/gestures
- internal rapport/interaction
- precision/agreement

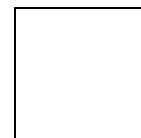
**Comedy/Drama/Characterisation**

- maintaining character
- character development
- action/reaction/timing
- punch line delivery

**Break – Acceptance** \_\_\_\_\_

**[Reason for penalty or forfeiture:** \_\_\_\_\_ ]  
Barbershop style, taste, verbal comment, religious/patriotic intent, stage props

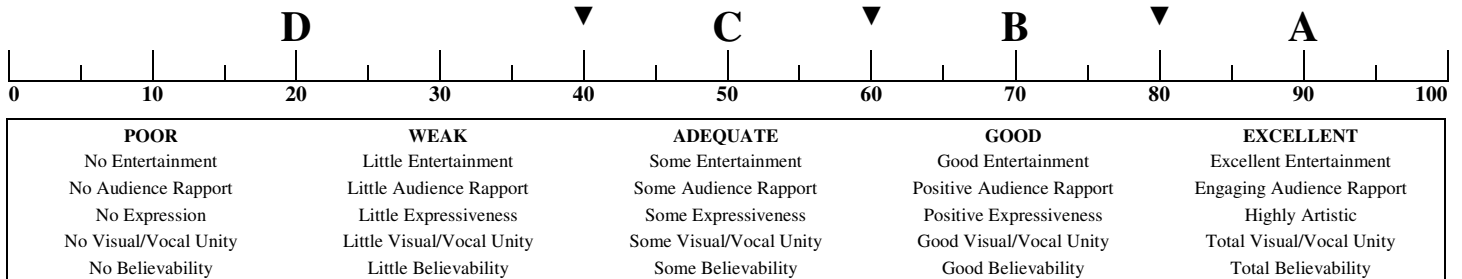
**Song 1:**



**Strengths:**

**Areas to improve:**

**Song 2:** \_\_\_\_\_



**Entrance - Pitchpipe technique** \_\_\_\_\_

**Attire**  
 \_\_\_\_\_  
 \_\_\_\_\_

**Theme:**      Lyric      Rhythmic      Harmonic      Melodic      Comedic      \_\_\_\_\_

**From the Heart/Believability**

- mood creation/enhancement
- climax - vocal/visual
- suitability to performer

**Vocal Elements**

- fullness/vitality/energy
- volume/dynamics
- inflection/tone colour
- tempo/pace/rhythm
- synchronisation
- lock and ring

**Visual Elements**

- energy
- facial expressions
- focal points
- body/gestures
- internal rapport/interaction
- precision/agreement

**Comedy/Drama/Characterisation**

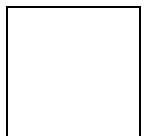
- maintaining character
- character development
- action/reaction/timing
- punch line delivery

**Break – Acceptance** \_\_\_\_\_

[Reason for penalty or forfeiture: \_\_\_\_\_]

Barbershop style, taste, verbal comment, religious/patriotic intent, stage props

**Song 2:**

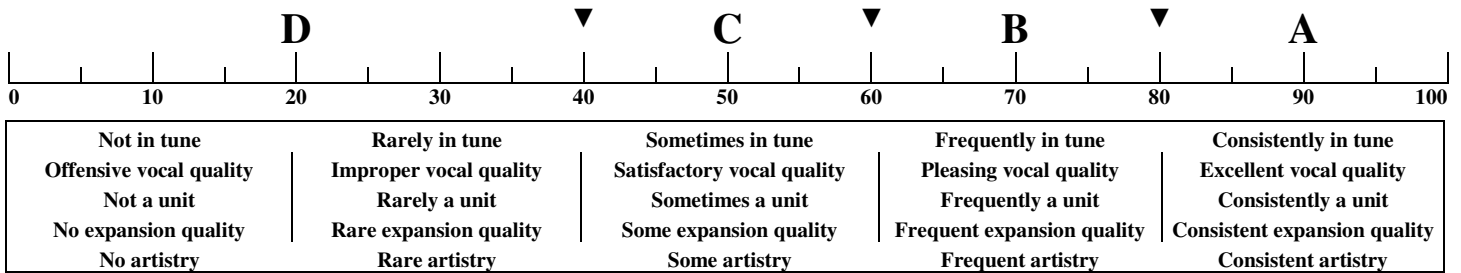


**Strengths:**

**Areas to improve:**

# SINGING JUDGING FORM

**Song 1:** \_\_\_\_\_



**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  
 synchronisation  
 flow  
 pronunciation  
 enunciation

**Expansion Quality**

degree  
 R,3,5,7  
 ensemble ring  
 barbershop style

**Artistry**

musical  
 technical  
 tone colour  
 expression  
 from the heart

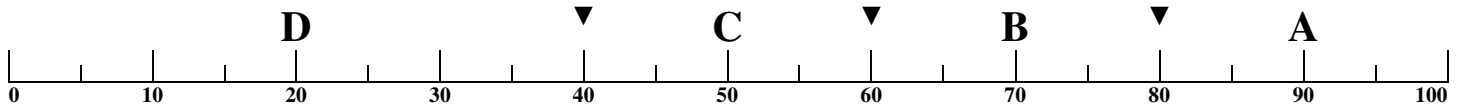
**Song No. 1  
 Score:**

[Reason for forfeiture: \_\_\_\_\_ ]

**Strengths:**

**Areas to improve:**

Song 2: \_\_\_\_\_



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

**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  
 synchronisation  
 flow  
 pronunciation  
 enunciation

**Expansion Quality**

degree  
 R,3,5,7  
 ensemble ring  
 barbershop style

**Artistry**

musical  
 technical  
 tone colour  
 expression  
 from the heart

Song No. 2  
 Score:

--

[Reason for forfeiture: \_\_\_\_\_ ]

**Strengths:**

**Areas to improve:**

## PENALTIES AND FORFEITURES SUMMARY

TITLE	ARTICLE	RESPONSIBILITY	VIOLATION	PENALTY
<b>Quartet Eligibility</b>	I.A & V.A.3	CoJ, CA	Ineligible member sings in a registered quartet, quartet is not registered or fails to hold registration(s)	Ineligible – remove from official scoring summary (OSS)
<b>Chorus Eligibility</b>	I.B.2 & V.A.3	CoJ, CA	Ineligible member or director competes with chorus, or they compete without all holding convention registration(s)	Ineligible – remove from OSS
	I.B.1 & I.B.3	CoJ, CA	Club competes with more than one chorus or chorus competes with fewer than 9 singing members	Ineligible – remove from OSS
<b>Song Repetition</b>	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 for that song  Not unanimous = 0 for citing MUS judge(s) only
<b>Songs and Arrangements</b>	IX.A.1	PRS	Not in good taste / Patriotic or religious intent	Up to and including forfeiture by one or more judges
	IX.A.1	MUS	Melody & harmony not consistent with barbershop style	Up to and including forfeiture by one or more judges
	IX.A.2	MUS	Instruments/ musical accompaniment.	Up to and including forfeiture by one or more judges
	IX.A.3	MUS	Chorus subunits not brief or appropriate, more than four part musical texture	Up to and including forfeiture by one or more judges
<b>Copyright</b>	IX.B, IX.C.3 & II.2	Exec/E&J	Non-compliance with copyright rules	Ineligibility and disqualification – remove from OSS

<b>Sound Equipment</b>	X.B	PRS	Electronic amplification & sound equipment	Up to and including forfeiture by one or more judges
<b>Staging</b>	XI.A.1	PRS	Non-members on stage	Up to and including forfeiture by one or more judges
	XI.A.2	PRS	Suggestive, vulgar, bad taste	Up to and including forfeiture by one or more judges.
<b>Non-Singing Comments</b>	XII	PRS	Excessive non-singing comment / dialogue	Up to and including forfeiture by one or more judges

# DESCRIPTION OF AWARDS AND TROPHIES

## QUARTET AWARDS

### **The Tyneside Ladies Trophy - Gold Medallist Quartet**

Donated by Tyneside Ladies Barbershop Harmony Club, the first LABBS Champion Chorus. The Gold Medallist Quartet also receives a cash award from the main account.

### **The Holland Harmony Trophy - Silver Medallist Quartet**

Donated by Holland Harmony.

### **The Guildford Harmony Trophy - Bronze Medallist Quartet**

Donated by Guildford Harmony.

### **The Indigo Blue Trophy - Highest Marks in Singing**

Donated by Indigo Blue – 2000 Gold Medallist Quartet.

### **The Frank Taylor Trophy - Highest Marks in Presentation**

Originally for Stage Presence before the categories changed, donated by his wife Doreen from Tyneside LBHC (the club's first elected chairman) in memory of Frank who chauffeured her to all rehearsals from its inception in 1973 and proudly became their No.1 fan.

### **The Crackerjack! Trophy - Highest Marks in Music**

Donated by Crackerjack! – 1999 Gold Medallist Quartet.

### **The Tapestry Award - Most Improved Quartet**

Donated by Tapestry – 1991 Gold Medallist Quartet. After Tapestry's Lead – Val Clarke - died of cancer, the remaining members of the quartet donated this award to be presented to the quartet with the highest **percentage** improvement in marks from the previous year's contest to the current one.

### **The Blue Chords Trophy - Novice Quartet**

Donated by the Blue Chords – 1977 Gold Medallist Quartet to the Novice Quartet with the highest marks.

## CHORUS AWARDS

### **The Brighton Rose Bowl and the Clive Landey Award - Champion Chorus and Top of Division I**

The Brighton Rose Bowl was donated by LABBS and is always presented by the LABBS Chairman. The Champion Chorus also receives a cash award from the main account. Clive Landey was the Musical Director of The White Rosettes for many years and in recognition of his achievements in directing the Champion Chorus no less than 8 times, an additional cash award is given to the Champion Chorus funded by the E&J Committee.

### **The White Rosettes Trophy - Second Place Chorus**

Donated by Leeds Ladies Barbershop Harmony Club.

### **The Harmony Incorporated Trophy - Third Place Chorus**

Donated by Harmony Incorporated.

### **The Liverpool Trophy - Highest Singing Marks**

Donated originally for the highest marks in the Sound Category by Liverpool Ladies Barbershop Singers.

### **The Westering Trophy - Highest Presentation Marks**

Donated, originally for the highest marks in the Stage Presence category, by the Westering BABS Chorus "The Shy Guys" who were well known for their fantastic visual performance.

### **The Music Trophy - Highest Music Marks**

Donated by the E&J Committee.

### **The Phoenix Trophy - Small Chorus**

Donated by Potton Barbershop Harmony Club. The formula for this award often causes confusion but it is the number on stage added to the number of the overall position of each chorus and awarded to the chorus with the lowest formula number.

### **The Millennium Award – Most Improved Chorus**

Donated for the Millennium Contest in 2000 by Sue Livesey, the current Chairman at that time, to the chorus with the highest percentage improvement in marks from the previous convention to the current convention.

### **The Cheshire Chord Trophy – Director of Most Improved Chorus**

Donated by Cheshire Chord Company to the most improved director. As the only way of monitoring this is by the improvement in chorus marks, the proviso was added that it must be the same director as the previous year.

### **The Peter Caller Award - the highest improvement in marks on moving up from Division 2 to Division 1. \* If there is no movement from 2 to 1, then it will be awarded to the chorus at the top of Division 2.**

Donated by Tyneside LBHC in memory of Peter, a talented musician, who was introduced to barbershop by his university colleague Bunny Bainbridge in 1974 and during his 17 years as Chorus Director achieved LABBS Champion Chorus three times. Peter qualified as an Interpretation Judge for LABBS and was a well-known character within LABBS and Holland, especially for his unforgettable Ad Hoc performances. The award was originally for the chorus scoring nearest to but not more than 750 marks on a double panel.

### **The Red Rosettes Award - the highest improvement in marks on moving up from Division 3 to Division 2 (or above). \* If there is no movement from 3 to 2, then it will be awarded to the chorus at the top of Division 3.**

Donated, originally for Encouragement, by Preston Ladies Barbershop Singers after being the first winners of the Saturday morning contest which was held in the early years for choruses which did not qualify for the main contest.

### **The Novice Chorus Trophy – originally Reading Barberettes Trophy**

The original trophy was donated by Reading Ladies Barbershop Singers to the Novice Chorus with the highest marks with a later criterion added that at least 75% of the chorus must be competing for the first time in a LABBS contest. The

trophy has now been replaced by a trophy donated by Oxford (previously Wantage) Barbershop Harmony Club, the last winners of the Reading Barberettes Trophy. The 2012 Contest Rules also state that competition experience gained in any recognised barbershop organisation is relevant to novice status, to cover the event of an experienced chorus transferring to LABBS from another organisation.

- \* **Divisional Awards II and III.** From 2009 the awards will be given to the chorus which has achieved the highest improvement in marks in moving up a division from the previous year's contest.

*On a double panel:*

*Division 1 = above 750 marks (>62.5%)*

*Division 2 = above 672 up to and including 750 (>56 - 62.5%)*

*Division 3 = up to and including 672 (0 – 56%)*

*On a triple panel:*

*Division 1 = above 1125 marks (>62.5%)*

*Division 2 = above 1008 up to and including 1125 marks (>56 - 62.5%)*

*Division 3 = up to and including 1008 marks (0 – 56%)*