

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 homorhythmic 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 often resolve around the circle of fifths, while also making use of other resolutions. Barbershop music also features a balanced and symmetrical form. The basic song and its 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 while 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, not manufactured and free from apparent effort.

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

OFFICIAL LABBS CONTEST RULES

ADOPTED JANUARY 1994

**(REVISED JANUARY 2011, JANUARY 2012, JANUARY 2014,
JANUARY 2015, FEBRUARY 2016, FEBRUARY 2017, FEBRUARY 2018, FEBRUARY
2019, FEBRUARY 2020, FEBRUARY 2022, February 2023, February 2024)**

FOREWORD

These rules apply to all quartet and chorus contests, including the LABBS Mixed Quartet Contest in collaboration with BABS and SA Reg31. 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 (E&J) 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 have the appropriate level of membership with LABBS:
 - a. Quartets entering the LABBS Women's Quartet Contest and LABBS Women's Seniors Contest must be fully paid-up FULL members of LABBS. A competing quartet may contain up to four Club at Large members.
 - b. Quartets entering the LABBS Mixed Quartet Contest in collaboration with BABS and SA Reg31 must be full members of one of LABBS, BABS or SA Reg31. Registration and entry of their quartet confers LABBS "MQ" membership, which gives the right to compete but no other membership benefits (e.g. Quartet grants and insurance). Mixed Quartet members are welcome to become full members of LABBS, which is required for nomination to BHS International.
 - c. Quartets entering the Open Youth Quartet contest need not be members of any barbershop organisation. See I.A.10.
 - d. Quartets entering University Contests must be members of a University Barbershop club that is affiliated to LABBS, see I.A.12.
 - e. Except for the LABBS Mixed Quartet Contest and University Quartet Contest, all members of quartets must be women, of any gender expression.
 - f. A Mixed Quartet must contain members who identify as a combination of gender identities that are not all-male or all-female.
2. At least three members of the competing quartet must be UK residents.
3. 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.
4. 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.

5. A registered quartet is eligible to compete providing the quartet contains no more than two members of the same champion quartet. The quartet must be registered under a new name.
6. Championship Quartets of prior years will not be eligible to compete again for the same championship that it earned previously, but shall be eligible to perform to achieve the minimum qualifying score, for the potential to compete at the Barbershop Harmony Society (BHS) International contest, see I.A.13. LABBS Quartet Champions who satisfy the entry criteria (see I.A.11) may enter the Senior Quartet Contest.
7. It is permitted to sing in more than one competing quartet in the same contest; If scheduling issues may arise due to a member singing in more than one quartet, this may be accommodated in the draw provided that E&J receives a request for consideration before the contest entry deadline.
8. Personnel Change After Qualifying at Prelims: To remain eligible for subsequent rounds in a competition cycle/year, at least three members from the quartet should remain constant and any personnel change should be reflected in the Quartet registration. No personnel changes are allowed between Semi-finals and Finals rounds.
9. A Novice quartet is considered to be one which at the time of the contest performance
 - i. has never previously competed in that line-up and
 - ii. includes no singer who has previously won any quartet medal (gold/silver/bronze) in a contest organised by LABBS or any other recognised barbershop organisation and
 - iii. includes no more than two members who have previously competed in a quartet contest organised by LABBS or any other barbershop organisation.
10. A Youth Quartet contest will be held if any qualifying entries are received. Youth quartets are not required to be full members of LABBS in order to enter the Youth Contest only, if held. In order to be eligible to also enter the main LABBS Women's Quartet Contest, all members of the quartet must be full members of LABBS.
 - i. To be eligible as a youth quartet, all quartet members need to be aged 29 or younger on the date of the prelims contest. Ages for each member at the date of the contest must be submitted with the official entry form; this is for verification only and will not be disclosed.
 - ii. A youth quartet containing at least one non-member is ineligible for the LABBS quartet grant and any other membership benefits that are relevant to quartets, including LABBS insurance.
11. A Senior Quartet contest will be held if any qualifying entries are received. To be eligible as a Senior Quartet, each member of the quartet needs to be a full member of LABBS and aged 55 years or over on the day of contest, with a minimum aggregate quartet age of 240 years. Ages for each member at the date of the contest must be submitted with the official entry form; this is for verification only and will not be disclosed.
12. A University Quartet contest will be held if qualifying entries are received. All members of the quartet must be members of a University Barbershop Club which is affiliated to LABBS. The quartet can be made up of singers of any gender and there is no age stipulation.

13. LABBS Women's Quartet Champions, LABBS Mixed Champions, Youth and Senior Quartet Champions may enter solely to perform to gain a minimum qualifying score that would enable them to be nominated for a place at the BHS International Contest. To satisfy eligibility rules, each quartet member must maintain full membership of LABBS from the time of entering the contest through to representation at BHS. The quartet must gain the minimum qualifying score over 2 rounds of the same contest (4 different songs) and there should be a reasonable expectation that the quartet entering on this basis is able to achieve this. The minimum qualifying score shall be as published by the BHS and is subject to revision. Invitations to nominated alliance quartets are made at the sole discretion of the BHS.
14. Quartets whose status, in terms of paragraphs 9, 10, 11, 12 and 13 has changed since submission of the contest entry form should notify the Administrative Category Director as soon as possible, or the Panel Chair prior to the start of the contest.
15. Failure to comply with all of the above will result in forfeiture by the Panel Chair.
16. Right of appeal in any matter pertaining to eligibility shall be to the E&J Committee, whose decision shall be final.

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. A competing chorus shall consist of no less than nine participants on stage, including the director. All singers must be women, of any gender expression. This does not preclude a chorus being directed by a male who does not sing.
4. It is permitted to sing in more than one competing chorus in the same contest; the member must be a registered member of each respective club. If scheduling issues may arise due to a member singing in more than one chorus, this may be accommodated in the draw provided that E&J receives a request for consideration before the contest entry deadline.
5. Choruses may not be comprised of more than 75% of the same members on stage as another chorus competing in the same contest. The percentage threshold is calculated against the smaller chorus.
6. The Champion Chorus for any given year shall not be eligible to enter the Chorus contest in the following year.
7. Should circumstances arise which result in the LABBS Chorus Champions not being invited to the BHS International Contest during their Championship Year, they may enter in their Championship Year solely in order to perform for a minimum qualifying score, to enable them to be nominated for a place at the BHS International Contest. The minimum qualifying score shall be as published by the BHS and is subject to revision. Invitations to nominated choruses are made at the sole discretion of the BHS.

8. Failure to comply with all of the above will result in forfeiture by the Panel Chair.
9. Right of appeal in any matter pertaining to eligibility shall be to the E&J Committee, whose decision shall be final.

ARTICLE II: CONTEST ENTRY PROCEDURES

1. Contest entry forms shall be made available online for all LABBS members and other prospective contestants according to the eligibility rules, at least 45 days prior to the contest date. Contest entry forms must be submitted online before the stated deadline and the associated fee paid by the date(s) specified.
2. Completed information regarding song titles, copyright compliance and contestant announcement information must be submitted via the manner instructed by the date specified.
3. All contestants are required to observe UK copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements. Contestants may be asked to provide a copy of the licence, which should cover the UK territory and sufficient copies for the ensemble.
4. The contestant reserves the right to change their songs or order of performance up until two hours prior to the start of each relevant contest. The contestant should inform the Administrative category if the order of performance of their songs is different to their original entry form, or if a new song(s) to those on their submitted songsheet will be performed. The contestant must also provide proof of copyright compliance of any new song prior to the start of the contest round.
5. Roster Submission: Each chorus competing in a chorus contest must submit a list of competitors to reception 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 their LABBS membership number. Any new member of the chorus competing for the first time in any contest run by any barbershop organisation should be indicated on the list as a novice, which may be subject to verification. New chorus members who have previously competed in a quartet contest do not qualify as novice. Any further alterations must be notified to the Administrative Category prior to the performance.
6. A contestant may apply to perform in the contest for “evaluation only” by indicating this clearly on the entry form. Such requests will be considered for approval by the E&J Committee. Evaluation-only contestants may request to be placed at or near the start of the contest, but not to the detriment of requests from competing contestants. Such requests must be made prior to the contest draw. Evaluation only contestants will not be shown on any scoresheet. An evaluation will be provided in the same manner as competing contestants.
7. A contestant may apply to perform in the contest for “the joy of performing for the audience only”. Such performances will not be scored by the judges, nor will any evaluation or feedback be provided.

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. Musicality

The Musicality judge evaluates the degree to which performances demonstrate musicality in the barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the ensemble's skill in accurately and artistically delivering music in the barbershop style. The Musicality category assesses the marriage of technical elements, such as precise execution of harmony and rhythm, and artistic elements, such as shape, inflection, destination within a phrase, and overall arc and development of the music. Performances exhibiting high levels of musicality feature a purposeful performer, informed by the composer, lyricist and arranger, effectively integrating and skilfully delivering these core concepts. Furthermore, the Musicality category judges are advocates for the barbershop style: a) 4-part a cappella, b) featured consonant harmony via strongly-voiced chords in the barbershop vocabulary, c) melody primarily in an inside voice, d) harmonic variety and richness featuring characteristic chord progressions, and e) primarily lyrical, homorhythmic textures (although additional textures are used for contrast and development).

B. Performance

The Performance judge evaluates how effectively a performer brings the song to life - that is, the believability of the theme in its musical and visual setting. They respond to both the vocal and visual aspects of the performance, but principally evaluates the interaction of those aspects as they work together to create the image of the song. The Performance judge adjudicates the quality and appropriateness of the overall effect, evaluating 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 appropriate vocal expression, and a high level of unity and consistency within the ensemble. Mastering these elements creates a fullness, and expansion of sound, and when combined with expressive vocal skills will convey a feeling of genuine emotion to support the message of the song.

ARTICLE IV: CONTEST JUDGES

1. Contest scoring and administrative judges shall be certified by the E&J 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 Administrative category. It is the duty of the E&J Committee to keep a register of certified and candidate judges. Certified and candidate judges must maintain paid-up FULL membership of LABBS.

2. The Administrative and scoring judges for Preliminary, Semi-Final and Final Rounds shall be appointed from the Register of Certified Judges by the E&J Committee through the respective Category Directors. The determination of the number of scoring and administrative judges for a given contest shall be made by the E&J Committee.
3. A Lead Judge shall be appointed for each panel, to receive notices of variances from the Panel Chair and enable variance discussions. They may also support the Panel Chair with any procedural decisions as may arise.
4. The E&J Committee reserves the right to appoint certified judges from other associations if required.
5. Expenses for judges are payable according to the current published LABBS Expenses Policy.

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) *Actions by Musicality Judge(s)*: A Musicality Judge shall record a score of zero if a contestant repeats a song or a substantial portion from one of its songs in another song. If there are two or more Musicality Judges and they all agree on the forfeiture, then only in that case shall the Administrative judges record as zero the contestant’s entire score in all categories for the repeated rendition of the song(s). If there is no unanimous agreement, the Administrative judges record the scores provided by the individual judges.
3. Convention Registrations: All contestants shall hold full All Events registrations for the convention at which the contest is held.
4. The E&J Committee shall determine which contests shall be held in each annual contest cycle.

B. Preliminary Round Contest

1. The E&J Committee shall determine whether or not a Preliminary round contest shall be held.
2. The qualification criteria or number of contestants going forward from a Preliminary round contest to the next round shall be determined by the E&J 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 E&J Committee.
2. Quartets shall prepare a total of four different songs for the Semi-Final and Final round contests, two songs per round. Songs from a preliminary round may be repeated.
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 rounds. The winners of the 1st, 2nd and 3rd places shall be designated Gold, Silver and Bronze Medallists respectively.
5. The winner of the Chorus Final Round contest shall be designated Champion Chorus.

ARTICLE VI: OFFICIAL RESULTS

A. Official Scoring Summary

An official scoring summary shall be published as soon as possible following any contest 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 only contain information regarding quartet contestants who have not advanced to the final round.

ARTICLE VII: RANKING OF CONTESTANTS

A. Ranking

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

B. Scores

1. **Reporting After Performance**
The judges will report their scores to the Panel Chair or assigned Administrative judge immediately following each contestant's performance.

2. **Statistical Variances**

During each contest round, the Panel Chair will notify the Lead Judge if any statistical variances exist (where one score is statistically higher or lower than the rest of the panel for a given song). At the next available opportunity the panel judges will review their notes and all scores provided by the panel for either song given in the performance. At that time, any judge can change their scores for either song or let them stand. The administrative judges will make any changes indicated and thereafter the scores are official. (See "Position Paper VI. Scoring Differences Among Judges" in the Contest and Judging Handbook for more details).

C. Ties

1. **First Place Ties**

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 Performance category. If a tie still exists, the tie shall stand.

2. **Other Than First Place**

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.

3. **Medals**

When a tie situation occurs, any medal(s) specified in Article V that immediately follow(s) the tie ranking will not be awarded. E.g.: With a tie for second place, medals are awarded to places 1, 2, 2 and the second place trophy is shared. No bronze medals or trophy would be awarded in this example.

D. Ineligibility/disqualification

1. **Reranking**

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

2. **Return and redistribution of Medals and Awards**

If the disqualified or ineligible contestant was given 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 otherwise as determined by the E&J Committee.
2. In the event that circumstances beyond the control of the contestants would prevent them being able to perform except by being placed first or last in the order of appearance, a contestant may make a request in writing to sing first or last, provided the request is submitted (with reasons) to the E&J Committee before the draw is

made. In the event of more than one request being received, a drawing will determine the final order.

3. Following the draw, if any contestant subsequently experiences circumstances such that they may need to withdraw from the contest unless they can be placed differently in the order of appearance, they may apply to E&J who will consider their appeal. If their appeal stands, the contestant will be given leave to approach (an)other contestant(s) in order to obtain an agreement in principle to directly exchange positions in the order of appearance, All such changes must be reviewed and approved by the EJ Committee.
4. Any contestant failing to appear in its assigned order when called, shall be excused by the Panel Chair only if circumstances were beyond the control of the contestants and they shall appear at a time decided by the Panel Chair. Any contestant failing to provide justification for missing their assigned order of appearance may be permitted to perform by the Panel Chair, but will be subject to a penalty of 5 points per scoring judge.
5. 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 should have a melody and harmony consistent with the barbershop style, must be neither primarily patriotic nor primarily religious in intent, and must be in good taste.

2. **Musicality Category Elements:** In a contest, certain musical elements are so significant to the style that deficiencies must be noted explicitly in order to provide sufficient information on the basis for the scoring and for performer feedback.

- a) *Unaccompanied:* Songs must be sung without any kind of musical accompaniment and without instrumental introduction, interlude, or conclusion. The latter provision applies to both the entire performance and each individual song. Violation of this provision will result in penalties up to and including forfeiture by the Musicality judges(s).
- b) *Four-part Texture:* In chorus contest performances of songs selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate. However, at no time should the musical texture exceed four parts. Violation of this provision will result in penalties up to and including forfeiture by the Musicality judges(s). The spoken word, brief and appropriate, is not considered an additional "part" in this context.
- c) *Melody:* The melody should be present and distinguishable and is most 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. Excessive passages with the melody not in an inside

voice will result in penalties up to and including forfeiture by the Musicality judge(s).

- d) *Lyrics*: Lyrics should be sung by all four parts through most of the song's duration. Excessive passages without words in all four parts will result in penalties up to and including forfeiture by the Musicality judge(s) only.
- e) *Other Issues*: Songs not consistent with the barbershop style for any other musical reason (including chord progressions featuring dominant seventh and ninth chords resolving around the circle of fifths, harmonic richness, chord vocabulary or lack of homorhythmic texture) will be adjudicated in terms of the quality of the performance by the Musicality judge(s). Songs lacking these stylistic characteristics will score lower holistically.

3. Performance Category Elements

- a. *Patriotic or Religious Intent*: Songs primarily patriotic or primarily religious in intent will result in penalties up to and including forfeiture by the Performance judge(s). (See Performance Category Description in the BHS extract for levels of penalties.)
- b. *Good Taste*: Songs or actions by a contestant that are not in good taste will result in penalties up to and including forfeiture by the Performance judge(s). (See Position Paper III. Taste in the BHS extract for more details.)

B. Copyright Compliance

Contestants must comply with UK copyright law in the acquisition, arranging and learning of songs for contest. The E&J Committee reserves the right to request documented proof of copyright clearance either in advance of, or within a month following the relevant contest round. Violations of this article relating to copyright law compliance are subject to post-contest action deemed appropriate by the E&J Committee, including being declared ineligible and disqualified.

ARTICLE X: SOUND EQUIPMENT AND STAGE SETTING

A. Equipment

1. Provision

The best possible sound equipment shall be provided, if needed. Monitor (foldback) speakers are permitted and encouraged. 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 appointed by the Category Directors and under the supervision of the Administrative Category Director. The contest shall not start until the Panel Chair has given their approval of the stage, lighting and sound setup.

B. Restrictions and Exception

1. Own Equipment

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

2. Offstage use of House System

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

3. 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. Nothing in this rule shall be interpreted to permit the use of technology to enhance the performance electronically.

4. Electronic Pitch; Sound Effects

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

C. Jurisdiction and Penalties

Violations of Article X.B.1, X.B.2 and X.B.3 are subject to penalties up to and including forfeiture by the Singing judge(s). Article X.B.4 is judged holistically by the Performance 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. Violation of this rule in contest will result in the performance being declared ineligible and disqualified. (See Article I for membership eligibility/violations.) The stage is defined by the performer/performance, and thus may on occasion extend past traditional boundaries set forth by the performance venue. While this may allow for choruses and quartets to build rapport with, or generate response from the audience, the song(s) must be performed solely by members of the competing chorus or quartet. In the event this comes into question, the Panel Chair, with assistance from the Performance judges, will make a determination if a non-member violation has occurred.

2. Bad Taste

Barbershop performances should not contain vulgar, suggestive or otherwise distasteful actions or lyrics. In addition to adjudication with penalties and potential

forfeiture by the Performance judge(s), the performance may be stopped by the Panel Chair per Article XIV.A.3. In consultation with the Performance judge(s) the Panel Chair will determine if the performance may be rescheduled or adjudicated up to the point of stoppage.

B. Jurisdiction

The Performance judge(s) shall have jurisdiction over issues of poor taste and staging. (See the Performance category description in the BHS extract for a discussion of unacceptable staging.)

C. Staging

1. Chorus Loading

Choruses are expected to get on and off stage in a prompt manner so as to ensure the contest flows smoothly and on time, according to the published contest timetable. Development of additional staging and props should not detract from the flow of the contest. If a chorus anticipates that they may require additional time to that specified in the contest timetable for their contestant slot from entry to exit, including allowing time for applause and any clean-up time required, they should request this from the Administrative Category Director at least 12 weeks in advance of the contest. Reasonable requests will be considered for approval and timetables adjusted appropriately allowing for a maximum of 2 minutes extra. Exceeding the allotted time may affect the performance score.

2. Props

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

- Nothing can be attached to or leaned against the riser (back) safety rails.
- No extensions to the end risers are permitted.
- At no time are contestants allowed behind the risers unless authorised and agreed in advance with the Stage Manager.
- No props or stage enhancements can be used that may contravene local fire and safety codes (open flame, fireworks, open water other than in a glass or pitcher, etc.)
- No artificially assisted methods of propelling confetti or streamers may be used. This rule is not intended to preclude the use of hand-thrown confetti or streamers.

c) Financial liability: Competitors will be held financially liable for any damage to the stage or technical equipment, including microphones and lights, as well as extra labour or equipment required for clean-up as a direct result of their use of props or stage enhancements.

3. Clean-up

Materials which are difficult to clean-up (requiring mops, brooms, vacuum cleaners, etc.) are discouraged. If there is any possibility that the stage will be left in a non-pristine condition upon a prompt exit, the performer must inform the Stage Manager of all relevant details at least 4 weeks in advance of the contest, so that appropriate clean-up can be planned. Such details will be kept confidential, except in cases where the Stage Manager believes the contest timetable may be delayed. In these cases, the Stage Manager may consult with the Administrative Category Director,

who in turn may decide to escalate the issue to the E&J Committee for discussion and a case-by-case ruling.

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. Adjudication

Spoken words deemed to be excessive or detrimental to the performance shall be adjudicated in terms of the quality of the performance by the Performance judges.

ARTICLE XIII: PENALTIES AND FORFEITURES

A. Forfeiture

A scoring judge indicates forfeiture by awarding a score of zero. Forfeiture of all panel scores with scores of zero is indicated after unanimous action of the Musicality judge(s) under Article V.A.2 (Song repetition). Forfeiture or any penalty is appropriate only when specifically provided for in these rules.

B. Inclusion in Official Scoring Summary

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

C. No Public Announcement

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

ARTICLE XIV: OPERATION OF THE CONTEST

A. Panel Chair Responsibility and Authority

1. Authority for Contest Operation

Once the contest begins, and until the contest results are determined, the Panel Chair is completely in charge of the operation of the contest, subject to the final authority of the Education & Judging Chair.

2. Contest Environment

The Panel Chair is responsible for ensuring that the contest environment is as fair and consistent as possible for all contestants. Action on environmental issues will consider contestants, audience, and panel, in that order of priority. Right of appeal is available through the Stage Manager.

3. Stopping Performance and Rescheduling

a. *Sole Authority*: The Panel Chair alone has the authority to stop the performance and judging, and may reschedule the entire performance later in the contest if appropriate.

b. *Repeat Performance*: At the sole discretion of the Panel Chair, a contestant may be allowed to repeat an entire performance later in the contest.

c. *Cancellation and Rescheduling*: If the Panel Chair must cancel a round or an entire contest, that round and/or contest will be rescheduled by the E&J Committee in conjunction with the Events Team. In making these decisions, the Panel Chair will consult with scoring judges as appropriate.

B. Announcements

Announcement of the results of the contest will be the responsibility of the E&J Committee.

THE JUDGING SYSTEM

CONTENTS:

OVERVIEW OF THE JUDGING SYSTEM

I. DEFINITION OF THE BARBERSHOP STYLE

- A. Technical
- B. Artistic

II. SCORING CATEGORIES

- A. Musicality
- B. Performance
- C. Singing

III. STYLE ELEMENTS SHARED BY ALL CATEGORIES

Overview of the Judging System

The LABBS Judging Programme consists of four categories of judges:

- Administrative
- Musicality
- Performance
- Singing

Managing every aspect of the contest is the responsibility of the Administrative category (Administrative judge) while scoring a contestant's performance is the responsibility of the other three categories, commonly referred to as the Scoring categories. Refer to the BHS extract document for descriptions of the scoring 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 characterised by consonant four-part chords for every melody note in a primarily homorhythmic texture. The lead consistently sings the melody, with the tenor harmonising above the melody, the bass singing the lowest harmonising notes, and the baritone completing the chord. Fewer than four voice parts may sing occasional brief passages.
2. Barbershop music features songs with understandable lyrics with melodies that clearly define a tonal centre and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that often resolve around the circle of fifths, while also making use of other resolutions. The chords are normally 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 centre. 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 synchronisation, 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 be singing not in full voice.
4. Performers have the freedom to bring a variety of styles, interpretations and performance preferences to the stage.
5. Performers should strive to present the song to the audience in an authentic, sincere and heartfelt manner.
6. The music and the performance of the music must reflect the fact that barbershop music features relatively straightforward, ingenuous songs, sung from the heart, that are easily understandable to the audience. The delivery should be believable and sensitive to the song and arrangement throughout.
7. Barbershop music typically has a balanced and symmetrical form. As long as these are recognisable, the performer is free to be creative within the forward motion of the music.
8. Arrangements in the barbershop style use various embellishments. The devices chosen, as well as their performance, should support and enhance the song.
9. The performance of barbershop music features appropriate musical and visual methods to enhance and support the song and provide the audience with an emotionally satisfying, entertaining experience.
10. Barbershop groups are free to employ a wide variety of dramatic staging plans, interpretive or staging devices, postures, motions, props or standing formations, as long as these do not detract from the barbershop sound and are appropriate to the song.
11. A song may have a simple or complex setting and still be in the barbershop style. Performers are encouraged to choose music that they enjoy singing and that features the strengths and minimises the weaknesses of the ensemble.

II. Scoring Categories

The performance of each song is judged by three categories: Musicality, Performance and Singing. Each category judge will determine a single quality rating or score, on a scale of 1 to 100. The judge will determine whether the level of the performance is excellent (A-level, from 81-100), good (B-level, from 61- 80), fair (C-level, from 41-60), or poor (D-level, from 1-40), and award an exact score based upon an evaluation of all the elements in the performance that have an impact on 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 their category's particular orientation, and evaluate the elements of the performance on a song-by-song basis. Elements that are particularly crucial in one song performance may be less important in another song performance. The judge will evaluate the overall effect or value of the performance.

The major responsibilities of each judging category are as follows:

A. Musicality

1. *Musicality* is defined as sensitivity to, knowledge of, and talent for music. The Musicality category judges the degree to which performances demonstrate musicality in the barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the ensemble's skill in accurately and artistically delivering music in the barbershop style.
2. The category includes technical (harmonic integrity and execution) and artistic (thematic development, embellishment and delivery) performance elements. It also includes style-based musical elements.

B. Performance

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

C. Singing

1. *Singing* is defined as quality, in-tune vocalisation 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 synchronisation; expansion and "ring"; and vocal expression.

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 - Musicality, Performance, 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 Musicality 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 characterised 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 characterised by a natural, resonant, full-voiced presentation, though tenors may be singing not in 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 minimises 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. 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. There is sufficient freedom within the parameters of the judging system 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.

MUSICALITY CATEGORY

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

Document name: BHS_CJ_Handbook_extract_v15-4_Nov_2023.pdf
Footer Pages: 5-1 to 5-18
Print pages: #1 to 18 of extract

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

PERFORMANCE CATEGORY

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

Document name: BHS_CJ_Handbook_extract_v15-4_Nov_2023.pdf
Footer Pages: 6-1 to 6-10
Print pages: #19 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: BHS_CJ_Handbook_extract_v15-4_Nov_2023.pdf
Footer Pages: 7-1 to 7-12
Print pages: #29 to 40 of file

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

ADMINISTRATIVE (ADM) CATEGORY

CONTENTS:

I. INTRODUCTION

II. ADMINISTRATIVE JUDGE (ADM) DUTIES

- A. Scope
- B. Pre-contest correspondence at home
- C. At the Contest Site, prior to the start of the contest sessions
- D. Contest Operation
- E. After Leaving the Contest Site

III. STANDARD PROCEDURE

- A. Competitors
- B. Panel of Judges
- C. Stage Manager
- D. Chief Courier
- E. MCs
- F. Post Contest

I. INTRODUCTION

The Administrative Judges are responsible for the orderly management and operation of barbershop competitions under the contest and judging rules of LABBS. Accordingly, they must:

- have a full and complete knowledge of the rules and related policies
- communicate effectively both in writing and verbally
- be sensitive to the needs of both competitors and judges at a barbershop contest
- have a thorough knowledge of the tools used in the preparation and scoring of a contest, particularly the use of a computer
- exhibit a good judging image so as to command the respect and attention of the competitors, audience and scoring judges
- be able to work efficiently, yet unobtrusively in a contest environment
- be respectful of and able to keep information confidential
- possess the understanding and good judgement required to make decisions in difficult circumstances

Preferably, they also participate in contest, being regular and recent quartet and/or contest competitors.

II. ADMINISTRATIVE JUDGE (ADM) RESPONSIBILITIES

The Administrative judge has responsibilities to the competitors, the scoring judges, the audience members, and the E&J Committee. They are responsible for ensuring the best possible environment for competitors to perform, for scoring judges to adjudicate the performances, and for audiences to enjoy the performances. The Administrative judge is responsible for a smooth and orderly contest, with minimal delays. They provide information to all involved regarding the facilities and are responsible for providing scoring summaries for the contest. They notify the Events Team of any special needs of the judging panel. They have a responsibility to provide all necessary paperwork and copies of

electronic data produced as a result of the contest. During all phases of preparation, planning and especially at the contest venue, the order of priority for consideration, communication, and resolving issues shall be (1) contestants, (2) audience, and (3) panel of judges.

A. Scope

1. The Administrative judge's duties encompass every aspect of the contest except judging a competitor's performance.
2. A key factor in the success of carrying out an Administrative judge's duties is the development of checklists. Because the ADM has lots of things on their 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. Administrative judges use these checklists in preparation of their tasks. Detailed checklists of individual tasks are held by the ADM 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 the ADM Category, outlining what work they are expected to perform, such as procurement and/or preparation of judging forms and other pre-contest tasks. The CD establishes what equipment is needed at the site, such as computers, printers, etc., and determines who will supply these items. The CD and the team 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 the category communicates with the Official and Shadow panel of judges. Written briefings should be made available online for contestants and sent directly to the panel of judges and MCs or contest presenters, no later than four weeks before the contest date. These briefings should include information about the schedule, 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 nominated 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 or nominated category member 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 the official scoring software.
6. In liaison with the E&J Committee the CD should determine mic-warmers and set in motion any changes in order of appearance and timings due to withdrawal of contestants.
7. The CD or nominated category member 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. Administrative judges 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 Performance and Singing Categories to help evaluate whether the facilities are adequate.
4. The person nominated as Panel Chair must check the arrangements for the judges' briefing just prior to the start of the contest.

D. Contest Operation

1. The Panel Chair is completely in charge of the operation of the contest. No one can override the decisions of the Panel Chair, whose authority must be used wisely to make the contest run smoothly for the contestants. The Panel Chair shall communicate and confer with the Lead Judge, other teams and personnel involved in the contest and event as necessary.
2. It is very important to start the contest on time according to the published schedule. The Panel Chair 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 mic-warmer performer is on stage, adjustments may be made if appropriate.
3. After the contest starts, the Panel Chair's primary duty is to run the contest and be in charge of all activities. Although some tasks will be performed during the contest, the primary function is to ensure a smooth-running, uninterrupted flow of activity. The Panel Chair must be prepared to respond immediately to any and all of the multitude of circumstances that can and may occur, and should make prompt and sound judgements 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 comfort.
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) Request notification for any special dietary needs.
- d) An expression of gratitude for serving on the panel.

C. Events Team

Liaise with the Events 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 regards 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 E&J 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 Administrative 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 authority of the Administrative category, and their 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 Panel Chair 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 Performances**
- VI. **Scoring Differences Among Judges**
- VII. **Musicality Category Process for Style Problems**
- VIII. **Frequency of The Barbershop 7th Chord**
- IX. **Statistical Variances**
- X. **Comedic Concepts and Techniques**
- XI. **Distinctly Separate Choruses (*not applicable to LABBS*)**
- XII. **Electronic Enhancement and Sound Effects (*under review*)**

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

Document name: BHS_CJ_Handbook_extract_v15-4_Nov_2024.pdf
Footer Pages: 9-1 to 9-14
Print pages: #41 to 53 of file

ADMINISTRATION AND POLICIES OF THE EDUCATION & JUDGING COMMITTEE

A. Responsibilities of the Education & Judging Committee

The Education & Judging Committee (E&J) is made up of representatives as described in the LABBS constitution Annex 5 as published on the LABBS website.

The E&J Committee shall advise, supervise and direct the operation of all LABBS contests in conformity with the contest and judging rules as adopted by LABBS. Additionally, the Committee shall arrange and provide education in the barbershop style and encourage members of LABBS to improve their skills in performing. 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 candidates 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.

The Chair of the E&J Committee shall have a seat on the LABBS Board as Education Director, and shall represent the views of the committee as it pertains to all relevant LABBS business.

Furthermore, the responsibilities of the E&J Committee with regard to contests 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. Managing the recruitment and training of judges following agreed guidelines and procedures as laid out in annexes 1 to 5, published in the judging section of the LABBS website.
5. Operating panels at all contests, reporting performance, attitude and potential of each participant promptly to the appropriate Category Director.
6. Ensuring ongoing training of all contest and judging personnel by conducting judging seminars.

7. Maintaining records of activity and performances of all contest and judging personnel.
8. Distributing scoring summaries.
9. Maintaining the highest ethical standards and practices in all contest and judging activities.
10. Recommending to the LABBS Board of Directors, 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 & Judging Committee

All members of the LABBS contest and judging programme must maintain full membership of LABBS in order to train, certify and carry out their duties as judges in accordance with the policies below. Trainee and certified Judges are responsible for paying their own membership fees by their due date.

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 E&J Chair. 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 E&J Committee**.
 - d. Members shall exhibit care in language, deportment and professional appearance when representing the contest and judging programme. Members of the main judging panel and 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. Members should also refrain from public comments pertaining to politics, religion, diversity issues and other sensitive topics where such comment could alienate competitors with different views.

- 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, Twitter, Instagram. Particular care should be taken to avoid the perception of favouritism towards particular contestants.
 - h. Judges MUST attend the judges' briefing prior to contest at the designated time.
 - 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 E&J 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 certified or candidate judge, such allegation must be fully documented and submitted in writing to the E&J Chair. The alleged offender shall be notified in writing by said Chair, 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 E&J Chair, the E&J committee and an additional supporting Board member 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 they may not serve on a panel but may work toward active status in a way specifically defined by the E&J Committee; or
 - iv. Suspending the offender for a specified period, usually one year, during which they may not participate in any way in official contest and judging activities except as a competitor. A suspended judge may not attend briefings, pre-evaluation and evaluation sessions, judging 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 E&J Committee, such allegation must be fully documented and submitted in writing to the Chair of the LABBS Board of Directors. The alleged offender shall be notified in writing by said Chair, 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 Chair and the Board 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 LABBS Board of Directors.
 - d. In all cases, the alleged offender and the accuser(s) must be informed, in writing, of the actions taken.
3. Requirements for active certified status of contest and judging personnel are as follows:
- a. Each judge shall make themselves available to serve on at least one contest panel in any given period of twelve consecutive months.
 - b. Each judge 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, expenses will be payable according to the current published LABBS Expenses Policy
 - c. All judges should attend the whole of both judging seminars every year, except in extenuating circumstances as approved by the relevant Category Director.
 - d. Each judge must maintain acceptable standards of performance and conduct.
 - e. Each certified judge in the scoring categories shall make themselves available to participate in relevant coaching and education events for LABBS choruses, quartets, Musical Directors and Music Teams. The levels of participation shall be reviewed annually between the Category Director and the certified judge.
 - f. Each certified and candidate judge must participate actively in the Contest & Judging barbershop competition system (preferably LABBS or BABS contests, or SA Reg 31 as approved by the relevant Category Director). Such participation shall be a minimum of once every three years between recertification seminars, preferably either as a quartet competitor, chorus competitor or chorus director, or otherwise in some other active capacity such as regular coach, as approved by the relevant Category Director.
 - g. Certified and candidate judges shall proactively inform their Category Director if they anticipate having difficulty fulfilling their requirements, in order to discuss options, including a planned sabbatical of up to twelve months.
4. The E&J Committee may take action to remove a judge from active status.
- a. If a judge does not meet the requirements for active status, the E&J Committee may place them on inactive status for a period of not more than twelve months.
 - b. A judge may be placed back on active status by completing whatever requirements are specified by the E&J Committee prior to the end of the six-month period.

- c. After six months on inactive status, the judge shall have their certification and judge status revoked. The individual shall then be eligible to re-apply for the contest and judging programme in the same manner as any LABBS member.
5. No official scoring panel member shall be assigned to a contest judging panel if they have 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 their expertise for the purpose of improving the performer’s performance.
 - b. The exclusion applies also to mic-warmers IF there is any chance that by the rules of that competition, they could be moved into contestant status (e.g. the contestant ranked just below the number going through to the next round at prelims could progress to the next round should a contestant withdraw). If the rules of the competition prevent them being a contestant under any circumstance (i.e. they did not take part in prelims/previous round which is a prerequisite for the next round), they may receive coaching from panel judges within the moratorium period.
6. On the day of contest, if an assigned panel member is missing or delayed by unforeseen circumstances, a certified member of that category may be substituted. The substitute should meet the criteria for official panel members.
 - a. If the only available substitute is a person who cannot meet the moratorium requirement, then and only then, the Panel Chair for that contest may waive that requirement for the substitute, in consultation with the E&J Chair or designated Lead Judge.
7. No-one shall be certified in more than one scoring 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 Panel Chair 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 candidate judge 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 certified judges in the category under consideration. It is permissible, though clearly less satisfactory, for an experienced candidate 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 Panel Chair should appoint the best qualified person to serve on the panel, even if that means selecting someone who is neither a candidate nor a certified judge in the category under consideration. However, the Panel Chair 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 or feedback session. The E&J 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 ADM category shall ensure that sufficient flexibility is provided in the schedule to permit judges to compare their scores following each completed contest and prior to the beginning of the subsequent evaluation session.
- 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 performance 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 – scoring categories

See the following annexes, published in the judging section of the LABBS website:

- Annex 1: Application and Training Process For Scoring Judges
- Annex 2: Person Specification for Scoring Judges
- Annex 3: Application form
- Annex 4: PRE-APPLICANT Reference

2. Training

See the following annex, published in the judging section of the LABBS website:

- Annex 5: Judge Training Outline – What to Expect

3. Judging Seminars

- a. The locations and dates for judging seminars shall be set by the E&J Committee.

4. Expense Allowance

Applicants and candidates shall have expenses met according to the current published LABBS Expenses Policy.

5. Official Shadow Panel

- a. A candidate is considered to be an official shadow judge if instructed by the Category Director to act in this capacity as part of the final year of training. If a candidate is required to be an official shadow judge, they will have expenses covered according to the current published LABBS Expenses Policy.
- b. Any invited shadow panel at quartet prelims, which is specifically required to cover subsequent coaching at the same event, is considered “official” and will have expenses covered according to the current published LABBS Expenses Policy.
- c. If a decision is made by the E&J that standby judges are to be used, they will be considered to be on the Official Panel and expenses will be covered according to the current published LABBS Expenses Policy.

6. Shadow Judges - Code of Ethics

Shadow Judges, whether candidates shadowing as part of their training or a certified 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. All judges from any barbershop association wishing to shadow judge must book their seat with the Administrative category at least 4 weeks prior to the contest, or 2 weeks prior if they do not require catering or expenses. Catering not taken up will be invoiced to the individual.
- b. Shadow Judges should attend the Judges’ briefing prior to the start of a contest.
- c. Shadow Judges should attend the Judges’ room during the competition intervals unless specifically advised otherwise.
- d. Shadow judges must **NOT** converse with **ANY** member of the audience whilst a competition is in progress, and also 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.
- e. 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 to the Administrative 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, following agreement from the E&J Committee they will be invited to attend a judging seminar. Expenses will be payable according to the current published LABBS Expenses Policy.

If the applicant is considered suitable then they will be invited to take part in the ADM training programme as a candidate judge, funded by the E&J. They must complete all the ADM certification processes before full acceptance into the category.

E. Category Directors' Responsibilities

1. Term of Service

- a. The standard term of service for a Category Director is three years.
- b. At the end of each term of service, a second term (or part) may be served if re-elected to the position.

2. Education

- a. Ensure good training of candidate judges.
- b. Write programme of work for judging seminars and carry it through.
- c. Arrange shadow judging opportunities (judging categories)
- d. Support the LABBS education programme through provision of faculty for events.

3. Administration

- a. Support the E&J Chair in their duties as Chair of the LABBS Judging Programme and as Education Director on the LABBS Board of Directors.
- b. Attend E&J Committee meetings and report matters of category to E&J and vice versa.
- c. Provide budget request of anticipated annual expenditure for the Finance Director or nominated person, prior to the summer budget meeting.
- d. Liaise with other barbershop organisations.

4. Administration - ADM 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.

5. Essential Attributes:

- a. The ability to communicate effectively using both verbal and written skills and respond promptly regarding E&J matters when required.
- b. The ability to disseminate relevant information to their category and others.
- c. The ability to direct the category with sensitivity to the needs of the individual.
- d. The ability to support candidates and certified judges 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 coordinated.

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

CHROMATIC: the adjective used in connection with the chromatic scale or instruments 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 performance; 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 performance.

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/HOMORHYTHMIC: music in which one voice part carries the melody and is supported by chord tones in the other voice parts, with all voice parts moving together in the same rhythm, 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 performance, intensity refers to a focus of energy; in singing, intensity is perceived as energy expended to project the sound, although technically, the intensity of a sound wave is proportional to the square of both the amplitude and the frequency, and decreases with the square of the distance separating the sound source and the listener.

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

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

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

PERFORMANCE: the giving or sharing of a musical performance.

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

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

PIANISSIMO: very soft.

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

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

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

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

PROPS: portable inanimate articles used to enhance a performance.

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

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

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

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 performance; not typical of barbershop contest performances.

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.

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

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 combinations of those elements. Identification and development of the strongest theme(s) will help the performer deliver a congruent performance.

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 performance and its effect on communication with the audience.

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

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

TREMOLO: commonly, 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 organisation, 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.

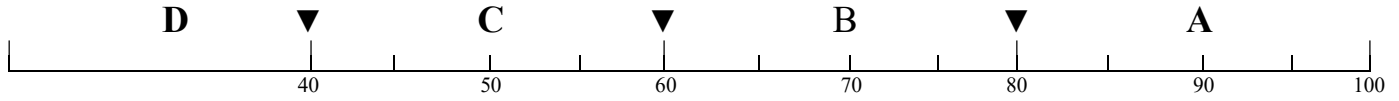
PENALTIES AND FORFEITURES SUMMARY

| TITLE | ARTICLE | RESPONSIBILITY | VIOLATION | PENALTY |
|---|-------------------------------------|--|---|--|
| Quartet Eligibility | I.A & V.A.3 | Panel Chair, ADM | Ineligible member sings in a registered quartet, quartet is not registered or fails to hold registration(s) | Ineligible – remove from official scoring summary (OSS) |
| Chorus Eligibility | I.B.2 V.A.3 I.B.1 & I.B.3 | Panel Chair, ADM Panel Chair, ADM | Ineligible member, or they compete without all holding convention registration(s) Club competes with more than one chorus or chorus competes with fewer than 9 singing members, or male director sings | Ineligible – remove from OSS Ineligible – remove from OSS |
| Song Repetition | V.A.2 | MUS – Identifies ADM – 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 |
| Order of Appearance | VIII.4 | Panel Chair | Contestant fails to provide justification for missing assigned order of appearance | Penalty of 5 points per scoring judge |
| Songs and Arrangements | IX.A.1 & IX.A.2.a-d | MUS | Instruments / musical accompaniment / chorus exceeding four-part texture / melody not in inner part / lacking characteristic chord progressions / lyrics not primarily in 4 parts | Up to and including forfeiture by one or more judges |
| Songs, Arrangements and Lack of Good Taste | IX.A.1 & IX.A.3 | PER | Primarily patriotic or religious intent / lack of good taste | Up to and including forfeiture by one or more judges |
| Copyright | IX.B, & II.3 | Board/E&J | Non-compliance with copyright rules | Post contest action up to ineligibility and disqualification – remove from OSS |

| | | | | |
|----------------------------|--------------------------|---|---|--|
| Sound Equipment | X.B 1-3 | SNG | Electronic enhancement, recorded music/word & sound equipment | Up to and including forfeiture by one or more judges |
| Non-member on stage | XI.A.1 & I.A.1-6 & I.B.2 | PER – Identifies Panel Chair – confirms & applies | Non-member of quartet or chorus on stage during performance | Disqualify and ineligibility – remove from OSS |

MUSICALITY JUDGING FORM

Song 1: _____



| | | | |
|--|---|---|---|
| <i>Technical Elements</i> Poor harmonic integrity Poor execution | Ordinary harmonic integrity Ordinary execution | Good harmonic integrity Good execution | Excellent harmonic integrity Excellent execution |
| <i>Artistic Elements</i> Awkward delivery Weak thematic development Weak embellishment | Mechanical delivery Inconsistent thematic development Adequate embellishment | Sensitive delivery Effective thematic development Tasteful embellishment | Artistic delivery Continuous thematic development Artistic embellishment |

Musical Elements

- A cappella
- Four-part harmony
- Melody distinguishable/in inside voice
- Lyrics for nearly entire song

Technical Elements

- Inherent consonance potential
- Chord Vocabulary
- Characteristic chord progressions
- Voicings/voice-leading
- Primarily homorhythmic
- Range/difficulty suitable to performer
- Vocal quality and match
- Synchronisation and precision
- Rhythmic integrity

Artistic Elements

- Purposeful performer
- Authentic and believable
- Lyrics/style suitable to performer
- Forward motion
- Unity and contrast
- Natural ad lib/rubato
- Degree/utilisation of embellishments
- Construction and form
- Arc of song

**Song 1
Score**

(After penalties)

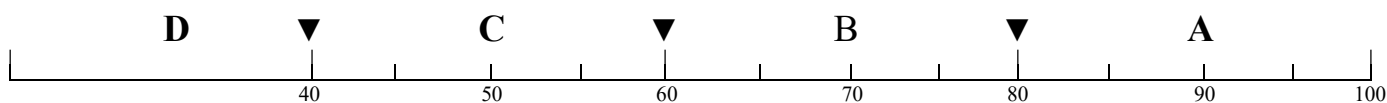
Penalty or forfeiture: _____ **Amount:** _____

Repeating substantial portion of song; Instrumental accompaniment; Chorus > 4-part texture; Lack of lead melody, Lack of lyrics in all 4 parts

Strengths:

Areas to improve:

Song 2: _____



| | | | |
|--|---|---|---|
| <i>Technical Elements</i> Poor harmonic integrity Poor execution | Ordinary harmonic integrity Ordinary execution | Good harmonic integrity Good execution | Excellent harmonic integrity Excellent execution |
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**Song 2
Score**

(After penalties)

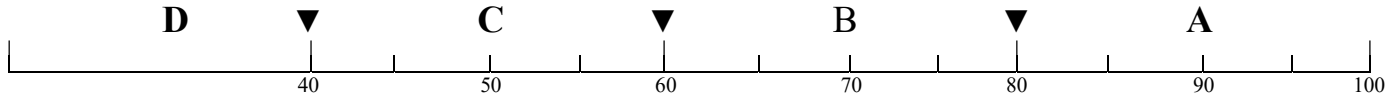
Penalty or forfeiture: _____ **Amount:** _____

Repeating substantial portion of song; Instrumental accompaniment; Chorus > 4-part texture; Lack of lead melody, Lack of lyrics in all 4parts

| | |
|--------------------------|---------------------------------|
| <p>Strengths:</p> | <p>Areas to improve:</p> |
|--------------------------|---------------------------------|

PERFORMANCE JUDGING FORM

Song 1: _____



| <u>ABSENT/SCARCE</u> | <u>WEAK to ACCEPTABLE</u> | <u>COMPETENT to EFFECTIVE</u> | <u>ENGAGING to ENTHRALLING</u> |
|--|---|---|---|
| 0: Forfeiture 40 (D): Lacking in entertainment value; basic skills, words, or chords lacking or absent; characteristics absent. | 51-60 (C+): Inconsistent or poorly executed plan; moderate skill; mediocre. 41-50 (C-): Little to no characteristics present; uncomfortable; weak in effect. | 74-80 (B+): Techniques consistently present; controlled; aware; creative; moments of 'A.' 67-73 (B): Entertaining but lack engagement; competent; over-reliance on technique. 61-66 (B-): Acceptable; characteristics still developing; emerging awareness of components and plan. | 94+ (A+): Truly exceptional; superb; captivating; overwhelming, hilarious, deeply moving. 87-93 (A): Transparent technique; caught up in effect; masterful with opportunity for improvement. 81-86 (A-): Feeling of excellence; minor distractions; few components underdeveloped; effort present. |

Characteristics
 Components
 Musical | Vocal | Observed/visual | Individuality/Personality | Style

Believability

Communication

Creativity

Quality of sound

Artistry

Rapport

Stylistic adherence

**Song 1
Score**

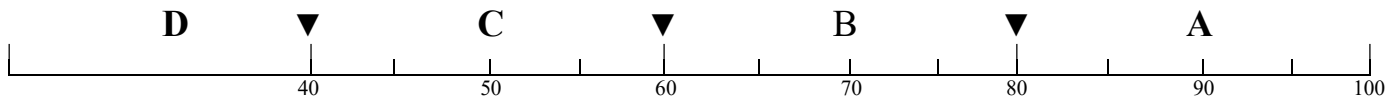
(After penalties)

Penalty or forfeiture: _____ **Amount:** _____
Religious or patriotic intent; not in good taste; non-member on stage

Strengths:

Primary Opportunity:

Song 2: _____



| ABSENT/SCARCE | WEAK to ACCEPTABLE | COMPETENT to EFFECTIVE | ENGAGING to ENTHRALLING |
|--|---|---|---|
| 0: Forfeiture 40 (D): Lacking in entertainment value; basic skills, words, or chords lacking or absent; characteristics absent. | 51-60 (C+): Inconsistent or poorly executed plan; moderate skill; mediocre. 41-50 (C-): Little to no characteristics present; uncomfortable; weak in effect. | 74-80 (B+): Techniques consistently present; controlled; aware; creative; moments of 'A.' 67-73 (B): Entertaining but lack engagement; competent; over-reliance on technique. 61-66 (B-): Acceptable; characteristics still developing; emerging awareness of components and plan. | 94+ (A+): Truly exceptional; superb; captivating; overwhelming, hilarious, deeply moving. 87-93 (A): Transparent technique; caught up in effect; masterful with opportunity for improvement. 81-86 (A-): Feeling of excellence; minor distractions; few components underdeveloped; effort present. |

Characteristics Components Musical | Vocal | Observed/visual | Individuality/Personality | Style

- Believability
- Communication
- Creativity
- Quality of sound
- Artistry
- Rapport
- Stylistic adherence

**Song 2
Score**

(After penalties)

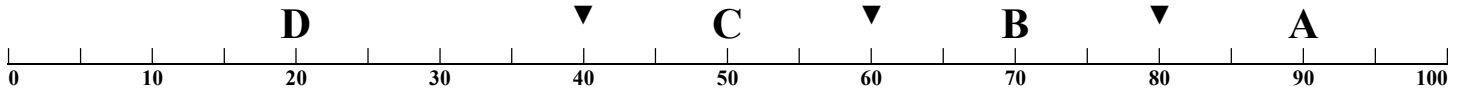
Penalty or forfeiture: _____ **Amount:** _____
Religious or patriotic intent; not in good taste; non-member on stage

Strengths:

Primary Opportunity:

SINGING JUDGING FORM

Song 1: _____



| | | | | |
|---|--|---|---|---|
| Not in tune Improper vocal quality Not a unit No expansion No vocal expression | Rarely in tune Deficient vocal quality Rarely a unit Rare expansion Rare vocal expression | Sometimes in tune Satisfactory vocal quality Sometimes a unit Some expansion Some vocal expression | Frequently in tune Pleasing vocal quality Frequently a unit Frequent expansion Frequent vocal expression | Consistently in tune Excellent vocal quality Consistently a unit Consistent expansion Transparent vocal expression |
|---|--|---|---|---|

Intonation

- melodic (t/c), #/b
- harmonic, #/b

Vocal Quality

- support
- free
- resonant
- ringing
- vibrato/tremolo
- bright, strident, nasal
- swallowed, dark, breathy
- throaty, over-sung
- tessitura
- suitable to performer

Unity

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

- single voices
- word sound match
- balance
- ensemble
- ring/expansion
- attack, release
- synchronisation
- flow
- pronunciation
- enunciation

Vocal Expression

- enunciation
- word sounds
- tone colour
- inflection
- believable emotion

Penalty or forfeiture: _____ Amount: _____
Sound equipment, electronic enhancement

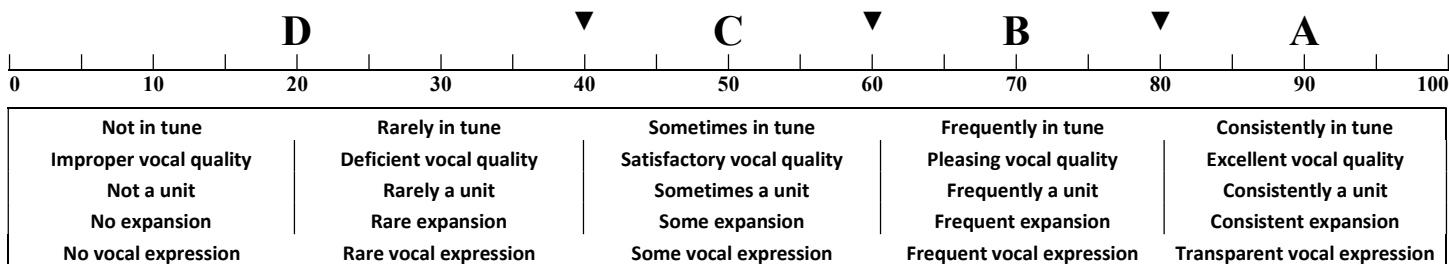
**Song 1
score:**

(After penalties)

Strengths:

Areas to improve:

Song 2: _____



Intonation

melodic (t/c), #/b
 harmonic, #/b

Vocal Quality

support
 free
 resonant
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 bright, strident, nasal
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Unity

| | | | |
|--|--|--|--|
| | | | |
|--|--|--|--|

single voices
 word sound match
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 attack, release
 synchronisation
 flow
 pronunciation
 enunciation

Vocal Expression

enunciation
 word sounds
 tone colour
 inflection
 believable emotion

Penalty or forfeiture: _____ Amount: _____
 Sound equipment, electronic enhancement

Song 2 score:

| |
|-------------------|
| (After penalties) |
|-------------------|

Strengths:

Areas to improve:

DESCRIPTION OF AWARDS AND TROPHIES

QUARTET AWARDS

The LABBS Champion Quartet Trophy – Gold Medallist Quartet

A trophy for the LABBS Champion Women's Quartet. Presented by the LABBS Chair or, if competing in the quartet finals, by another member of the LABBS Board. The Champion Gold Medallist Quartet also receives a cash award from main account. If the minimum score is attained, they may be nominated by the Board to compete at the BHS International Quartet Contest during their Championship Year.

The Holland Harmony Trophy – Silver Medallist Quartet

Donated by Holland Harmony for second place in the LABBS Women's Quartet Contest.

The Guildford Harmony Trophy – Bronze Medallist Quartet

Donated by Guildford Harmony for third place in the LABBS Women's Quartet Contest.

The Indigo Blue Trophy – Highest Marks in Singing

Donated by Indigo Blue – 2000 Champion Gold Medallist Quartet, for the quartet scoring the highest marks in singing in the LABBS Women's Quartet Contest.

The Pzazz Trophy – Highest Marks in Performance

A new trophy donated by Pzazz! – 2015 Champion Gold Medallist Quartet, for the quartet scoring the highest marks in performance in the LABBS Women's Quartet Contest.

The Crackerjack! Trophy – Highest Marks in Musicality

Donated by Crackerjack! – 1999 Champion Gold Medallist Quartet, for the quartet scoring the highest marks in singing in the LABBS Women's Quartet Contest.

The Tapestry Award – Most Improved Quartet

Donated by Tapestry – 1991 Champion Gold Medallist Quartet. After Tapestry's Lead, Val Clarke, died of cancer, the remaining members of the quartet donated this award for the highest **percentage** improvement in marks from the previous year in the LABBS Women's Quartet contest. This improvement is measured from Prelims to Prelims in consecutive years, ensuring that all quartets who compete in consecutive years are eligible. The award is presented following the Prelims contest.

The Blue Chords Trophy – Novice Quartet

Donated by the Blue Chords – 1977 Champion Gold Medallist Quartet. Awarded to the Novice Quartet in the LABBS Women's Quartet contest gaining the highest ranking over all rounds in an annual contest cycle (i.e. prelims, semi-finals and finals).

The Hannah and the Hurricanes Trophy – Mixed Gold Medallist Quartet

Donated by the eponymous Mixed Quartet to replace the Neil Watkins Trophy.

The LABBS Youth Quartet Trophy

Awarded to the winner of the Youth Quartet contest, presented at Prelims. To be eligible as a youth quartet all members need to be aged 29 or under on the date of the contest.

The LABBS Senior Quartet Trophy

Awarded to the winner of the Seniors Quartet contest, presented at Prelims. To be eligible as a Senior Quartet all members need to be aged 55 or over on the date of the contest and with a minimum aggregate age of 240 years.

The University Quartet Award

TBD. Awarded at Prelims to the winner of the University Quartet Contest.

CHORUS AWARDS

The Brighton Rose Bowl - Champion Chorus

The Brighton Rose Bowl was donated by LABBS and is always presented by the LABBS Chair. The Champion Chorus also receives a cash award from the LABBS main account. If the minimum score is attained, they may be nominated by the Board to compete at the BHS International Chorus Contest during their Championship Year.

The White Rosettes Trophy - Second Place Chorus

Donated by Leeds Ladies Barbershop Harmony Club for presentation to the second place chorus by a representative from The White Rosettes.

The Harmony Incorporated Trophy - Third Place Chorus

Donated by Harmony Incorporated. Presented by a member of Harmony Inc., or their representative.

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 Performance Marks

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

The Music Trophy - Highest Musicality Marks

Donated by the E&J Committee for the highest marks in the Musicality category.

The Millennium Award - Most Improved Chorus

Donated for the Millennium Contest in 2000 by Sue Livesey, the current Chair at that time, to the chorus with the highest percentage improvement in marks from the previous convention to the current convention. To be eligible, a chorus must compete in consecutive conventions.

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 Phoenix Trophy - Small Chorus Award

Donated by Potton Barbershop Harmony Club. Awarded to the highest placed “small” chorus with up to 25 members on stage (including MD(s)).

The Red Rosettes Award - Awarded to the highest placed “mid-size” chorus with 26 to 45 members on stage (including MD(s))

Donated, originally for Encouragement, by Preston Ladies Barbershop Singers. It was then awarded to the chorus at the top of Division 3 or the highest placed chorus moving from Division 3 to Division 2, before being repurposed for mid-size choruses in 2014.

The Peter Caller Award - Awarded to the highest placed “large” chorus with 46 and over members on stage (including MD(s))

Donated by Tyneside LBHC in memory of Peter, a talented musician, who was introduced to barbershop by his university colleague Bunny Bainbridge in 1974. During his 17 years as Director his chorus were champions three times. The award was originally for the chorus scoring nearest to but not more than 750 marks on a double panel. It was then awarded to the chorus at the top of Division 2, or the highest placed chorus moving from Division 2 to Division 1, before being repurposed for large choruses in 2014.

The BABS Entertainment Award

Introduced in 2023. Donated by BABS and awarded by BABS audience representatives to the most entertaining LABBS Chorus.

The Harmony InSpire Novice Chorus Trophy – Awarded to the highest placed chorus with the highest percentage of new members.

The original trophy was donated by Reading Ladies Barbershop Singers and was replaced by a trophy donated in 2014 by Oxford Barbershop Harmony Club. The trophy is currently awarded to the chorus with highest percentage of new LABBS members who are competing for the first time in any contest run by a barbershop organisation. It is calculated by adding the simple percentage of new members on stage to the inverse number of the rank achieved. The highest score wins and in the event of a tie, the trophy is awarded to the chorus with the highest percentage of new members.

Formula: % new members on stage + (Total competitors – rank + 1) = Score
Note: the formula used for the ranking score adds 1 which preserves the inverse numbers of the ranking order correctly.

Example 1:

New LABBS Chorus has 2 experienced founder members, including the MD, and 18 novice members, and placed 25th out of 30 competitors.

% new members on stage: (18 ÷ 20) x 100 = 90%

Ranking score: 30 – 25 + 1 = 6

90+6 = 96 score

Example 2:

Established chorus of 45 existing members ran a learn to sing course and gained 15 novice members on stage to total 60 including the MD, and placed 4th out of 30 competitors.

% new members on stage: (15 ÷ 60) x 100 = 25%

Ranking score: 30 – 4 + 1 = 27

25+27 = 52 score