

# **CONTEST & JUDGING HANDBOOK**



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Education & Judging Committee**

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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

NOTE: The Official Contest Rules document has been moved out of this C&J Handbook and is now available as a separate document on the LABBS web site under Judging - Contest rules.

## THE JUDGING SYSTEM

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#### OVERVIEW OF THE JUDGING SYSTEM

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- 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 chosen devices, 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 their category. Poor (D-level) performances normally will be assessed as a score of 40 instead of an exact score. 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; "from the heart" delivery; audience rapport; artistry and expressiveness; and unity between the performance's vocal and visual elements.

### C. Singing

1. *Singing* is defined as quality, in-tune 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 include: Intonation; vocal quality; unity of word sounds, flow, diction and synchronisation; and vocal expression, resulting in expansion of sound (also referred to as lock and ring").

### **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 above. The degree to which each category is affected by the artistic elements of the style varies, as described in the each of the Category Descriptions (see BHS Extract).

#### **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 and Matched Word Sounds**

1. The use of similar word sounds sung in good quality helps to produce the unique full or expanded sound of barbershop harmony.
2. Performances should be 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 DESCRIPTION

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

Document name: BHS\_CJ\_Handbook\_Extract\_v17-0\_Aug\_2025.pdf  
Footer page numbers: 14 to 29  
Print pages: #1 to 16 of extract

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

## PERFORMANCE CATEGORY DESCRIPTION

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

Document name: BHS\_CJ\_Handbook\_Extract\_v17-0\_Aug\_2025.pdf  
Footer page numbers: 30 to 38  
Print pages: #17 to 25 of file

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

## SINGING CATEGORY DESCRIPTION

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

Document name: BHS\_CJ\_Handbook\_Extract\_v17-0\_Aug\_2025.pdf  
Footer page numbers: 39 to 53  
Print pages: #26 to 35 of file

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

# ADMINISTRATIVE (ADM) CATEGORY

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- A. Panel Chair

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- 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 the performers, audience 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 performers, audience and scoring judges
- Be humble and able to work efficiently, yet unobtrusively in a contest environment
- Be entrusted with and able to keep information confidential
- Possess the understanding and good judgement required to make decisions in difficult and demanding circumstances

Preferably, ADM Judges 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 performers, the audience members, the scoring judges, and the E&J Committee. They are responsible for ensuring the best possible environment for performers, 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 all performers 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 ensembles.

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 performers. 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 performers, 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 performers' 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 performers 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 ensemble performs, audience to be seated before each ensemble 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 last ensemble in that section 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. Taste**
- III. Obscure Lyrics**
- IV. Patriotic and Religious Performances**
- V. Scoring Differences Among Judges**
- VI. Musicality Category Process for Style Problems**
- VII. Frequency of The Barbershop 7<sup>th</sup> Chord**
- VIII. Statistical Variances**
- IX. Comedic Concepts and Techniques**
- X. Distinctly Separate Choruses**
- XI. Electronic Enhancement, Sound Effects & Recorded Sound**

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

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# **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 certify and add to the register those candidates who have met the qualifications for certification.

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. Candidate 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 performers 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, X, 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 performing ensembles 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 certification 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 certification, 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 scoring 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, 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.
  - h. An ongoing Training Record will be kept online for each judge through their candidate status and when certified. An individual's data will be available to their Category Director(s) and themselves only. The data will be deleted when they are no longer in the Judging Programme.
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 individual judge should accept a judging assignment for any panel without approval from their Category Director. If any other Barbershop Organisation approaches a judge directly, they must discuss this with their Category Director first before accepting the assignment.
8. No-one shall be certified in more than one scoring category at the same time.
9. 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.
    - i. For a double panel, add a score equal to the sole judge's score.
    - 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.
  - 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 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 current 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 on matters related to their category to E&J and vice versa.
- c. Provide a 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, including responding to all requests for judges to serve on their contest panels, and selection of the judge(s) based on availability and equity.

### **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.

**HOMOPHONIC/HOMOPHONY:** the most common texture in Western music: melody and accompaniment. Multiple voice parts of which one, the melody, stands out prominently and the others form a background of harmonic accompaniment. Contrast with polyphony when there is multiple melody lines at the same time, interacting with each other.

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

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

**INFLECTION:** a distinctive emphasis of volume or 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.

**RING:** See Lock and ring

**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.

**THIRD-INVERSION CHORD:** a chord in which the third note above the chord root (3<sup>rd</sup>) is the lowest tone.

**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.

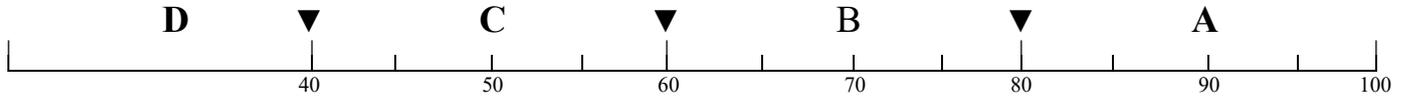
**WEAK VOICING:** a chord voicing (other than a closed voicing) in which the lowest two notes are not the root and fifth (or vice versa), or in which the interior notes are separated by more than a sixth.

# **PENALTIES AND FORFEITURES SUMMARY**

This table is now contained in the Contest Rules document

# MUSICALITY JUDGING FORM

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



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

**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**

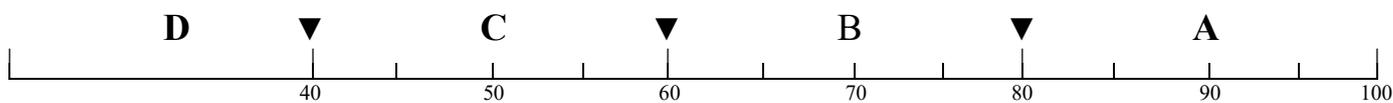
(After penalties)

**Penalty or forfeiture:** \_\_\_\_\_ **Amount:** \_\_\_\_\_  
 Repeating substantial portion of song; Instrumental accompaniment; Chorus > 4-part texture; Lack of lead melody, Lack of lyrics in all 4parts

**Strengths:**

**Areas to improve:**

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



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

**Musical Elements**

- A cappella
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- Lyrics for nearly entire song

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- 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 2  
Score**

(After penalties)

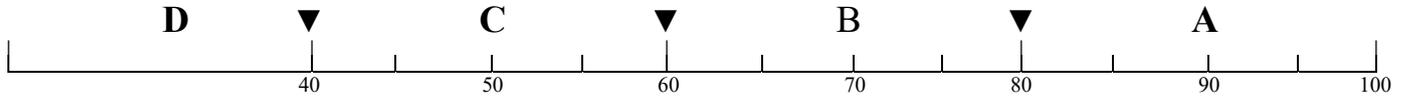
**Penalty or forfeiture:** \_\_\_\_\_ **Amount:** \_\_\_\_\_

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

<p><b>Strengths:</b></p>    	<p><b>Areas to improve:</b></p>    
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# PERFORMANCE JUDGING FORM

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



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

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

**Song 1  
Score**

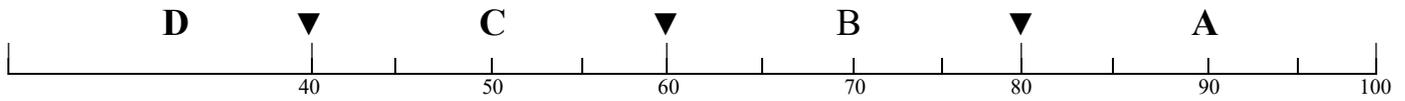
(After penalties)

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

**Strengths:**

**Primary Opportunity:**

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



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

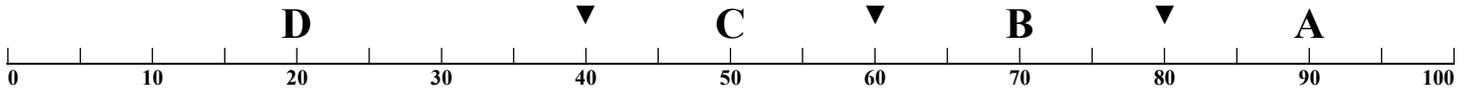
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**Primary Opportunity:**

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# 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**

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- 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

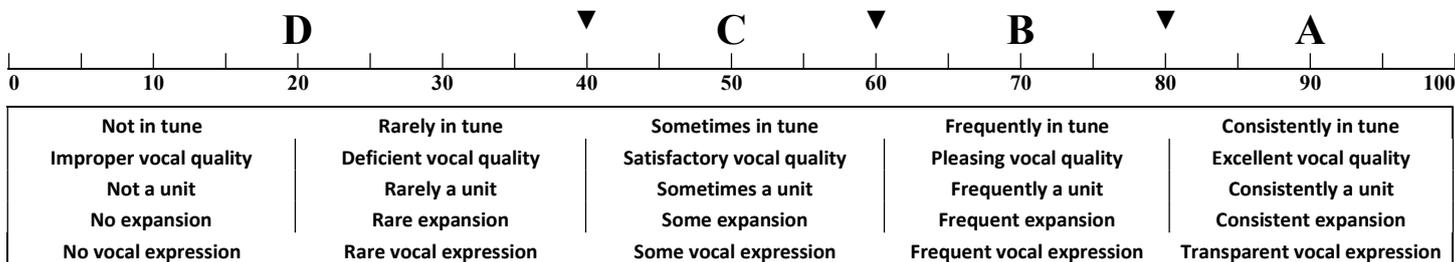
**Song 1  
score:**

(After penalties)

**Strengths:**

**Areas to improve:**

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



**Intonation**

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

**Vocal Quality**

support  
 free  
 resonant  
 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 2 score:**

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

**Strengths:**

**Areas to improve:**

# DESCRIPTION OF AWARDS AND TROPHIES

## QUARTET PLACEMENT AWARDS

### **The LABBS Champion Quartet Trophy – Gold Medallist Women’s 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 Hannah and the Hurricanes Trophy – Mixed Gold Medallist Quartet**

Donated by the eponymous Mixed Quartet to replace the Neil Watkins Trophy, awarded to the winner of the Mixed Quartet Contest after all rounds.

### **The Holland Harmony Trophy – Silver Medallist Women’s Quartet**

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

### **The LABBS Mixed Silver Medallist Quartet Trophy – Mixed Silver Medallist Quartet**

A new trophy from 2025, awarded to the 2<sup>nd</sup> place quartet in the mixed contest.

### **The Guildford Harmony Trophy – Bronze Medallist Women’s Quartet**

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

### **The LABBS Mixed Bronze Medallist Quartet Trophy – Mixed Bronze Medallist Quartet**

A new trophy from 2025, awarded to the 3<sup>rd</sup> place quartet in the mixed contest.

## ADDITIONAL QUARTET AWARDS

Note: From 2025, all the following awards are awarded to the quartet that fulfils the criteria, whether in the women’s or mixed contests.

### **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.

### **The Pzazz Trophy – Highest Marks in Performance**

Donated by Pzazz! – 2015 Champion Gold Medallist Quartet, for the quartet scoring the highest marks in performance.

### **The Crackerjack! Trophy – Highest Marks in Musicality**

Donated by Crackerjack! – 1999 Champion Gold Medallist Quartet, for the quartet scoring the highest marks in musicality.

### **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. 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. From 2025 is awarded to the Novice Quartet gaining the highest score in the Prelims round only, and is presented following the Prelims contest.

#### **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**

Awarded at Prelims to the winner of the University Quartet Contest, which is for quartets of all genders.

## **CHORUS AWARDS**

#### **The Brighton Rose Bowl - Champion Chorus**

The Brighton Rose Bowl was donated by LABBS and is always presented by the LABBS Chair to the Champion Chorus, also the top of Division 1\*\*. 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 - Most Improved Singing Marks**

Donated originally for the highest marks in the Sound Category by Liverpool Ladies Barbershop Singers, which changed to the Singing Category, and is presented by the Singing Category Director. From 2025 this trophy is awarded to the chorus whose score has increased by the highest number of points\* from the previous year in the Singing Category. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

#### **The Westering Trophy - Most Improved Performance Marks**

Donated, originally for the highest marks in the Stage Presence category, by the Westering BABS Chorus, which changed to Presentation and then the Performance Category, and is presented by the Performance Category Director. From 2025 this trophy is awarded to the chorus whose score has increased by the

highest number of points\* from the previous year in the Performance Category. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

### **The Music Trophy - Most Improved Musicality Marks**

Donated by the E&J Committee originally for the highest marks in the Music category, which changed to the Musicality category, and is presented by the Musicality Category Director. From 2025 this trophy is awarded to the chorus whose score has increased by the highest number of points\* from the previous year in the Musicality Category. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

Note: In addition to the awards for most improved in each category, the highest marks achieved for each category will be announced.

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

Donated for the Millennium Contest in 2000 by Sue Livesey, the LABBS Chair at that time, to the chorus whose score has increased by the highest number of points\* from the previous convention to the current convention. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

### **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, to be eligible 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 winner of the 3rd Division\*\*.**

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. From 2025 this award will again be awarded to the highest scoring chorus from Division 3\*\*. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

### **The Peter Caller Award - Awarded to the winner of the 2nd Division\*\*.**

Donated by Tyneside LBHC in memory of Peter. 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. From 2025 this award will again be awarded to the highest scoring chorus from Division 2\*\*. Certificates are awarded to 2<sup>nd</sup> and 3<sup>rd</sup> places.

### **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 25<sup>th</sup> out of 30 competitors.*

*% new members on stage:  $(18 \div 20) \times 100 = 90\%$*

*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 4<sup>th</sup> out of 30 competitors.*

*% new members on stage:  $(15 \div 60) \times 100 = 25\%$*

*Ranking score:  $30 - 4 + 1 = 27$*

$25+27 = 52$  score

\* **Most Improved Chorus Trophies:** The calculation for the award is done on the increase in number of marks for that category or overall. If this results in a tie, the tie is broken by calculating the percentage improvement from the previous score. If there is still a tie, the trophy is shared.

e.g. 45 points improvement is the highest increase in marks, achieved by 2 choruses:

Chorus A increases in marks from a previous total score of 1245, to 1290

Calc:  $45/1245 = 3.61\%$  improvement.

Chorus B same increase in marks from a previous total score of 1350, to 1395

Calc:  $45/1350 = 3.33\%$  improvement.

Chorus A is awarded the trophy.

\*\* **Divisions:** Each chorus is placed into a division according to their achieved score in their latest LABBS contest (including mic-warming and evaluation scores which would not be shared), which is then valid for up to 2 years. This means it is carried forward if a chorus does not compete in consecutive years either through choice or by becoming the Champion Chorus and sitting out a year. If a chorus has not competed in LABBS for 2 years, or is a new chorus in LABBS, they will be assessed in the new contest as if in Division 1.

The division awards are given to the chorus from the pre-determined division grouping, which has achieved the highest score in the current contest.

- Division 1 placement: Latest score of 74.0% and above
- Division 2 placement: Latest score of 67.0% to 73.9%
- Division 3 placement: Latest score of up to 66.9%.