
HISTORY OF SPEBSQSA/BHS CONTEST & JUDGING

PART 4 – CALM BEFORE THE STORM

1961-1970

KEVIN KELLER

SPEBSQSA/BHS MEMBER SINCE 1978
BHS CERTIFIED MUS JUDGE, 1998-PRESENT
MUS BOARD OF REVIEW, 2001-2007
MUS CATEGORY SPECIALIST, 2008-2010
CHAIRMAN, CONTEST & JUDGING 2012-2015
PAST CHAIR, CONTEST & JUDGING 2016-2019
C&J HISTORIAN
2020 BHS HALL OF FAME



WHERE DID WE LEAVE OFF?

- Things are beginning to stabilize
 - Still need judge training and raising the bar on the judging community
 - We've changed the competition structure at International to the format we know today (quarters, semis, finals)
 - Post contest education is accomplished through "clinics"
 - We're about to see aggregate scores for all competitors
 - There are universal concerns about complexity and the style becoming more diversified



A BIT OF CATCHING UP!!!!

- 1952: Only sacred (not the word religious) numbers were disqualified. By 1957 the rule had been changed again banning patriotic music
- 1952: Announcing from stage the song(s) would result in disqualification
- 1955-1956: On the chorus contest, there were several motions to disband it. Frank Thorne and others spoke in favor of it and we haven't looked back since!



FOLLOWUP FROM 1960 PRELIMINARIES

RECAP OF SONGS - DISTRICT QUARTET PRELIMINARIES - SPRING, 1960			
TOTAL NUMBER OF COMPETING QUARTETS (15 DISTRICT PRELIMINARIES)		FREQUENCY:	
TOTAL NUMBER OF SONGS SUNG		NO. OF SONGS	TIMES SUNG
TOTAL NUMBER OF TITLES SUNG		1	25
*****		1	25
		5	10
		2	9
TITLES USED 5 OR MORE TIMES IN COMPETITION		2	0
		10	7
		5	5
		~13	5
TIMES SUNG		17	4
16	SIDE BY SIDE	30	3
15	BACK IN MY HOME TOWN	35	2
10	WONDERFUL DAYS GONE BY	18	1
9	RAVE YOUR MOTHER BYE BYE BEAUTY LONGER, THAT'S ALL MY INDIANA LAWD NO AND THE WORLD IS MINE	35 SONGS TOTAL	
8	LAST NIGHT ON THE DARK PORCH WAIT TILL THE SUN SHINES, HELLO		
7	GLAD RAG DOLL AIN'T SHE FUNNY AT THE COUNTRY FAIR DEAR OLD GIRL DADDY'S BOY IN DENNY I'M SITTING ON TOP OF THE WORLD JUST A GIRL THAT MEN FORGET SUNSHINE OF YOUR SMILE WHEN I LEAVE THE WORLD BEHIND WONDERFUL WEDDING		
6	I WONDER WHAT'S BECOME OF GALLY I WANT A GIRL LIDA ROCK WEDDING BELLS WHEN YOU'RE A LONG, LONG WAY FROM HOME		
5	ALEXANDER'S RACING BAND BIRD IN A GILDED CAGE BAMBOO'S BACK IN TOWN DON'T CRY, LITTLE GIRL GOODBYE, OLD DIXIE GOODBYE ON MY BEING HELLO MY BABY		
	KEEP YOUR SUNNY SIDE UP RIGHTY LIPS A ROCK BOY I CAN CRY SINCE YOU'RE GONE SOMEBODY SILENT MY GAIL WHEN YOU'RE SMILING YESTER, THAT'S MY BABY		

Throughout our history, we have cared about
song selection and song frequency!!!



A BIT OF CATCHING UP!!!!

■ Ties:

- We see officially in the 1964 scoresheets the indication that judges are attempting to break ties by not assigning the same total score
 - Although it officially shows up in the C&J Handbook in the mid 60's, there are stories that it goes back into the 50's. There is no official or unofficial documentation of this practice during these times.
 - This practice lasted until the mid-70's
 - More to come on this today!



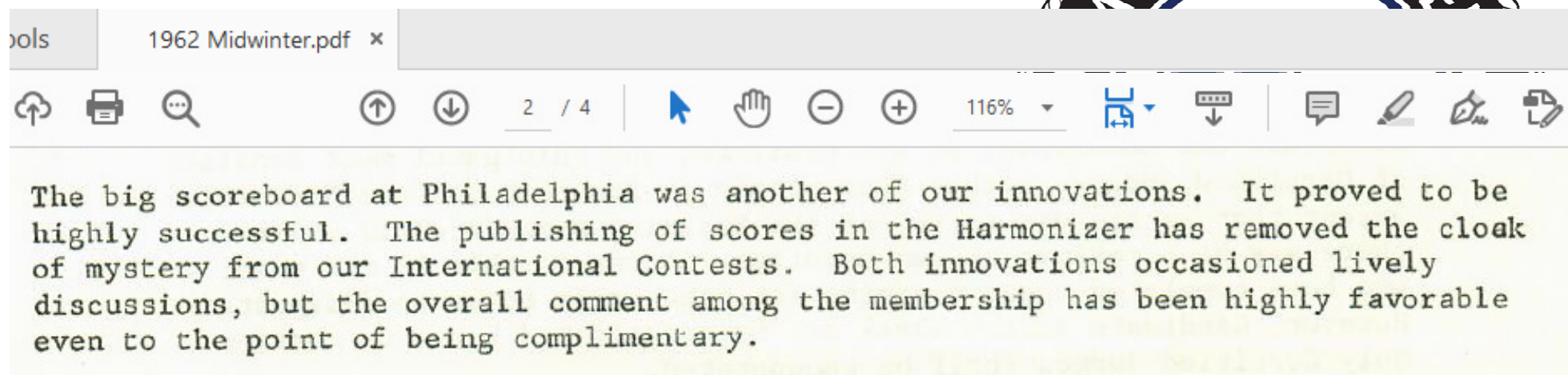
OVERALL REFLECTION/TRENDS OF THE 1960'S

- Each year the expectations/duties of all judges is being more refined and documented
 - Numerous judges are de-certified to raise the bar of the judges
- Certification and recertification requirements are continuously being defined and refined
- Category Descriptions will be more defined for judge training as well as member understanding
- Judge costs always an issue because out of district judges are required due to not full coverage of in-district judges
- International By-Laws restricted multiple changes to the Handbook (once every two years)
- Lots of concerns evolving about the style becoming even more diversified



1961

- We now know exact scores (summarized) and ranks for all competitors in all contests (and published in the Harmonizer)



1961

- Judges can only be certified in two categories unless already certified in more
- The word “regionals” is dropped – now preliminaries
- Amplification appears
 - Prior to this time, amplification for chorus contests was not allowed
 - The rule about judges in actual earshot of the quartet is removed, pushing the judges to the front to allow for amplification of the quartets more effectively
- Chorus semis proposal rejected because of adding time to the convention week
- In the Fall, C&J experimented with having non-visual scoring judges judge the quartet with their backs to the quartet (announced by #)
- Although in practice, C&J promotes that the same scoring levels be used for all contests (a 78 is a 78 at District or International)



DEAC MARTIN POINTS OUT THAT MOST MEMBERS DO NOT UNDERSTAND THE ARRANGEMENT CATEGORY (JAN 61 HARMONIZER)

"Out of the Dusk"

The way I see it, the editor of a district publication did a service to the membership by criticizing the Arrangement judging in a '60 regional quartet contest. In so doing he revealed the thinking of the majority of our members who haven't delved into practices in judging arrangements. Later the International chairman of judges offered a rebuttal in that same publication. Supplementing what has been published, I shall quote here several points made by the Arrangement judge who was criticized. In combination this might illuminate some dark corners and help take judging in that classification "Out of the Dusk". (Remember it?)

The original editorial said in part: "Some of the boys are confused". The cause of their confusion was a 56 and 65 point Arrangement score on two songs harmonized by two of the Society's well known arrangers, numbers on which this quartet had received 80 and 82 points when sung at the Chicago International. "They sang the same arrangements note for note". Two other songs by the same arrangers were scored lower in the regional than at Chicago.

Said the editorial: "If the numbers used are approved by the Song Book Committee, that approval should go as far down as the judging of contests. It is without reason for the Society to recommend a song and arrangement, and then have the judge throw out a quartet because he doesn't know or doesn't approve the official SPEBSQSA song (arrangement)."

It said that quartets accept what is published by the Society as material suitable for contests. It then quoted from the Foreword of of Book XI, Songs for Men, that an arrangement published by the Society offers no assurance that it is right for contests. "In other words, songs approved, published, and distributed by the Society are not worth the paper they are printed on, in the estimation of some of the judges . . .". It added that quartets relying upon the arranging integrity of Society specialists in that field had better look elsewhere, "they can't trust their own Society's stamp".

Such an indictment of our arranging and judging could hardly escape notice of the International chairman of judges. In a later issue of this district publication he said in part: "There is a good answer to the quartet's perplexity. It did not sing either of those two songs as well at the regional as at Chicago. There is more to judging arrangements than mere composition . . . the arrangement judge does not judge merely the way the arranger has put the notes on staff paper. Arrangement judging considers the presentation of the over-all number."

"Quartets that get careless as they sing often produce chords which are not recognizable. Slow tempo is often dragged to the point of becoming unpleasant. Sometimes the rhythm is badly broken in spots". He cited the comment of arranger John Hill who has also done much judging. Hill once said that, as a judge, he had scored his own arrangement of "Son of the Sea" all the way from 41 to 82 in a contest where five quartets sang his arrangement.

The chairman pointed out that a quartet does not invariably present a song identically on two or more occasions. "Some quartets just don't seem to realize that they sound better one time than another. . . . I have heard the same people who criticize the judges say 'Such-and-such, a famous quartet, was lousy tonight. How did they ever get to be champions?'"



1962

- Society further restricting members jumping choruses to compete at higher levels
- Non-scoring Chairman of panels is added
 - Recommendation is to have double panel for all contests but not enough judges in every category
- English language being specified with exceptions if the foreign lyrics are part of the original song
- Overlap of categories creating confusion (ARR and VEB)
- 2000 word thesis required from each judge (including Secretaries – 1000 words)
- Explored judging using headphones in the middle of the auditorium (trial judging)
- Val Hicks rewriting the ARR Category to describe evaluating both style and performance and how they integrate



IMPACT OF VAL'S REFINEMENT ON PENALIZATION

(4) Embellishments:

- * (a) Rhythmic vocal patterns or effects expressed through words or neutral vowel sounds may be sung by the bass at any time, when consistent with the character of the song, and they may be sung by any and all voices for occasional brief passages.
- * (b) Mechanical devices which produce or modify sound shall not be used, other than the optional use of a pitch-pipe or its alternate for initial pitch-taking purposes.
- * (c) Vocal imitations of common sounds, such as musical instruments, may be used briefly and infrequently if the song requires the effect.

Arrangement is providing more clarity on what is barbershop and not and by how much. These are in the areas of Composition (Song), Harmonization and Voicings, and Embellishment



- (c) It is realized that most rule violations involve the question of degree of violation; therefore, those rules marked with * indicate that if a majority of voice category judges feels a flagrant violation of the particular rule has occurred, disqualification may be imposed. The Arrangement judge or judges shall be responsible for initiating any vote on disqualification. The panel chairman shall conduct the poll of the voice judges.

1962

- Willis “Bill” Diekema publishes internally a position paper describing differences between “what is acceptable barbershop” and what is being sung on stage by high profile quartets. Although sometimes not detected during performances, as songs are being considered for publication there are “technical errors” of varying degrees.

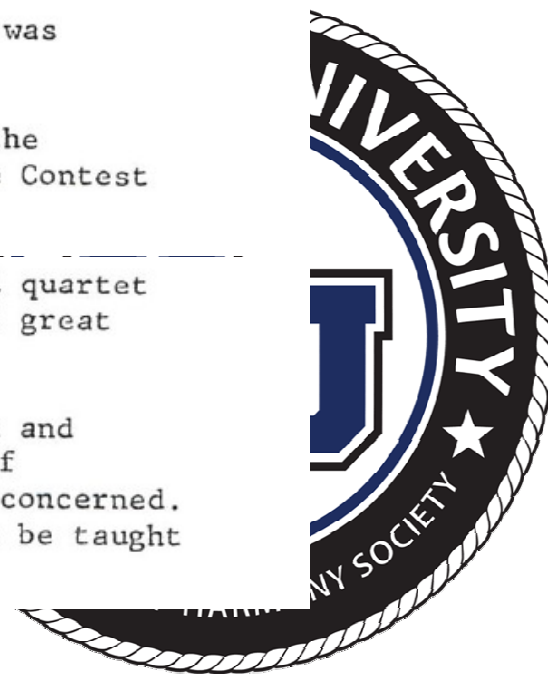


In response to a question from Al Burgess, Chorus Development Coordinator, as to how many Arrangement Judges are actually arrangers, the Executive Director reported that at a recent meeting of the International Contest & Judging Committee there was discussion of plans to have each Certified Judge conform to the current Arrangements Judge Candidate requirements which provide for submission of two of the Judge's own arrangements for review by the Arrangements category Board of Review.

BOB JOHNSON HAS JOINED HEADQUARTERS STAFF. AN INTERESTING NOTE FROM THE MUSICAL ACTIVITIES MEETING NOTES

Item VI B - "What is Acceptable Barbershop Harmony (arrangement-wise)?"-was covered in considerable detail resulting in the following conclusions.

1. That definition of "acceptable barbershop harmony" should be the province of the Musical Activities Planning Committee, not the Contest & Judging Committee.
2. That the proposed meeting of Arrangement Judges, arrangers and quartet coaches at the June 1962 International Convention should be of great help in establishing clearer understanding of this subject.
3. The Contest & Judging Committee, the Harmony Education Program and the Society's music publishing program are the three avenues of musical education insofar as good barbershop arrangements are concerned. It is imperative that the same basic principles and rules must be taught in all cases.



1964 FIRST FULL C&J HANDBOOK, COMPLETE WITH DESCRIPTIONS ABOUT ALL THINGS JUDGING

- Rules
- Complete Category Descriptions, with details on what's judged and how it is to be judged
- Secretary duties
- Forms
- Organization
- Note in Nov 64 Harmonizer suggests it takes about 4 years to be certified (Wes Meier article)



1964 SCORING FORMS

OFFICIAL JUDGING FORM - S.P.E.B.S.Q.S.A., Inc.

ARRANGEMENT

CONTEST _____ DATE _____ ORDER OF APPEARANCE _____

LOCATION _____ CONTESTANT _____

GRADE AS SONG PROGRESSES -- SCORE AT END OF SONG SUP. 81.100 - A ABOVE AVER. 61.80 - B AVER. 41.60 - C BELOW AVER. 0.40 - D

TITLE OF 1ST SONG: _____

SCORE

CLINIC NOTES

I - COMPOSITION

- A. WORDS SUITABLE?
- B. BARBERSHOP MELODY?
- C. GOOD 'VEHICLE' FOR THIS GROUP?

1

2

3

4

5

6

7

8

II - HARMONIZATION & VOICING

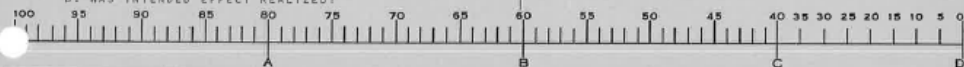
- A. ACCEPTABLE, 4-PART CHORDS?
- B. LOGICAL PROGRESSIONS?
- C. SMOOTH VOICING FOR BEST RING?
- D. MELODY CLOUDY OR SUPPORTED?
- E. WITHIN EFFECTIVE RANGE?
- F. CHORDS SUNG WELL?

III - PHRASING & RHYTHMIC INTERPRETATION

- A. APPROPRIATE TEMPO?
- B. CLEAN RHYTHMS?
- C. EXCITING CLIMAX?
- D. EXPRESSIVE DELIVERY?
- E. MEANINGFUL PHRASING?

IV - EMBELLISHMENTS

- A. IN KEEPING WITH MOOD OF SONG?
- B. ARE THEY ORIGINAL, CLEVER, CREATIVE?
- C. ARE THEY TRITE, OR OVER-DONE?
- D. WAS INTENDED EFFECT REALIZED?



VOICE EXPRESSION

OFFICIAL JUDGING FORM - S.P.E.B.S.Q.S.A., Inc.

CONTEST _____ DATE _____ ORDER OF APPEARANCE _____

LOCATION _____ CONTESTANT _____

GRADING (PER SONG) SUPERIOR 81.100 - A ABOVE AVERAGE 61.80 - B AVERAGE 41.60 - C BELOW AVERAGE 0.40 - D

FIRST SONG: TITLE _____



1. SHADING GRADE _____
(MUST BE APPROPRIATELY INTERPRETIVE) EFFECTIVE DYNAMIC CONTRAST?

2. ATTACKS - RELEASES - DICTION
(MARK OFF OBVIOUS ERRORS)

CLINICAL COMMENT



SUBTRACT A, R & D

SCORE

SCORING FORMS FROM 1964-1970

HARMONY ACCURACY

OFFICIAL JUDGING FORM - S.P.E.B.S.Q.S.A., Inc.

CONTEST _____ DATE _____ ORDER OF APPEARANCE _____

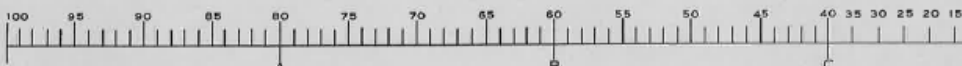
LOCATION _____ CONTESTANT _____

GRADING (PER SONG) SUPERIOR 81.100 - A ABOVE AVERAGE 61.80 - B AVERAGE 41.60 - C BELOW AVERAGE 0.40 - D

FIRST SONG

1. FIDELITY RATING

WERE THE CHORDS GENERALLY ON PITCH? WERE THEY 'SOLID' - DID THEY 'RING'? FREE FROM 'MUDDINESS' EXCESSIVE VIBRATO?



CLINIC COMMENTS

2. PITCH ERRORS

(MARK OFF OBVIOUS ERRORS)



SUBTRACT LAST MARK-OFF

SCORE

BALANCE & BLEND

OFFICIAL JUDGING FORM - S.P.E.B.S.Q.S.A., Inc.

TEST _____ DATE _____ ORDER OF APPEARANCE _____

LOCATION _____ CONTESTANT _____

GRADING (PER SONG) SUPERIOR 81.100 - A ABOVE AVERAGE 61.80 - B AVERAGE 41.60 - C BELOW AVERAGE 0.40 - D

SCORING SYMBOLS: C - CONSISTENTLY Z - IN AND OUT

CLINIC COMMENTS

SONG #1

BALANCE

BLEND

ERRORS	TENOR	LEAD	BASS	BAR
Too Loud				
Too Soft				
Use of Intended Unbalance				
Shading Balance Control				
Matching Voice Quality				
Enunciation				
Tone Formation				
Shading Blend				

SCORE



BARBERSHOP HARMONY SOCIETY

STAGE PRESENCE FROM 1960'S

OFFICIAL JUDGING FORM - S.P.E.S.S.Q.S.A., Inc.		
STAGE PRESENCE		
CONTEST _____ DATE _____ ORDER OF APPEARANCE _____		
LOCATION _____ CONTESTANT _____		
1. <u>ENTRANCE - LINEUP</u>	CLINICAL COMMENTS	
PLANNED ENTHUSIASTIC	ORIGINAL EFFECTIVE	
2. <u>COSTUME</u>		
ORIGINAL APPEALING	APPROPRIATE GROOMED	
3. <u>FIRST SONG</u>		
EXPRESSION EASE	SMILE SELL	GESTURES SELL

4. <u>BREAK - ACCEPTANCE</u>		
PLANNED APPROPRIATE	ORIGINAL GRACIOUS	
5. <u>SECOND SONG</u>		
EXPRESSION EASE	SMILE SELL	GESTURES SELL
6. <u>BREAK - EXIT</u>		
PLANNED ENTHUSIASTIC	ORIGINAL EFFECTIVE	
(A) SUPERIOR 161 - 200	(C) AVERAGE 81 - 120	SCORE <input type="text"/>
(B) ABOVE AVERAGE 121 - 160	(D) BELOW AVERAGE 0 - 80	
SECRETARY _____ JUDGE _____ NO. _____		

SECRETARY DUTIES EXPANDED

OFFICIAL S.P.E.B.R.Q.S.A. SCORING FORM

Exhibit 1

Order Account			Contestant			Score			Place		
15	2	7	1	2	3	1	2	3	1	2	3
15 2 7			Contestant: <i>Hard Cards</i>			Score: <i>2433</i>			Place: <i>1</i>		
Contest: <i>1963 International</i>											
Judge			1 2 T			1 2 T			1 2 T		
1 Name			79 79 158								
2 "			82 84 166								
3 "			86 87 173								
4 "			241 253 494								
5 "			77 76 153								
6 "			76 82 158								
7 "			80 72 152								
8 "			533 236 769								
9 "			82 88 170								
10 "			59 67 126								
11 "			64 87 151								
12 "			225 240 465								
13 "			83 87 170								
14 "			82 85 167								
15 "			77 80 157								
16 "			543 252 795								
Sub Total			2433			2435			2396		
Penalty L. T.						204					
Total			2433			2395			2396		
Song Titles			1 Sweet Sue (Medley)			2 Side By Side			3 Curs of an Aching Heart		
			4 California Here I Come			5 Wait Till the Sea Shooa Nellie			6 Wonderful One		

There is a LOT of paperwork.

Each contestant will have a scoring form that the Secretary fills out. In addition there is a "Control" Sheet that has all of the contestants and scores.

On the right is an example of a scorecard from an Int'l Finalist sometime between 1976-1993!

Note that scores are far more variable than what we experience today.

Quarter-Final			Semi-Final			Final		
1	2	T	1	2	T	1	2	T
80	84	164	79	74	153	79	82	161
70	74	144	70	58	128	73	75	148
75	78	153	75	67	142	79	80	159
225	236	461	224	199	423	231	237	468
76	77	153	79	68	147	78	83	161
76	81	157	82	77	159	75	72	147
80	75	155	81	73	154	80	81	161
232	233	465	242	218	460	233	236	469
KEEP			AMERICA			SINGING		
			145			147		
			137			142		
			138			151		
420			440			439		
457	469	926	466	417	883	464	473	937
+1	+1	+2	0	-2	-2	+1	0	+1
+2	-2	0	+2	+1	+3	+4	+2	+6
+1	0	+1	+2	0	+2	+2	+2	+4
+4	-1	+3	+4	-1	+3	+7	+4	+11
1349			1326			1387		
1349			1326			1387		

SONG TITLES

SECRETARY DUTIES EXPANDED

SPBISQSA

SECRETARY'S CONTROL SHEET

A	CONTESTANT	VOICE EXPRESSION			ARRANGEMENT			HARMONY			ACCENT/BALANCE			BILDING			STAGE PRESENCE			SUB TOTAL	PENALTY	NEW Pts.	NET SCORE
		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15							
1																							
2																							
3																							
4																							
5																							
6																							
7																							
8																							
9																							
10																							
11																							
12																							
13																							
14																							
15																							
16																							
17																							
18																							
19																							
20																							

ENTERED _____ CHECKED _____ APPROVED _____

CONTEST _____ PLACE _____ DATE _____ EXHIBIT VI

TIMEKEEPERS REPORT

Quartet or Chorus: Chord Cards No. 2

Time of first song 195 seconds

Time of second song 169 seconds

Total time 364 seconds

Penalty 4 seconds

20 points

Total time
two songs:

Min.-240 sec.

Max.-360 sec.

Penalty is 5
points per sec.
under min. or
over maximum.

John Z. Zwick Timekeeper

ADMINISTRATION

- Forms – handed in and handed back (multicolors)
- Time keepers
 - Two at all contests – if there is a difference in time the benefit goes to the competitor (over or under)
 - Secretary must tell timekeepers to reset to zero – not after they turn in the times
- Although at International scores are summarized by category, individual scores are published for lower level contests



1964 - WHAT DO SCORES MEAN?

The Balance and Blend Judge will, as in the past, first listen to a performance, placing it mentally in "A", "B", "C", or "D" classification based on the over-all SOUND of the contestant, rather than upon any of the individual components of sound (such as balance, blend or projection). It is necessary for the Judge to draw on his experience at this point to make a proper starting classification. An "A" score is of Medalist caliber. A high "B" score is District winner caliber - capable of high placement in International competition. A low to middle "B" score has won many a District championship. In any level of competition, the "A" and "B" scores should be maintained strictly at International-competition level. A high "C" score will often make District finals, win area or sectional contests, etc.

A "D" score is a real novice - and there is no score below 20 points per song (unless you have already given your "bottom", and someone appearing later deserves a 19). (Give 'em a little credit for showing up!)



1964 – WHERE ARE WE ON STYLE?

ORIENTATION OF THE ARRANGEMENT JUDGE

Judging must always be done OBJECTIVELY. Personal likes and dislikes--either of the personnel of the quartet or chorus or of the song being sung--must be dispelled the moment you take your place in the judging panel.

Our Society theme song speaks of the "old songs", but no preference should be given with regard to the era from which the song is selected. A song from one of next year's musical shows might be perfectly adapted to the Barbershop style; whereas we know that certain "old songs" do not lend themselves to the Barbershop style. The pertinent criterion here with regard to song selection is whether or not it is Barbershop--and our definition of the Barbershop style specifies no composition date.

There is a widespread feeling among contestants that they are obliged to select two entirely different types of songs for contest--for example, a fast rhythm number and a slow ballad. There are two considerations involved here. First, the Arrangement Judge demands that the choice of a contest song be one that can be performed well by the contestant--that is, one that provides a good vehicle for the particular quartet or chorus. This fact would indicate that a contestant would make a mistake (and lose points) by choosing a song beyond their capabilities. For technically each song is judged separately on its merits without reference to the song sung previously.

On the other hand, the Arrangement Judge, like the judges in the other musical categories, is looking for, and will reward, good musicianship. And since versatility is an aspect of good musicianship, the choice of two types of songs is likely to win plus points if both are done well.



1964 ARR CATEGORY – CARBON COPY NOT DESIRED

F. Originality of Treatment

The Arrangement Judge should be on the lookout for any evidence of originality in the treatment of harmonization, voicing, and the handling of embellishments. His object should be to reward any original treatment that results in improving or enhancing the presentation of the song. Contestants often use published arrangements under the mistaken conviction that they could not be improved upon. If there is room for improvement musically, or if a change might make the arrangement more suitable for the particular potentialities of the contestant, advantage should be taken of these points. The critical appraisal of an arrangement by a quartet or chorus, and the revision of it when such a revision is indicated, are parts of good musicianship and should be rewarded. (See also Section II.-F, "Original or Carbon Copy")

Encouraging delivery different than the original

Encouraging rearranging to make unique

Original or Carbon Copy

The Arrangement Judge is looking for a good arrangement through the manner in which the notes-on-paper are performed or interpreted. This is another way of saying that he is expecting the quartet or chorus to prove its musicianship. Section I.F "Originality of Treatment" deals with evidences of originality in the work of the arranger. This section deals with evidence of originality in the manner in which the contestant presents the work of the arranger.

There has been a growing trend in the last few years for competing quartets and choruses to select an arrangement with which another quartet or chorus has recently won the International Championship, and then attempt to sing this number exactly as the Champs did. There is nothing wrong with the selection of the very same arrangement used by another quartet or chorus. But a completely, and obviously imitative manner of presentation proves nothing to the Arrangement Judge about the musicianship of the present contestant; it proves only their ability to imitate in a parrot-like fashion. It leaves him wondering if they would be able to perform an arrangement from which they had no model to copy.

It should also be remembered that an imitative performance will reproduce the shortcomings as well as the achievements of the prototype. So unless the performance that is being copied attained a perfect score in every category, there is nothing to be gained by imitation.

TIES (1964 C&J HANDBOOK)

All scoring judges are provided a similar sheet that they can track the contest.

There was a strong belief that ties should be avoided at all costs (at least for the upper half of the contestants)

Although an individual score can be reused for a round, the directive was to not reuse a total score already provided.

ARRANGEMENT
Master Sheet to be retained by Judge until close of Contest and then turned in to Chairman of Judges.

(Contest)
(State or)

(Judge)
(Date)

No. _____

NO.	QUARTET NAME	1st Song	2nd Song	SCORE	TOTAL	Total Scoring Checkoff
1						5 105
2						10 110
3						15 115
4						20 120
5						25 125
6						30 130
7						35 135
8						40 140
9						45 145
10						50 150
11						55 155
12						60 160
13						65 165
14						70 170
15						75 175
16						80 180
17						85 185
18						90 190
19						95 195
20						100 200

TIES (1964 C&J HANDBOOK)

Voice expression

SCORING LEVELS

When determining the shading score, the judge must keep in mind that the score sheet is a tool which is used to place the quartet in its proper position in relation to the others in the contest. Always start the first quartet at a level low enough so that you will have points to work with when a better quartet comes along, and high enough to allow for proper positioning of quartets not so good.

Use a wide enough point spread so that your score will have its full share of influence on the result of the contest. The judge who places the quartets one or two points apart is producing a score too weak to be effective.

Don't give a zero score. On the other hand, don't upgrade a ragged performance for the sake of mercy. The beginner is entitled to as accurate a score as the winner.

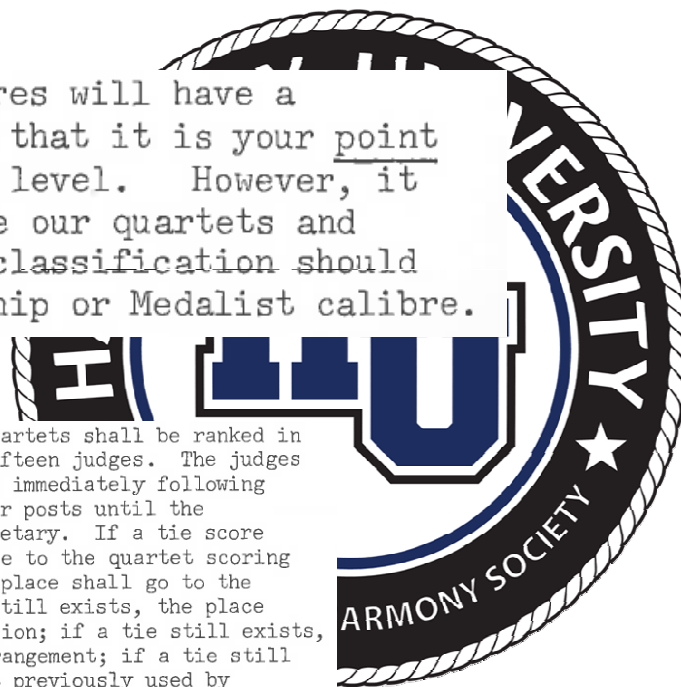


TIES (1964 C&J HANDBOOK)

HA

Be sure to use a wide enough point spread so that your scores will have a definite "say-so" on the outcome of the contest. Remember that it is your point spread which determines placement rather than your scoring level. However, it is well to pay attention to level so that we do not confuse our quartets and choruses. Don't forget that a fidelity rating in the "A" classification should be reserved for a chorus or quartet of potential Championship or Medalist calibre.

ARTICLE 22. Ranking of Quartets - Breaking of Ties. Quartets shall be ranked in accordance with total scores of points awarded by the fifteen judges. The judges shall report their scores to the Secretary of the Judges immediately following each contestant's presentation, and shall remain at their posts until the Chairman of Judges has verified the findings of the Secretary. If a tie score occurs, the Secretary of the Judges shall award the place to the quartet scoring highest in Harmony Accuracy; if a tie still exists, the place shall go to the quartet scoring highest in Balance and Blend; if a tie still exists, the place shall go to the quartet scoring highest in Voice Expression; if a tie still exists, the place shall go to the quartet scoring highest in Arrangement; if a tie still exists, the tied quartets shall each sing one number not previously used by them in the contest and the point score of such number shall determine the winner. Minimum singing time shall be two minutes. The Secretary's Score Card shall not be altered, but shall indicate the winner of the tie by notation. Scoring summaries shall also be so noted. The loser shall automatically be ranked in the next lower place.



JUDGE ACCOUNTING AT END OF CONTEST

Number of contestants in each of the following:

A 200-161 B 160-121 C 120-81 D 80-0

High Score _____ Low Score _____

Spread _____ (Difference between high and low score)

Level or Average Score _____ (Add all scores together and
divide by number of contestants)

Median Score _____ (Score of contestant in dead center of
final scoring)

Scatter _____ (Difference between high score and middle
score of the upper half in your final
scoring - should be $1/3-1/4$ of spread)

Number of Tie Scores _____

After each contestant, in appearance order, list the placement as
you scored them. Do this on the face of this sheet as follows:

Stench-aies	(9) 1-9-20, or whatever
Apple-knockers	(3)
Four Flats	(1)



STAGE PRESENCE – “SELL”

Sell: This is the final summation of the Stage Presence Judge's overall appraisal of your group. If you have done all of the things heretofore mentioned, and done them properly, you have SOLD. If you have maintained proper eye contact and personality projection with the audience, you have SOLD. You are not singing to the Judges - you are singing to the audience. They are over the Judges' heads,

- 4 -

they are in front of you; to the right and left of you. Make them feel like they are a part of your performance. If you have accomplished this, you have SOLD, and the audience's response soon tells you how well you have done. True, you are being graded by the Judges, but you are more apt to be graded down for singing to them, since it reflects no self-confidence in your performance, and more important, you will have ignored the audience. Climb out over the footlights and over the heads of the Judges and SELL the audience. The "Sell" portion of the scoring sheet is the coverall of your performance from entrance to exit, and the Judge takes all factors into consideration. Did you SELL, or just go through a performance?



MORE IN '64!

- Props are allowed; what is eligible is described
 - Inanimate objects
 - No sound except pitchpipe
 - Easily transported
 - Effective
- Director can only make one entrance and exit; must always be visible to the audience
 - Members must remain on stage at all times except initial entrance and final exit
- Details on emergency judges (relatively constant through today)
- Currently different chorus panel than quartet panel at Int'l. Exploring idea of one panel for the quarter-finals and one panel for the semis, finals and chorus to even out the number of performances judged
- Explored the idea of fixing the order of competitors at International by incoming ranks to avoid "singing first" having a huge impact on the results
- Can only be certified in one category



1965 – EFFORTS TO EXPLAIN THE CATEGORY DESCRIPTIONS IN THE HARMONIZER

- Jan 65 – Sam Stahl – ARR
 - Makes mention of penalties plus for originality
- Mar 65 – Wayne “Doc” Ruggles - Voice Expression
 - Some language implies a singular meaning to a song; a correct way
- May 65 – Emmett Bossing – Harmony Accuracy
- Sep 65 – Bill Fitzgerald – Balance and Blend
 - Discusses “Projection” – Aliveness – Reaches audience
 - Although “holistic”, it discusses amount and severity/weaknesses
- Nov 65 – Charles Abernethy – Stage Presence
 - Fairly wide open interpretation; nothing prescriptive
- Jan 66 – “Sev” Severance – Secretary-Timer



1967 – JUDGING SYSTEM RECOGNIZING OVERLAP PUBLICLY (STAHL ARR & MESECHER VE)

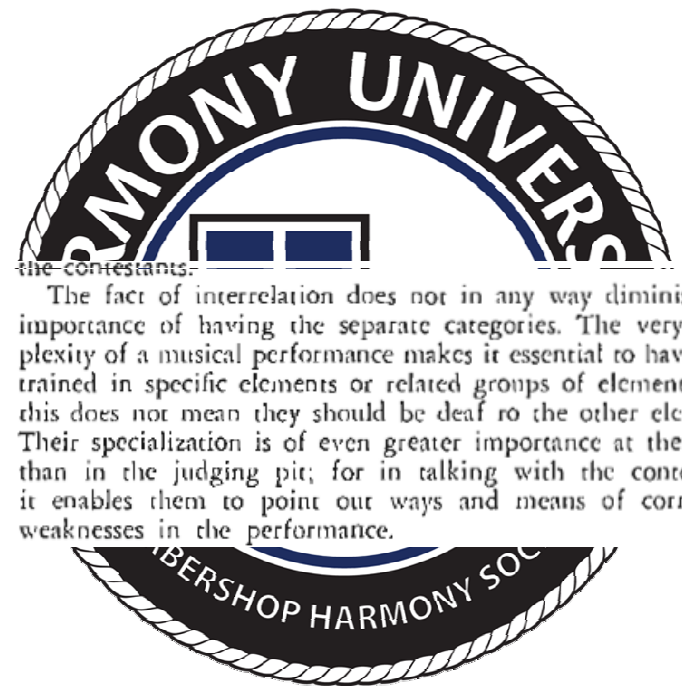
- An important article is published in March-April 1967 Harmonizer
- It reveals that “stay in your category” is no longer embraced by C&J at a ICJC level, but is widely believed to be true
- Prior to this VE had “lyrical phrasing” and ARR had “musical phrasing”
 - Eliminated – both categories have phrasing through different lenses
 - Shading will now be dynamics, although it is being lumped into “phrasing” with both categories evaluating

HANDBOOK TO FACE THE FACT REALISTICALLY.

WHO SAYS CATEGORIES DON'T OVERLAP

To push this point a little further, the C&J Handbook, in the Arrangement category, forbids the Arrangement Judge to be affected by *shading*. It says, “Phrasing and Shading must be related, must operate together to bring interpretation to maximum effectiveness. But of the two means of expression, only Phrasing is evaluated by the Arrangement Judge; Shading is the concern of the Voice Expression category entirely.” On the next page, however, the Arrangement Judge is charged with determining whether the contestant created the mood of the song for the listener. Can you imagine a contestant that jumps back and forth abruptly from fortissimo to pianissimo with no rhyme or reason (as a good many do) creating *any* mood except irritation?

The gobbledegook just quoted was there for a purpose. It was a valiant if vain attempt to convey the impression that categories do not really interrelate or “overlap.” It was there as if to say, “Look, we each stick to our own categories.” It is high time, at our present point in the evolution of the C&J system, for contestants to recognize, and for judges to stop apologizing for, the fact that *all five categories are interrelated*. It is true that specific points in a performance directly affect one category and only indirectly affect others. But this is of little practical importance. In other words, if one error cost a contestant two points in this or that category, or both categories, it makes little difference whether he lost them directly or indirectly.



the contestants.

The fact of interrelation does not in any way diminish the importance of having the separate categories. The very complexity of a musical performance makes it essential to have men trained in specific elements or related groups of elements. But this does not mean they should be deaf to the other elements. Their specialization is of even greater importance at the clinic than in the judging pit; for in talking with the contestants it enables them to point out ways and means of correcting weaknesses in the performance.

WHAT CAN YOU BE DISQUALIFIED FOR IN THE ARRANGEMENT CATEGORY – SOME MINOR TWEAKS BUT IN PLAY FOR THE 60'S

E. Barbershop Style

Preservation of the Barbershop style is a most important function of the Arrangements Judge. Non-Barbershop harmonization deserves to be severely penalized. Here are brief explanations of non-Barbershop Harmony.

1. Glee Club: melody is often carried by the top voice. The use of triads with very noticeable doubling, in places where Seventh chords would be logical harmony. An empty sound to the chords compared to Barbershop.
2. Blue: conspicuous or predominant use of minor Seventh chords, especially where they are not implied by the melody note. Ending on an unresolved tonic (12 o' clock) Seventh chord, often called the blue chord. Melody frequently carried by top voice.
3. Modern: unrestrained use of major and minor Sixth and Ninth chords. Use of Sixth chords when the Sixth is not the melody note, resulting in "dance band" flavor. Major Sevenths in places of emphasis. Phrase endings featuring hard dissonances.
4. Solo with Background: one voice singing words, the others humming or providing a "doo wah" or bell-chord rhythmic background.

IN 1967 THE POTOMACHORDS WERE DISQUALIFIED AT INTERNATIONAL

Quartet Disqualification: Why?

By Sam Stahl, Arrangement Category Specialist,
304 Prospect St., Berea, Kentucky 40403

The "Potomachords" were disqualified at the quarter-finals in the International Quarter Contest at Los Angeles. And that fact needs some amplification and elucidation.

The first observation that should be made is that the disqualification does not imply any subversive attitude or nefarious act on the part of the "Potomachords." The second observation is that disqualification simply should not happen at the International level; any questionable song should have been screened out long before at district level.

How and why were the "Potomachords" disqualified? The procedure is as follows: An Arrangement Judge makes the recommendation for disqualification. This must be concurred in by the other Arrangement Judges on the panel. If it is, the Chairman takes a vote of all the other voice category judges (Voice Expression, Balance & Blend and Harmony Accuracy) to see if the recommendation is upheld.

That's how it was done. As so many, one song sung by the "Potomachords," "This Is All I Ask," violated the rule that contest songs must be in the barbershop style. The barbershop style is briefly defined in the Official Quarter Contest Rules (Articles 13 and 21—4, Arrangement). It is expanded on in the Foreword, "Definition of Barbershop Harmony," of the Contest & Judging Handbook, and even more details are given in the Arrangement section of the Handbook.

Briefly, the song "This Is All I Ask" does not lend itself to harmonization in the barbershop style because of the nature of the melody. This is not to say that it is not a good song or that the arrangement was not expertly done. I think most Barbershoppers would agree that it is an excellent song with regard to the beauty of the melody, the richness of the implied harmony and the message carried by the words. It is in the same category with many other excellent songs that do not lend themselves to the barbershop style: "Autumn Leaves," "September Song," "Stars Fell on Alabama" and "I'll Be Seeing You," to name a few.

The reason these songs are not suitable for contest is that the harmonization demanded by the melody (the *correct* harmonization, mind you) calls for a predominance of sixth and ninth chords (often minor), major seventh chords, and sometimes even eleventh or thirteenth chords. And furthermore, these "way-out" chords occur at points of emphasis in the song, not merely as unobtrusive "padding notes." And, to quote from the Rules (Article 21, Section 4, Paragraph 2-e): "Chords that sound dissonant (glaring and offensive clashes of intervals) may be subject to penalty. The severity of the penalty shall depend upon the degree and duration of the dissonance." This paragraph is marked with an asterisk (*), and later Paragraph 5-c of the Rules states: "It is realized that most rule violations involve the question of degree of violation; therefore, those rules marked with an asterisk indicate that if a majority of voice category judges feel a flagrant violation of the particular rule has occurred, disqualification may be imposed."

The disqualification of the "Potomachords" points up what a number of persons consider a need in the Society. The Official Rules are (necessarily and desirably, no doubt) as brief as possible. The C&J Handbook, which goes into much greater detail and fuller explanation, is written from the point of view of certified and candidate judges. What is needed is another handbook that would contain all the category information of

the C&J Handbook (what each judge is looking for in a performance) but written from the viewpoint of the quarter man or chorus director.

Two other questions concerning the "Potomachords" disqualification remain. One concerns the announcement, made from the stage, in (approximately) these words: "The Potomachords have been disqualified for a flagrant violation of the barbershop style." This, in my opinion, was a mistake. First, because the terminology (especially the adjective *flagrant*) implied that the quarter willfully and maliciously flouted the rules of the Society, which I am sure is not the case. Second, the bare announcement, with no further details, did not explain the situation to the large majority of the audience; it simply left them shocked and wondering. Third, the announcement had a deleterious effect on the quarter waiting in the wings for their entrance cue.

If (as has been suggested) the announcement was intended as a warning to quarter men and chorus directors who are interested in contests, I maintain that the warning would have been just as strong if the word "disqualified" simply appeared (as it did) on the score sheet. Barbershoppers seriously interested in contests are avid readers of score sheets.

The second remaining question is: "Why wasn't 'This Is All I Ask' pointed out as at least 'doubtful' at a district contest?" The "Potomachords" undoubtedly sang the song at district level before bringing it to International. At district contests we have clinics or critiques, one purpose of which is to discuss the merits of song selection. Quarter coaches, chorus directors, judges and judge candidates should be cognizant of, and sensitive to, the requirements of the barbershop style. If they are not, it is a weakness in the contest and judging program that we should try to correct. Certainly no quarter should expend the time, effort and money required to participate in an International contest with a questionable vehicle.

While the duty of the judges on the Los Angeles panel was clear, I am sure they would all join me in expressing the hope that the experience was not so traumatic to the "Potomachords" as to discourage their coming back to International competition with good material, good technique and unbounded enthusiasm.

Proof that a great deal of harmonious understanding came from a discussion of their disqualification with International C&J Chairman Wesley Miller was displayed when "Potomachords" Tenor Bill Wiley voluntarily relinquished his spot in the quartet to Wiley, who is shown below (far left) singing with, l to r, Lead Dwight Dismore, Bass Lee Newman and Baritone Gilbert Anthony. Our thanks to M&D Photo-grapher "Coke" for providing the photo.

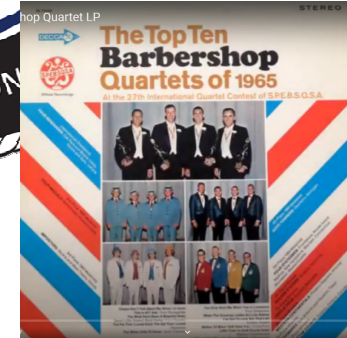


THE HARMONIZER—SEPTEMBER-OCTOBER, 1967

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Bob Johnson's favorite song of
The Four Renegades



1968

Wes Meier, 1968
SPEBSQSA
President, and for
the past 4 years
Chair of C&J
Interview in the Jan
1968 Harmonizer

BARBERSHOP HARMONY SOCIETY

Q. The Contest & Judging Committee, which you chaired for the past four years, is one of the most important in the Society. Do you think there may be drastic changes in our present *modus operandi* as far as judging is concerned?

A. I don't look for any drastic changes in the immediate future. However, the C&J Committee has always kept a watchful eye on its own operation. This Committee, in the past and presently, constantly looks for new and more efficient methods of doing its work. I don't believe there's another committee in the Society more cognizant of the seriousness of its responsibility to the Society. There are bound to be some changes evolve in the future as they have in the past. You can rest assured, however, any changes that may come about will be the result of thorough study and a careful appraisal of our current system. No, I don't look for drastic changes. The Committee just doesn't operate that way

- Team looking at a different way of judging Arrangement
 - Pilot Testing in 1969 revealed no significant changes in placement
- New approach to judging Voice Expression
 - By 1970, the Interpretation category was being crafted for the replacement of VE and to pick up the performance side of ARR
- In the 1968 HEP schools, 50% of classes will be focused on judging categories (Jan 68 Harmonizer)
 - Judging School will accompany vs at Int'l
- 14+ Arrangers met at Harmony Hall to create new arrangements (>100) but could not agree on a definition of the barbershop style
- Challenges to the Johnson Temperament Test

1969

- ICJC is recommending having the same panel at International for choruses and quartets and that they be reimbursed for expenses
- For the chorus contest, the District Chorus Championship does not have to be linked with the Preliminary Chorus representative
- Again, the HEP schools are spending significant time on the judging categories
 - Similarly, Judges are having their own school at each HEP school
- Arrangers are once again meeting in a weekend school
 - Once again, they can't agree on a definition of the barbershop style



DICK FLOERSCHMEIER – 1969 REACTION TO IMPENDING ARR CATEGORY

Let's talk about arrangements for a moment. From information gleaned lately from HEP School, the Arrangers' School, discussions in person and via correspondence with judges, it seems apparent that the Arrangement Category is undergoing a thorough review with an eye toward revising and improving the "ground rules." Certain hitherto acceptable chords and harmonic patterns are being closely scrutinized from the viewpoint of some contemporary concept of their Barbershopping propriety, and consideration is even being given to their possible elimination from the traditional language of Barbershop. If this review results in a revision of the rules which is too conservative in its content and too restrictive in its approach, it could, regardless of all the sincerity and dedication of its proponents, relegate Barbershopping to the status of a sterile, withering museum piece, like Chamber Music, with nothing new to nourish it. This review could have a direct, permanent, and not necessarily beneficial effect upon all the material that you will thereafter sing and hear in contests.

While I have been assured on good authority that nothing definite has as yet been formulated regarding any rule changes in the Arrangement Category, I cannot help but gather an inference from little evidences and symptoms here and there that any prospective rule changes will be more, rather than less, conservative and restrictive than those presently in effect. I am mightily concerned, as you should be, that those charged with the responsibility of clearing up the equivocal or questionable aspects of the Arrangement Category may in their zeal sweep the category too clean....removing too much that is vital and interesting. Should this come to pass, Barbershopping will not only grind to a halt, it will actually regress as interest wanes and rigor mortis sets in.

If we eventually adopt a plethora of hard and fast confining or restrictive rules governing Barbershop Harmony, we will be doing something that even Grandad wouldn't have done, and he was directly and personally involved with it. He just stood up with three other kindred spirits and sang it, sixth chords, passing major sevenths and all.....and without any feelings of guilt whatever. And now, seventy-odd years later, we seem to have the temerity to infer that the songs that original Barbershop quartets sang are not good Barbershop (?)! On what authority? Very interesting....but dull!

Was sent to the Harmonizer for publication – The Harmonizer wanted to reflect some "facts"; Dick refused and the article was not published. It was only in the MAD area that it received any press

Dick was one of the faculty members at the 1969 Arrangers School

DICK FLOERSCHMEIER – 1969 REACTION TO IMPENDING ARR CATEGORY

Another unintentional by-product of the present C & J system is the dreary vocal similarity among the bulk of Society quartets. Coaches and judges, in their well-meaning efforts to improve the sound of the foursomes with whom they come in contact, are unwittingly attempting to force all quartets into the same mould, comparing and reshaping them in the vocal image of a non-existent ideal. Although the vowel sounds may become flawless, articulation perfect, attacks and releases exquisitely accurate, balance and blend creamy smooth, the coach/judge in the process is amputating most of the vocal traits which invest in each quartet its own singularity and identity. This trend toward standardization, embodied in the more recent International contests by the distressing lack of distinguishing vocal characteristics among competing quartets, may now be extended to the arrangement category, thereby rubbing off a few more of the vestiges of individuality left to the performers. In our attempts to eliminate the gray areas of equivocation which make judging more difficult, we are in effect creating other problems which may turn out to be far more formidable: assembly line quartets, rubber stamp arranging—Barbershopping by computer.

These are the problems, and they are much more easily stated than the solutions which I don't pretend to have. However, I can suggest that quartets be allowed to retain some of their own identity in contests by the relaxation of the standards which inadvertently foster similarity. I can suggest that the Arrangement Category rules be left intentionally non-specific to reverse the ultra-conservative trend before it strangles the Barbershop harmony we know is meant to be unrestrained traditionally. I can add my recommendation to a proposal which advocates a contest wherein contestants sing one pure Barbershop selection (like school figures in figure skating competition), and one free-style selection per session, thereby striking a compromise between safety and entertainment. I can



DICK FLOERSCHMEIER – 1969 REACTION TO IMPENDING ARR CATEGORY

merely want to keep Barbershop Harmony the free thing it was seventy-five years ago in its original heyday.

A fact of which some non-competing members and the general public are probably unaware is that competing quartets are now paradoxically obliged to build two repertoires, one for contests and another for shows, and the two are growing

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more and more dissimilar in their respective makeups. The content and execution of contest songs are becoming less interesting because contestants are "playing it safe," and, consequently, quartets are using pure contest songs on shows considerably less often than other material, which, for a variety of reasons, is unacceptable for contest. It follows that "safe" contest songs are less interesting because the narrowing standard fosters a general lack of variety, ingenuity and sparkle. No show audience can endure 2½ hours of contest Barbershop. Even hard-core contest listeners are delighted when the winning quartet lets its hair down with an acceptance number that is anything but contest material. This is a pretty sad commentary on contest standards which promote such deviation by contestant-performers. Why should any society quartet be required to make a choice between what is "safe" for contest and interesting for shows? Why can't contest standards be yielding enough to include at least some of the material now suitable only for show performances?



1970

- May 70 Harmonizer new categories (ARR and INT) announced by Howard Mesecher for Fall 1971
- Lots of exploration of film and audio recording of live performances to use with judge training
- New judges for ARR and INT categories meet at the first Harmony College to hammer out new category descriptions



1970 – TEST JUDGING PROGRESSES

4. TEST-JUDGING

- a. Arrangement - The following men participated in this program this spring at the International Quartet Preliminaries: Burt Szabo, Val Hicks, Dennis Driscoll and Lou Perry. Several songs and/or arrangements would have been dis-qualified had our new system been

- b. Interpretation - Ken Johnson and Bob Craig have test-judged two contests and report some problems with the score sheet that had been designed for the new category. We will design a new score sheet before beginning our training program this summer. Scoring outcome would not have been changed at these two contests when the Interpretation Category scores were interpolated for the Voice Expression scores.

Int'l C & J Committee Report (Cont'd)

in use. I would like to quote from a report received from Burt Szabo, our Arrangement Category Specialist, after he returned from test-judging the Cardinal District contest. "I am more convinced than ever that we are on the right track with this scoring system". Our men that have been test-judging are becoming more knowledgeable all the time and will be able to move into this area confident of their ability when the time comes to adopt this system.

Interpretation is moving towards being Voice Expression without attacks and releases (Balance and Blend) plus the musical delivery elements of the 1951 ARR category



1970 MIDWINTER REPORT TO THE BOARD

It has been agreed by the members of our committee that have been investigating the Arrangement Category that the main job and purpose of the Arrangement Judge should be the "Guardian of the Barbershop Style". To do this he must have some idea of what the barbershop style is and a method of guarding this style. We have tried to provide the Arrangement Judge with these tools so that he can perform the function that he was intended to do.

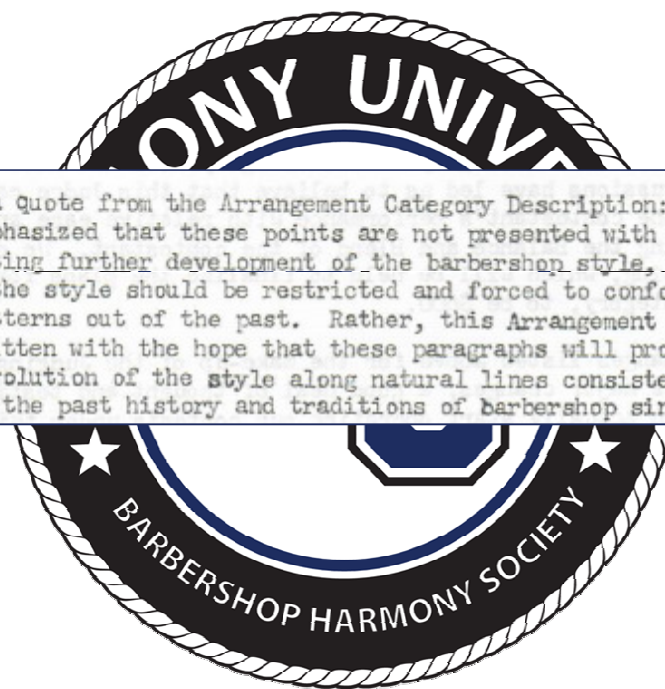
First of all here is a list of the duties of the Arrangement Judge.

The Arrangement Judge is concerned with the Arrangement in four ways:

1. He determines whether the song is in good taste and free from patriotic or religious connotations. In addition he determines whether the arrangement of the song, as a unit, is acceptable and representative of the barbershop style.
2. Next, he is charged with safeguarding the barbershop style as it has evolved to the present day. The judge's responsibility is to evaluate the arrangement he hears and to penalize the intrusion of non-stylistic elements which tend to weaken the barbershop style as generally practiced.
3. It is the duty and responsibility of the Arrangement Judge(s) to recommend disqualification of any song or arrangement which is not acceptable under the conditions set forth above and in the Official Contest Rules.
4. Finally, the Arrangement Judge must recognize and reward musically artistic and intelligent use of embellishments, exceptional harmonic progressions, and other features of the arrangement as long as they are consistent with the barbershop style.

The following is a quote from the Arrangement Category Description:

"It must be re-emphasized that these points are not presented with the intention of limiting further development of the barbershop style, nor with the thought that the style should be restricted and forced to conform to some arbitrary patterns out of the past. Rather, this Arrangement Category Description is written with the hope that these paragraphs will promote the development and evolution of the style along natural lines consistent with concepts based on the past history and traditions of barbershop singing."



1970 – NEW ARRANGEMENT CATEGORY TAKING SHAPE

he was test-judging the new Arrangement Category.

"So what it boils down to is this: I did not influence the ultimate outcome or final placement to any marked degree. My "highest" penalty was a "minus 5" and my "highest" bonus was a "plus3". This doesn't bother me one bit, though, because every group sang within the Barbershop style and, after all, isn't that the purpose of the Arrangement Category."

Yes, we firmly believe that this is what the Arrangement Category should be doing. We have many complaints from contestants, many of them very qualified musicians, that they cannot understand our Arrangement Category. It seems to mean something different to every Judge. And of course, by encompassing as much of the "Presentation" as it has, each Arrangement Judge would probably talk about different factors in the presentation and not talk about the song or arrangement at all. This has been very upsetting to contestants and we feel that the proposed system will eliminate this problem. In the critique, the Arrangement Judge will talk to the contestant about the song and the arrangement. If either received "minus" points, the Judge will be able to show the contestant exactly where he violated the Barbershop style and how to correct it so that he won't get "minus" points again, at least not for that particular error.

We realize that it will be no ordinary Judge that will be able to be certified in this new Arrangement Category. He must be a musician, with a solid musical background. He must have written barbershop arrangements. He must understand the "Barbershop Style". He must be capable of hearing violations of that style as they are being sung. He must also be able to recognize variations of our style that add extra interest to a contest performance and be taught how to award bonus points for these efforts. Surely a large percentage of our

New ARR judges will be trained
beginning in 1970 to be ready for
Fall 1971

NEXT TIME

- In our next episode, we will
 - Review the rules from 1971-1980
 - Review the changes leading to “Sound”
 - Review the outcomes of the new ARR category and new revisions
- Video Series is “free”
 - Donations in the name of this series are gladly accepted to <https://give.barbershop.org/preserve>
- Any new information you may have, please contact me at kkban@charter.net



