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# HISTORY OF SPEBSQSA/BHS CONTEST & JUDGING

PART 5 – A NEW ERA 1971-1980

## **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  
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C&J HISTORIAN  
2020 BHS HALL OF FAME



# CATCHING UP

- In the July 1974 Harmonizer, Molly Reagan gave an account of the 1941 Chord Busters being announced as winners
  - They only had Joe Stern's thoughts about barbershop
  - "Everyone" said, "They didn't sing barbershop"
  - Molly taught them a song by rote and they were able to demonstrate their barbershop chops



# WHERE DID WE LEAVE OFF?

- Change is impending
  - Harmony Hall owns the definition of the style
  - ARR will become the “Guardians of the Style”
  - Interpretation (INT) will take over VE and pick up the performance elements of the old ARR category
  - Extensive training classes for the new ARR and INT judges are being conducted in the Summer of 1970 so they can practice for a year prior to implementation
  - C&J is becoming more respected through the efforts of communication, education, certification requirements
  - Focused efforts to get full cadre of judges in every district to judge their own districts to manage expenses



# THROUGHOUT THE 1970'S

- There are concerns about conflicts of interest between some of the top coaches who are also judges
  - Ultimately the question keeps coming up that coaches should not be judges to avoid
    - Conflicts of interest
    - Potential biasing (one direction or another)
    - Outcomes of quartets becoming similar as a product of what the judges want to hear
- Discussions by high level barbershoppers on “what influence is competition having on barbershop”
  - Positive – better skills
  - Negative – in order to adjudicate the style narrows, impact to membership
- Basic fear of singing anything that isn't clearly barbershop and vetted by others
  - How barbershop should be defined vs is defined is not shared by all, but strongly endorsed by Harmony Hall, SBOD, and C&J
- Move to have best judges vs even distribution by District
- Concerns about negativity by judges in Clinics and A&R's
- As always, judging still remains to many highly controversial!





# 1971

- Jan 1971 – Burt Szabo (CS) rolls out new ARR category
- An ARR judge who calls for a DQ assigns -20
  - If not all giving a -20, the score is a -19 plus whatever the other judge(s) assign

2. Next, he is charged with safeguarding the barbershop style as it has evolved to the present day. The arrangement judge's responsibility is to evaluate the arrangement he hears and to penalize the appearance of non-stylistic elements which tend to weaken the barbershop style as generally practiced.

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- located in the other category.
- 6) To disqualify any SONG or ARRANGEMENT which does not measure up to the barbershop standard.
    - a. The Arrangement Judge will disqualify the SONG if it is religious, patriotic, in poor taste, too modern, or otherwise unacceptable for use in contests.
    - b. The Arrangement Judge will disqualify the ARRANGEMENT if it is not representative of the barbershop style (modern, hillbilly, glee club, jazz, etc.).
    - c. The Arrangement Judge will disqualify the ARRANGEMENT if it is penalized as many as 20 penalty points, regardless of how many bonus points may have been awarded.
    - d. A disqualified song or arrangement will be scored zero (0) in Arrangement, Harmony Accuracy, Balance and Blend, and Interpretation, but will receive full points in Stage Presence. In addition, the contestants will receive full-point score on the other song in their contest set of two songs, provided it is not disqualified. Disqualification of Songs or Arrangements is the sole responsibility of the Arrangement Judges and the judging panel will not be asked to vote on disqualification.

# 1971

## ■ Arrangement Disqualification

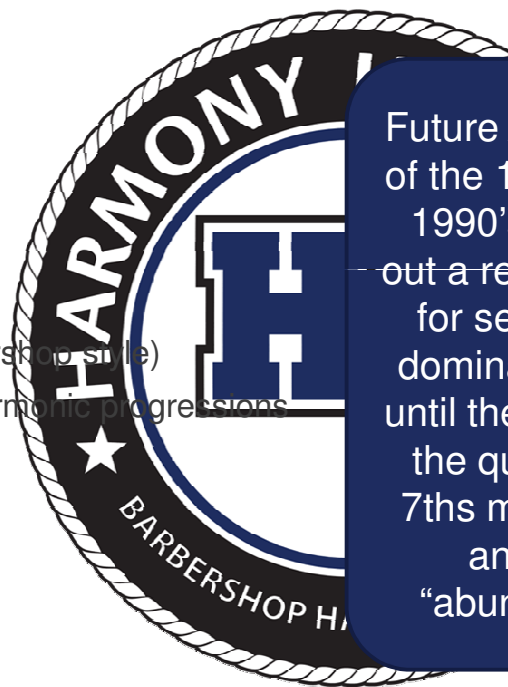
- Primarily religious (shall) – Avoid borderline
- Primarily patriotic (shall) – Avoid borderline
- Lyrics are in good taste by today's standards (no guidance) – offensive (shall)
- Straightforward lyrics (not arty, overly sophisticated, hippie, modern/avant-garde) (no guidance)
- Lyrics incorporating their names, ensemble name, or hometown unless naturally occurring
- Lyrical alteration discouraged unless not in good taste or might not be understood by today's audience
- Sung in English except where words naturally occur in songs
- Songs should not be forced into barbershop but naturally allow for barbershop harmonization (shall)
- Rhythmic syncopations of ragtime and Dixieland jazz acceptable; swing not acceptable (shall)
- Must use barbershop chord vocabulary (shall)
- Frequent use of the minor 7<sup>th</sup> chord (may)



# 1971 – ARRANGEMENT – CALL-OUTS

## ■ Arrangement Issues

- bVII7 to I is prohibited
- Passing tones, neighboring tones, pedal tones, suspensions, appoggiaturas
- Melody with large ranges
- Melody with awkward intervals
- Minor modes are permissible if the song calls for it
- Harmony not subservient to the melody (distraction not consistent with the barbershop style)
- Some allowance for melodic alteration to avoid awkward passages or illogical harmonic progressions
- Melody in tenor beyond tag is extremely limited
- Melody in lead outside tenor or bass is allowed in limited amounts
- Can transfer melody to bass if too low – no callout on specific duration
- Can have first inversion or third inversion if artistic
- Odd number of measures from adding embellishments
- Avoid a “catalog” of embellishments overwhelming the melody



Future ARR CD's of the 1980's and 1990's will call out a requirement for secondary dominants. Not until the 1980's is the quantity of 7ths mentioned and it is "abundance".

# 1971 – ARRANGEMENT – NON-BARBERSHOP

## ■ Non-Barbershop Style

- Glee Club (melody on top, few embellishments)
- Blues or “Modern” (unrestrained use of 6<sup>th</sup> chords, Major 7<sup>th</sup>, minor 7ths, 9<sup>th</sup>, 11<sup>th</sup>, 13<sup>th</sup>)
- “Pop” (solo with accompaniment) – can be used in limited amounts
- Instrumental vocal style – lots of rhythms and use of embellishments beyond end of phrases (emblematic of swing/big band) – can be used in limited amounts
- Folk music (lack of harmonic interest)
- Country & Western music (lack of harmonic interest/circle of fifths)
- Song genres, such as plantation songs, art songs, novelty songs, college songs
- Musicals (operettas, Broadway, movie) due to one or more characteristics generally not good for barbershop



Such a deplorable disregard for musical aesthetics can not be accepted in barbershop contests

# ARR JUDGING FORM

**ARRANGEMENT**

OFFICIAL JUDGING FORM — S.P.E.&S.O.S.A., Inc.

CONTEST \_\_\_\_\_ DATE \_\_\_\_\_ ORDER \_\_\_\_\_

LOCATION \_\_\_\_\_ CONTESTANT \_\_\_\_\_

SONG NO. 1 \_\_\_\_\_

BONUSES (+) 1 — good; 2-3 — exceptional; 4-10 — extremely original and clever

1. Embellishments
2. Chord progressions
3. Voicing
4. Other

BONUSES

PENALTIES (-) 1 — light; 2-3 — moderate; 4-10 — severe

NON-STYLISTIC ELEMENTS	STRUCTURAL FAULTS
1. Too much solo, unison	8. Awkward voicings
2. Too much 2 part, 3 part	9. Alteration of melody
3. Melody in top voice too long	10. Alteration of lyrics
4. Non-barbershop chords	11. Over embellished
5. Non-barbershop voicings	12. Under embellished
6. Lyrics	13. Distortion of implied harmony
7. Other	14. Form
	15. Choice of melody OR song
	16. Other

CLINICAL NOTES \_\_\_\_\_

PENALTIES

NET SCORE

SONG NO. 1

July 1971

Form CJ-23

# 1971

- Mar 1971 – Ken Williams (CS) rolls out new INT category
- Elements include
  - Tempo
  - Meter
  - Rhythm
  - Volume/Dynamics
  - Phrasing
  - Diction

The second change being made concurrently with the change in the Arrangement Category is replacement of the Voice Expression Category by a brand new category called Interpretation. This new category will evaluate the artistic presentation of a song aurally, as opposed to the visual presentation which is now, and will continue to be, evaluated by the Stage Presence Category.

Harmony Accuracy and Balance and Blend are not subject to artistic treatment. They are either very right, very wrong, or somewhere in between. The new Arrangement Category will take the same approach – an “it-is-or-it-isn’t” concept. Good interpretation of a song, or part of a song, on the other hand, is open to many different approaches by sensitive, intelligent performers. There is no “one-and-only” way to interpret a song, or part of a song. A well interpreted presentation can only result from thoughtful preparation, mastery of techniques and the all-important projection of the emotional content of a song.



# INTERPRETATION

- Interpretation is Voice Expression plus the performance elements of the 1951-1970 ARR category
- In its early stages, there are separate scores for tempo (40), volume (40) and phrasing / diction (20)

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**INTERPRETATION**



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

CONTEST \_\_\_\_\_ DATE \_\_\_\_\_ APPEARANCE \_\_\_\_\_  
LOCATION \_\_\_\_\_ CONTESTANT \_\_\_\_\_





"A" Score - 81 - 100    "B" Score - 61 - 80    "C" Score - 41 - 60    "D" Score - 0 - 40

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FIRST SONG \_\_\_\_\_

TEMPO	TEMPO CHANGES	METER	40	A	32	B	24	C	16	D	0
<p>Ritard - Rit. Accel. - Acc. Fermata -  Tenuto - Ten. Rhy. Changes - Rhy. Dramatic Pause - // Staccato - ..... Legato - </p>											
TEMPO (    )											

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VOLUME	VOLUME CHANGES	CLIMAXES	40	A	32	B	24	C	16	D	0
<p>Inflection - / Crescendo -  Diminuendo -  Sforzando -  Glissando - </p>											
VOLUME (    )											

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PHRASING	DICTION	20	A	16	B	12	C	8	D	0	PHRASING & DICTION (    )
TOTAL SCORE <span style="border: 1px solid black; display: inline-block; width: 50px; height: 20px; vertical-align: middle;"></span>											



# INTERPRETATION – 1976 SCORING FORM

- Although Diction is still in the purview of Interpretation, in 1976 the score will be 50/50 based upon tempo choices and dynamics

B. The Interpretation category score sheet is divided into two general areas for each of two songs.

- As the performance of a song progresses, the judge will be concentrating on the interpretive elements of tempo, volume, tempo and volume changes, and the various interpretive techniques which may be used to create a mood and tell a story artistically.
- He will also be listening for, but not necessarily concentrating on, the interpretive elements of meter, phrasing, diction, and climax(es).

1 INTERPRETATION

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

CONTEST \_\_\_\_\_ DATE \_\_\_\_\_ ORDER OF APPEARANCE \_\_\_\_\_

LOCATION \_\_\_\_\_ CONTESTANT \_\_\_\_\_

"A" Score – 81 - 100 "B" Score – 61 - 80 "C" Score – 41 - 60 "D" Score – 0 - 40

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FIRST SONG \_\_\_\_\_

TEMPO TEMPO CHANGES METER PHRASING	Ritard – Rit. Accel. – Acc. Fermata – Tenuta – Ten. Rhy. Changes – Rhy.	Rubato – Rub. Dramatic Pause – // Staccato – ..... Marcato – Mar. Legato –	VOLUME CHANGES CLIMAXES DICTION TONE COLOR	Inflection – / Crescendo – Diminuendo – Sforzando – V Glissando –
50				50
45				45
40				40
35				35
30				30
25				25
20				20
15				15
10				10
5				5
0				0




# 1971 – STAGE PRESENCE DISQUALIFICATION GUIDELINES

- Stage Presence Disqualification
  - Singing entrance or exit (shall)
  - Verbal comments outside of the songs being sung (shall)
  - Not in costume or uniform dress (may)
  - Lack of Good Taste (shall)
  - Quartet enter and exit in one “continuous maneuver” (may)
  - No member can leave the stage (may)
  - No one other than a quartet member on stage/ no member other than chapter member in a chorus (may)
  - No “insignia” denoting previous participation on stage (may)
  - Entrance must be done prior to singing and singing must be done prior to exit (may)
  - Director has one entrance and exit but does not have to coincide with chorus and/or chorus (may)
  - Director in visible sight at all times (may)
- Panel is polled; entire performance forfeited if simple majority



# 1971

- Jack Hines – May 1971 Harmonizer
  - Stage Presence Facts vs Folklore
- Rule added – any repeating of song or medley is disqualification
- Switch gears on trying to have full cadre of judges within each district. Now encouraging out of district judges



*Recommended Policy* Our Judges have been generous in providing counsel and coaching to quartets and choruses, an outstanding way to pursue our aim of “encouragement.” A Judge who is capable in this direction may work with a good many contestants, and in time most of them in his home District will have become familiar with his thinking. Appointment of out-of-District or “foreign” Judges to score District Contests will bring to contestants new viewpoints, fresh insights and a broader picture of the categories.

If this policy were generally in effect, some of our best quartet men and chorus directors might be more encouraged to take part in the Judging program, knowing that they would not have to forego competition in order to work as Judges.



# 1972

- Board allows ICJC to certify judges as opposed to Board
  - Yet, throughout the 70's the Harmonizer cites that the Board approves the judges

**FOOTNOTE:**

*The Official Rules interpretation of props and the interpretation of props by the Stagehands Union do not agree, therefore to make it clear in your mind please read this FOOTNOTE carefully. The Stage Presence Judge(s) will evaluate the use of props according to the official rules. It would be in your best interest however, that you check with the Stagehands Local in the city where the contest will be held if you have any question as what is a permissible prop in their rules. Most halls allow what we normally use as props (cardboard props held by one man such as moons, heads, banners, etc.). However some halls will not allow you to carry on to the stage, anything other than items personal in nature such as hats, canes, umbrellas, suitcases, briefcases, etc. The reason for the FOOTNOTE is that you would be foolish to get an act already prepared, use it in the District with no trouble and then find out that the hall where the International contest is held will not allow it. PLEASE check before you do it as the Stage Presence Judge(s) have no jurisdiction in the halls where the Local Union Rules prohibit the use of some of the articles we consider props.*



# 1972

- Now that ARR and INT are off and running, ICJC is now investigating merging Harmony Accuracy and Balance & Blend
  - Don Clause will emerge as a leader in this committee
- Board allows ICJC to certify judges as opposed to Board
- Johnson Temperament test is retired with Appraisal Form
- Looking at revising Stage Presence!
  - Changes show in 1975 although likely implemented earlier



# 1972

## ■ Mike Testers need to sing “contest” music

Mike Testers for Int'l. Conventions - Yes, Emmett, the matter that concerned the Executive Committee was the type of songs sung by the Crown City Good Time Music Co. The Executive Committee is aware that you had approved the one song by the quartet but did not anticipate their going beyond that. Therefore, as a matter of procedure, the Executive Committee is asking you, or any future C & J Chairman, to be sure that the mike testers use contest type barbershop songs during their appearance as the mike testing quartet. The Committee realizes you are fully aware of the problem and will take care of it but it now appears officially in the minutes and in this letter.

Kevin,

I can only think of 2 songs we did as mike testers “RaRa RumbleSeats and Running Boards “ as close to Night Hawks as we could. So that leaves 2 possible. “Hair” which I’m certain we did not do. And Momma Cass “Dream A Little Dream Of Me”. I’m thinking that was the one that stirred the pot. I’ve always sung with quartets that pushed the rules a bit. Proud that I have as progress makes us all better singers

John Sherburn



# 1972

- Sharing of scores; the pendulum is swinging again in a new direction
  - Individual scores are only listed for single panel
  - Summed scores are printed on the scoresheet for double and triple panel
    - Mixed reaction within the judging program





# 1973

- Formalizing the steps of becoming a judge and the timeline
  - Schools available are now every year but a specific category is every other year (SJC does not have their own school)
  - Category Schools start Wednesday and end Sunday (similar to relay)
  - Path to candidacy is being formally documented step by step published in 1974
- Applicants are halted for HA and B&B
  - First draft of the new Sound category is drafted
  - 45 men (3 from 15 districts) will be invited. Anyone else qualified is on their own dime or the district can pick up
- Some indication that Harmony Hall wants to assume ICJC ownership from G&J report – notifying the SBOD



# 1974

- Disqualification by Stage Presence will be by the SP Judges alone – no panel vote
- Formal Candidate Process somewhat similar to today's practices with a couple of exceptions
  - Dropped the thesis





# 1975

- Sound category replaces Harmony Accuracy and Balance & Blend
  - Harmonizer, July 75 Don Clause (CS) describes at a high level
  - Much internal disagreement amongst the judges as to whether “Sound” should be equally weighted with INT and SP or receive 50%
- Master sheet for each judge to help with breaking ties will be eliminated
  - Give the score the competitor earned
- Team assigned to evaluate clinics
  - Move to A&R (Analysis & Recommendation) based upon feedback
  - Interesting to note that many comments brought up are still brought up today



# 1975 – SOUND CATEGORY

- “Expanded Sound” becomes the sole focus of the Sound Category
  - Regardless of the elements (intonation, uniformity, balance, precision), the overall impact is being assessed
  - In the A&R, what limits the degree of expansion is discussed
  - It is entirely possible to not have high levels of at least one of these elements and yet achieve high levels of expansion

## IV BASIC FACTORS OF ADJUDICATION

The Sound Judge assigns an overall rating based on an experience established appraisal of the degree of achievement of expanded sound. The basic factors contributing to expanded sound listed in order of importance are:

- a. Accuracy of intonation to the tonal center and between harmony parts
- b. Uniformity of word sounds in good quality
- c. Proper volume relationships between voice parts
- d. Precision of attacks, releases, and synchronization of word sounds.



# 1975 – SOUND CATEGORY

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

**SOUND**

CONTEST \_\_\_\_\_ DATE \_\_\_\_\_ ORDER OF APPEARANCE \_\_\_\_\_




LOCATION \_\_\_\_\_ CONTESTANT \_\_\_\_\_

100 95 90 85 80 75 70 65 60 55 50 45 40 35 30 25 20 15 10 5 0

A B C D

First Song \_\_\_\_\_

Intonation – UNIFORMITY OF SOUND – Volume Relationships – Precision

Tone Quality – Dk, Lt, St, Nk, Rk  
Vowel Match – VM  
Placement –   
Tuning – b, ♯, TC  
Scooping –   
Sound Flow – Flo  
Synchronization – Sv, A, R, D, C  
Support – S  
Chord – Cd  
Tremolo –   
Volume Control

INTRO  
VERSE  
CHORUS  
TAG

T L R R+ +  
- -

Sound Score

## II. BARBERSHOP SOUND

Barbershop sound may be defined as the pleasing, expressive auditory effect produced by the combination of similar sounding voices singing justly tuned four-part harmony, including a predominant melody line, and characterized by the optimum superposition of consonant harmonics of each of the voice parts so as to produce both audible overtones and combination tones (sum and difference tones) to the extent that the sound appears greater than the sum of the individual voices. More simply, it may be defined as the combination of musical tones emanating from a chorus or quartet singing barbershop harmony. The attainment of a full expanded sound is both a science and a skill. It is a science in that a certain degree of precision in frequency, intensity, and sound uniformity relationships is required for accurate intonation and expansion of sound. It is a skill to sing with proper breath support and control so as to produce the desired pitch and volume relationships, and to sing with disciplined vocal technique to produce uniform word sounds, and overall precision of execution.

# 1975 – STAGE PRESENCE

- “Non-Singing Time” scoring is defined as “Entrance/Break/Exit” and “Attire”
  - Each of these is a 0 +/- 15 points
- Actual singing time is scored between 30-170 points
- Disqualification for taste will result in all scores forfeited

BARBERSHOP HARMONY SOCIETY

**STAGE PRESENCE**

OFFICIAL JUDGING FORM – S.P.E.S.S.O.S.A., Inc.

CONTEST \_\_\_\_\_ DATE \_\_\_\_\_ ORDER OF APPEARANCE \_\_\_\_\_

LOCATION \_\_\_\_\_ CONTESTANT \_\_\_\_\_

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ENTRANCE (BREAK) EXIT

ENTRANCE – LINEUP 15 0 15

BREAK – ACCEPTANCE 15 0 15

BREAK – EXIT 15 0 15

ORIGINAL ENTHUSIASTIC PLANNED EFFECTIVE GRACIOUS  
PITCH PIPE TECHNIQUE 15 0 15

ATTIRE

COSTUME – UNIFORM 15 0 15

ORIGINAL APPROPRIATE 15 0 15

APPEALING GROOMED 15 0 15

CLINICAL COMMENTS

---

SONG PRESENTATION

FIRST SONG

EXPRESSION

EASE

GESTURES

SELL

SECOND SONG

EXPRESSION

EASE

GESTURES

SELL

SONG PRESENTATION 30 – 68 69 – 102 103 – 136 137 – 170

DISQUALIFICATION: NO \_\_\_\_\_ YES \_\_\_\_\_ REASON \_\_\_\_\_

(A) SUPERIOR 161 – 200 (C) AVERAGE 81 – 120 SCORE  

ABOVE AVERAGE 121 – 160 (D) BELOW AVERAGE 0 – 80

SECRETARY \_\_\_\_\_ JUDGE \_\_\_\_\_ NO. \_\_\_\_\_

CJ28 (REVISION Oct., 1973)

# 1976

- “Keep It Barbershop” is a philosophy that is now several years old and is prevalent at Harmony Hall and the Society Board of Directors
- To that end, the Board issued a policy for all quartets/choruses in shows to have at least a ratio of 75/25 or higher
  - Religious/Patriotic excused if conforming to contest standards
  - Sanctions could occur after July 1977
  - C&J got caught in the cross-fire of this because the ARR judges were now the ones who determined violations of this
  - C&J actually created a position paper to the Board to rescind or modify the policy
  - Heated discussion with the AIC as well as other barbershop luminaries

BARBERSHOP HARMONY SOCIETY

"It would have been desirable if the C & J Committee could have been consulted on the 75-25 rule prior to its passage. The present rule puts our Arrangement Judges in the untenable position of being policemen of this rule throughout the Society.

It is our opinion that the rule may cause more problems than it was intended to solve and we therefore recommend its elimination.

If the rule is retained, and for general information to Society members, our definition of Barbershop Harmony is expressed in the recently updated Foreword to the C & J Handbook.

Finally, we feel strongly that in quartet briefings prior to a contest, the quartets should be advised that acceptance songs following the contest be kept 100% barbershop in accordance with the definition in our Foreword."

There are Point/Counterpoint articles in the Jan 1977 Harmonizer

The Board removes the 75/25 requirement but encourages barbershop sung on shows



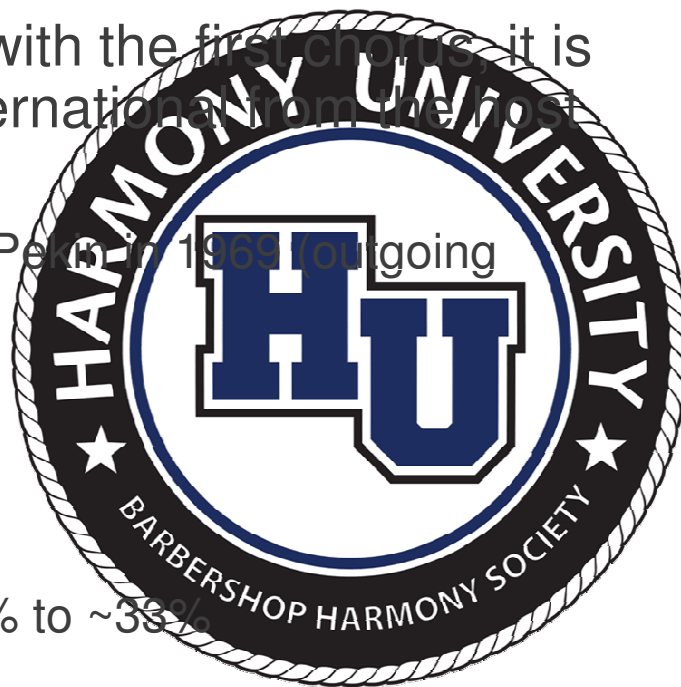
# 1976

- If medalist qualifies, that district gets another quartet – 1976 and 1977 (to expand the field)
  - Have been proposals to give the medalists a bye and rejected
  - Board voted it in “permanently” over ICJC objections
- Effective 1977, a single panel will be used at International for both quartet and chorus
  - In addition, expenses will be covered for the first time at Int'l



# 1976

- Due to problems at the International in 1975 with the first chorus, it is proposed to have a “mic-tester” chorus at International from the host district
  - Previous to this, the only “mike tester” chorus was Perk in 1969 (outgoing champs)
- Lots of feedback on the new weightings
  - SP went from ~25% to ~33%
    - Discussion about “Entertainment” vs “Stage Presence”
  - Singing scores (HA/B&B to Sound) went from ~50% to ~33%



# 1976

- Jim Richards is emerging as the C&J computer analyst, analyzing all scores from all contests and providing insights. He is looking intensely at how the categories actually weigh the results of the contest. Don Flom will report on this in the Jan 1978 Harmonizer.
- Promoting the idea of using ranks vs scores to decide on results
  - When introduced to competitors, they rejected this idea (early 1980 report)
- Based upon complaints from the 1976 International, he examined individual scores and found no biasing
- Nevertheless, the 30 day moratorium for coaching and judging is put into place
  - In 1978 modified from 30 days to 60 days for International competition





# 1977

- Motion to allow women directors at contest voted down
- Lots of angst amongst the membership concerning Stage Presence is now 33% of the score
- Ray Glynn (CS) responds in November explaining SP
  - Additional dimension
  - Total Performance
  - No discussion of lack of uniformity being important



# 1977

- St. Joseph, MO “Pony Expressmen” chorus perform their Int'l contest set honoring Al Jolson
  - The performance is in Blackface
  - Convention is in Philadelphia, PA
- Ultimately the SBOD issues policy prohibiting performance in blackface, contest or otherwise
  - One of the few times in history that the SBOD institutes policy on C&G



## STAGE PRESENCE – SEP 1978 HARMONIZER

Wonder how many people knew the "Boston Common" sang their first two songs on Thursday with naked ankles. At the last minute, tenor Kent Martin discovered he'd forgotten his socks. The quartet decided to go on without socks and hope the judges wouldn't notice. Singing sans socks obviously didn't hurt their third place medalist finish too much.



# 1978

## Chairman of Judges

(A NEW JUDGING CATEGORY)

By Dr. Henry J. Vomacka,  
1881 Rose Street, Sarasota, Fla. 33579

In our judging, which has evolved since our first international contest, it has always been assumed that any certified judge could serve as contest chairman. Until the last few years this has probably been true more often than not.

However, since the implementation of the new categories of SOUND, INTERPRETATION and ARRANGEMENT, and the revision of the STAGE PRESENCE Category, it has become more and more evident that the particular talent needed to judge a contest did not always coincide with the administrative ability needed to run a contest properly.

In 1974, a few of us newly-appointed District Associate Contest and Judging Chairmen (DACJCs) realized that reading the Contest and Judging (C&J) Handbook did not constitute adequate training for acting as Chairman of Judges and assuming responsibility for the smooth and efficient handling of a contest.

Therefore, a letter to the International C&J Chairman suggested that a new category was needed and permission was granted to study the problem and make a report.

Now, four years later, after voluminous paperwork, myriad letters, a few meetings and much soul-searching, the international board has instituted the new category to be called

Chairman of Judges.

Application procedures, training schedules and tests have been formulated, and the category will take effect following the international contest in Minneapolis in 1979. For the first year applications will be accepted only from certified and previously certified judges and secretaries. This will ensure adequate numbers of chairmen for all districts without overloading the committee.

This is the only category which may be held jointly with another category, or by itself with no previous certification in any other category. Certified and previously certified judges may request applications from their District C&J Chairmen. Previous experience will be considered on an individual basis. Everyone, however, must pass the two written category tests prior to certification.

DACJCs may obtain applications from the Music Department at the International Office and should be certain that enough of their certified and previously certified judges apply to ensure an adequate supply of certified Chairmen of Judges.

Thanks to the other members of the committee, Emmett Bossing, Merle Clayton and Ray Glynn, for their efforts and assistance in bringing about the new category.

New Chairman of Judges  
Category to manage the contest

Could be currently certified judge  
OR one who is not certified in  
any category

Charged with running a smooth  
contest

# SURVEYING COMPETITORS

- Don Flom published results from competitors in Fall 76 in the Mar 78 Harmonizer

## A Summary of

## C & J Questionnaire

## Results

By Don Flom, Imm. Past Int'l C & J Chairmen,  
107 Oakwood Drive, Scotia, N. Y. 12302

BARBERSHOP HARMONY SOCIETY

### 3. How long a time period is best for an A/R session?

Ten minutes is the preferred length of A/R sessions.

4. For the purpose of definition, please indicate what degree of activity constitutes coaching. (1) Casual non-scheduled conversation between coach and competitor; (2) Participation in a planned A/R session in connection with a Society contest; (3) An infrequent or "one-night stand" type session; (4) Faculty participation on the part of the "coach" in HEP schools or at Harmony College in which the contestant also participates; (5) Listening to tapes of the competitor by the "coach" and giving commentary to the competitor; (6) Other.

Many responders feel that, except for non-scheduled conversations, all of the other definitions listed above constitute "coaching."

5. Keeping in mind your definition of coaching as established in question 4, consider the following: Many of the Society's certified judges are among those most frequently called upon to give coaching help to quartets and choruses. It is inevitable that they will, from time to time, be called upon to serve on a judging panel of a contest involving one or more competitors that they have coached prior to the contest.

About one half feel that coaching does not affect a judge's objectivity. The rest are evenly divided on whether coaching causes a judge to be more lenient or more severe in judging. Almost two-thirds (62%) of the judges responding feel coaching has no effect on their objectivity in judging, while one-third (32%) feel it causes them to be more severe.

### 6. The coaching activity of a judge should be:

- Competitors were surveyed in 1979 about different ideas IC&J had discussed



The majority of those polled AGREED with these statements:

1. The IC & J Committee should constantly be looking for new and improved methods of judging our quartets and choruses. (99½% were in agreement with this statement).
2. We should always strive to have the Society's best, most highly-respected judges serve on the International panels, even if several men would have to repeat year after year. (72% agreement)
3. One triple panel should judge the quartets and another separate panel judge the chorus contest. (66% agreement)

There was MIXED REACTION to these two statements:

1. A new judging system that should be tested is the Olympic method of scoring (throw out high and low scores of a three or five-man panel). (55% disagreed)
2. The overall quality of our judging is now good enough that we should "share the wealth" and use a broader cross section of judges with different men judging the International from year to year. (57% disagreed).

There was general DISAGREEMENT with these statements:

1. One triple panel should judge the quartet quarter-finals and finals; another separate panel should judge the quartet semi-finals and the chorus contest. (62% disagreed)



## 1979 - 1980

- Members can meet the judging panel in Minneapolis at Int'l
- Several comments in Harmonizer about negative comments in A&R's
- In-depth studies made of C&J without real outcomes

### “But We Sang a Society-Published Song!”

By Mus. Services Ass't Dave Stevens

#### Knowing Rules Important

While we pledge ourselves to preserve the unique features of barbershop harmony (and they ARE unique), our style has evolved since 1938, and will probably continue to do so. This means that what *WAS* suitable may not be today. What *IS* may not be tomorrow. Be assured, however, that we strive constantly to preserve those unique features of our wonderful style in today's arrangements.

In order to select good contest songs it's necessary to make a thorough study of the official DEFINITION OF BARBERSHOP HARMONY and learn the barbershop contest RULES. You must be familiar with all of the category descriptions in the CONTEST AND JUDGING HANDBOOK in order to stay current with the prevailing thinking of good contest barbershop songs today. Your best bet is still to send your contest selections to a certified Arrangement judge (with a self-addressed stamped envelope) for his opinion as to their acceptability (or even suitability)!



# HARMONIZERS TO DISCUSS STYLE





# 1973

From time to time we all hear remarks that barbershop music is too limited in variety and audience appeal. It's not exciting and entertaining enough for the general public. Contestants attempt to expand the style by presenting "borderline" songs and arrangements in contest. Show quartets (and quartets who sing on shows) demonstrate their versatility by singing "modern" arrangements, and some quartets have gone so far as to almost exclude barbershop songs and arrangements from their public performances. Woodshedders, chorus directors and quartet singers all too often claim their audiences are not satisfied with barbershop music; that they clamor for more modern music. Are any of these criticisms and claims valid?

Burt Szabo in the Jan 1973  
Harmonizer

"Are We Cheating Our Public?"



# 1973

for contest use.

There are many songs which are unacceptable because, in addition to the reasons cited above, they are:

1. College songs, such as: *Boola Boola*, most Alma maters.
2. Folk songs, such as: *Twelfth of Never*, *Greensleeves*, *Shenandoah* and *Erie Canal*.
3. Art songs, such as: *The Lost Chord*, *Jeannie With the Light Brown Hair*, *Ah, Sweet Mystery of Life*, *The Last Rose of Summer* and *Home, Sweet Home*.
4. Western songs, such as: *Goodbye Old Paint*, *Home on the Range* and *Lone Prairie*.
5. Glee Club songs, such as: *There's Music In The Air*, *Goin' Home* (a symphonic theme), *Passing By* and *When Johnny Comes Marching Home*.
6. Country-Western songs, such as: *Old Shep* and *I Can't Stop Loving You*.
7. Blues songs, such as: *Limehouse Blues*, *St. Louis Blues* and *Memphis Blues*.
8. Strophic songs (songs consisting of several short refrains usually of a narrative type), such as: *Lili Marlene*, *Dangerous Dan McGrew* and *When the Saints Go Marchin' In*.
9. Rhythmically non-stylistic songs, such as: *Anchors*

*Aweigh* (march), *Beer Barrel Polka* (polka), *Hoop De Do* (polka), *Jeepers Creepers* (modern jazz rhythms) and *Jamaica Farewell* (calypso rhythms).

10. Songs containing a combination of two or more of the above non-stylistic characteristics, such as: *Red River Valley* (western, strophic, folk), *Whiffenpoof Song* (college, glee club), *Sweet and Low* (art, glee club), *My Old Kentucky Home* (art, strophic) and *Drink To Me Only With Thine Eyes* (art, glee club).

To be sure, there will be some differences of opinion (judges are human, too) and the same song might not be disqualified by all arrangement judges. During the first year or two, working with the revised arrangement category description, this may occur from time to time. It has been suggested that lists of unacceptable songs be published, but anyone can appreciate the impossibility of such an attempt. The responsibility for

There are some songs which tread dangerously close to these unacceptable categories. However, their treatment by the arranger, the sentiment expressed by the lyrics and the style of the lyric and melody are traditional enough to make them barely acceptable in spite of these shortcomings: *Danny Boy*, *The Sweetest Story Ever Told*, *Sweetheart of Sigma Chi*, *Every Step Of The Way*, *Love's Old Sweet Song*, *Mighty Like A Rose* and *Them Was The Good Old Days*.

Since the Arrangement Category is charged with the responsibility of safeguarding the barbershop style, those songs which come too close to being unacceptable must be penalized heavily, and those which contain an overabundance of unstylistic features, whether the weaknesses are in rhythm, lyric, melodic design or harmony, must be disqualified. This is a



Burt Szabo in the Mar 1973  
Harmonizer

“Disqualification: When and Why”

BARBERSHOP HARMONY SOCIETY

# MELODIC ALTERATION

Five . . . also was at the first meeting in Tulsa in '36.

"Fellas . . . we must never let our respect and reverence for our pioneers tarnish. But woodshedding doesn't belong on the contest stage any longer. We should sing good music, suited to the barbershop style and arranged, faithfully, in the barbershop style. I'll bet you guys have woodshedded 'Don't Cry Little Girl' and 'All Dressed Up With A Broken Heart' several times at chapter meetings. But check the original compositions, verses and choruses, and you might be jolted a tad. You'll also discover the original melody *can* be harmonized and very effectively. We both, you and I, have a responsibility to be faithful not only to the style, but to the composer as well."

"What if the original melody falls on a 6th or 9th . . . or even . . . (heaven forbid!) . . . a major 7th?"

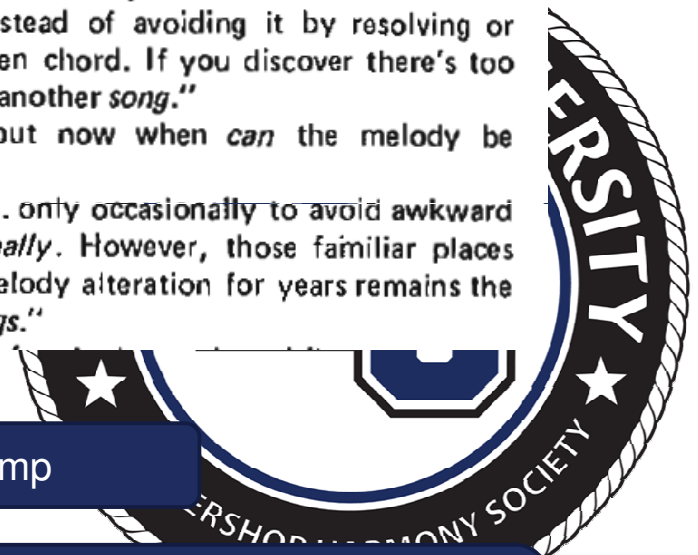
"Better to sing it instead of avoiding it by resolving or singing an altogether alien chord. If you discover there's too many . . . maybe choose another *song*."

"OK, Froyd (sic), but now when *can* the melody be altered?"

"As the rule states . . . only occasionally to avoid awkward harmonization. *Occasionally*. However, those familiar places where we've accepted melody alteration for years remains the same . . . *in intros and tags*."

March 1974 Harmonizer – Lloyd Steinkamp

In 1977 the 2<sup>nd</sup> place medalists "139<sup>th</sup> Street Quartet" sang a chart of "Don't Put a Tax on the Beautiful Girls"



## 1978 – MELODIC ALTERATION

After a few listenings and a little research, it became obvious that most of the alterations (lyric as well as melody) had been made to enhance the quartet's sound. Since the lead and bass have the predominant parts in our style of singing, an arrangement that allows them to sing most of the root and fifth tones of each chord would offer the highest potential for expanded sound. The arrangers were simply altering the composer's melody to give the lead a more dominant note. In the cases where I found altered lyrics, words with an "ah" sound had been substituted for the lyricist's word (usually an "oo" sound), or words had been switched within a phrase to achieve the same result — a better sound.

Another common practice "arrangers" use to improve the quartet's sound is that of keeping the melody intact but harmonizing it with an improper chord every once in a while. This is done by giving the lead the root or fifth tone of the substitute chord, whereas the proper chord would require him to sing a third or seventh tone. This unfortunate practice is known as a distortion of implied harmony. (Implied means that a melody suitable for our style suggests a basic sequence of chords that not only encompass the melody in a pleasing manner, but also have roots that resolve in a logical fashion — primarily around the circle of fifths.) This practice of distorting a melody's implied harmony reached a peak in the early 60s, and was one of the reasons behind the major revision that took place in the Arrangement Category in 1971.

Since that time, we have heard fewer and fewer distortions of implied harmony. Instead we hear distortions of melody to achieve a harmony that "sounds" like it fits the melody. Both practices are deplorable, and are penalized in contests as "non-stylistic" devices, as is any device used by an arranger to force melody to become subservient to harmony. The challenge to our arrangers is to fit our style to the song, not the song to the style.

### Nov 1978 Harmonizer – Ed Waesche


leap. Not wanting to sing these chords or intervals, our woodshedding predecessors changed the melody (and harmony) — and, in doing so, took away the musical sensitivity the composer had put there. Melody had become subservient to harmony.

And that's the whole point. True Barbershoppers are singers of songs, not exhibitionists spewing forth endless combinations of roots, fifths, thirds and sevenths. We should fit our style to the song, not the other way around. And if you don't



## 1974-1975

- Val Hicks, “Form”, May 1974 Harmonizer
- Lou Perry, “What is a Barbershop Song” July 1974 Harmonizer
- Val Hicks, “The Dangers of Sophistication” Nov 1974 Harmonizer
- Val Hicks, “Barbershop Song” Nov 1975 Harmonizer
  - Show vs Contest Barbershop



Overall effort to reinforce the ideals promoted by the ARR category, although Val's article is a bit broader. Yet Ed Gentry in a following Harmonizer (May 75) offers that members follow trends in competition and judging influences trends

# 1975

barbershop style.

## BARBERSHOP A MUSICAL SPLIT-PERSONALITY?

One of the interesting, unique and in some ways unfortunate facts about barbershop is our stylistic duality, so noticeable between "show" barbershop music and "contest" barbershop music. We have developed musical schizophrenia, a musical split-personality, arising from the tug-of-war between forces of tradition and the forces of innovation in our Society.

Just as politics is the art of compromise, so is our present dichotomy of "show" versus "contest" songs/arrangements a compromise. The Society's Arrangement Judges, International Office staff and current and past international officers form the forces of tradition and conservatism, while certain past international champion quartets, along with various medalist quartets, chorus directors and coaches, form the liberal wing. The Arrangement Judges have remained strict in enforcing the "preservation" part of our hobby, so the liberals give vent to their innovative urges by using psuedo-barbershop songs, non-barbershop songs and novelty songs on shows and other public performances.

Show arrangements have more solo passages and are often thinner in musical texture (unison, two-parts and/or three-parts). They are frequently arranged and performed in a psuedo-commercial style using devices heard on records, T.V. and in night clubs. These show arrangements utilize songs which are more contemporary in mood and sound. Often these songs have to be manipulated to fit the barbershop style. This "manipulation" involves "engineering" or "bulldozing" as

- Val Hicks, "Barbershop Song" Nov 1975 Harmonizer
- Show vs Contest Barbershop

You see, the liberals view the barbershop as a way of harmonizing and voicing the chords of a song. The liberals apply this style (harmony part(s) above the melody, four-part texture, chords in root position or 2nd inversion, etc.) to many songs. Often, though, this application becomes imposition. That is, the style is *imposed* on a song, somewhat akin to the fat lady squeezing into a girdle. Often the liberal manipulates one or more of the song's five basic elements (melody, rhythm, harmony, lyrics and form) by altering them to more readily accommodate the style.

The liberal applies the style to folk songs, Broadway tunes, Hollywood songs and current favorites from the Top Forty charts, while the conservative claims the song should *invite* or *beckon* the arranger's skills, rather than having a style imposed on it. Songs that "beckon" the arranger usually have most of the attributes described earlier.

LISTENER HAS BECOME CONFUSED

style!

Perhaps it is time to face up to this musical schizophrenia, for how long can we go on proclaiming to "preserve" and "encourage" a certain musical style, when in reality many of our quartets and choruses are barren of any stylistic identity? Just as we cannot subsist on a steady diet of woodshed tiddlies, novelty songs and bulldozed arrangements, so we cannot continue confusing our listeners with a potpurri of non-barbershop or pseudo-barbershop songs!

Ultimately, our public image and our internal musical health depend on the quality of our singing and of our musical repertory. The first step in up-grading our repertory is *converting* present members to the beauty and potential of the barbershop song. We need to find, arrange and perform songs which have lovely melodies and rich harmonic possibilities; songs which open memory's veil and sometimes bring a tear; songs which beckon the arranger to apply his skills, rather than songs upon which a style is imposed.

We would all feel more pride as Barbershoppers if we knew there was *one* stylistic identity which we all promote, rather than two or three; for in the long run that unique species called the barbershop song will prove to be the most reliable vehicle on the long journey toward musical excellence.



## MAR 1976 – RESPONSE TO VAL HICKS' ARTICLE

### Is Liberalism in Barbershop Really a Sin?

- Dick Floerscheimer responds in length to Val Hicks' article
  - It reflects an attitude that exists amongst many who see the ARR category as too restrictive
- A long response from a Joe Barbershopper published in the July 1976 Harmonizer
  - Reflection of strong opinions about the style – this is nothing new!





## DISTRIBUTION OF CERTIFIED AND CANDIDATE JUDGES

	1977	1977	1978	1978	1979	1979	1980	1980
	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand
Sound	39	16	47	10	47	2	40	2
Interpretation	25	8			28	3	26	10
Stage Presence	43	6	44	6	42	2	43	6
Arrangement	26	1	24	0	24	1	26	5
Secretary	32	41	31	43	38	31	41	32
Chairman of Judges							38	19

Despite wanting equal numbers of certified judges in every district (now 16) to handle district and prelims, the emerging reality is that quality judges are not equally distributed. This will impact costs of conventions by having judges travel

## NEXT TIME

- In our next episode, we will
  - Review the rules and practices from 1981-1993
  - Review the changes and environment leading to “The ‘New’ Categories”
- 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 [kkbari@charter.net](mailto:kkbari@charter.net)

