
HISTORY OF SPEBSQSA/BHS CONTEST & JUDGING

PART 6 – A CHANGE IS GONNA COME 1981-1993

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



CATCHING UP

- In 1971, a minimum chorus size of 20 was introduced. Choruses were not allowed to combine to compete
- More restrictions in 1976
 - A chapter could not have more than one chorus represent the chapter
 - Director at Int'l can't sing with another chorus
 - If a member competed in a "losing" chorus or their chorus did not compete, they are ineligible to sing with district representative unless they were already a dual member
 - If a member's chorus did not compete, they are ineligible to sing with the district representative
- Breaking Ties with the categories as of Fall 1975
 - Sound, Interpretation, Stage Presence
 - If still tied, One song sing off not previously sung (at Int'l)



WHERE DID WE LEAVE OFF?

- All of the categories have been revised or redesigned in the past decade
- “Keep it Barbershop” influencing all aspects, including contest
 - There is division about the restrictive nature of the ARR category as it relates to quartets in shows
- Quartets and choruses are starting to sing “safe” material
- Much angst about Stage Presence receiving equal weighting to Sound
- Concerns about coaches being judges and vice versa



TRENDS IN THE 1980'S/EARLY 90'S

- Concerns about the weighting of Sound will ultimately lead to an increase weight of 1/5* Sound
- “Keep it Barbershop” ultimately begins to die down and the window of contest barbershop begins to open
- One off scenarios continue to pop up and rules are developed
- Inconsistencies in judging performances and in feedback prevail
- We start getting quartets from BABS and SNOBS at International (1986)
- Judges must recertify once every 4 years
- Computers will find their way into the judging pit
- Article 6, concerning chorus member eligibility, will be continuously argued and updated
- When a quartet enters a contest, rules are sent to the contact man
 - Similar with chorus, rules are sent to the director
- **Future II committee will ultimately reflect growing trends that the judging system needs an overhaul**



TRENDS IN THE 1980'S/EARLY 90'S

- Continued testing using headphones vs judging live

Once again, in Kansas City, we will be testing the use of headphones for judging the International Contest. The test in San Antonio was inconclusive. The amplifier the manufacturer of the headphones, Koss, told us would be adequate, was not, at least in the view of several of the people who participated in the test last year. Sound Category Specialist Al Copp, has been working with Society Sound Consultant Glen Glancy, to insure that an adequate amplifier is available in KC. The Interpretation and Arrangement Categories will also be participating in this test. Should headphones prove acceptable they will provide a means of dealing with the distortion of sound created by the auditoriums, or should I say barns, that we must hold our International Contests in. They will then address the conflict of providing adequate sound for the audience while preserving purity for the judges and fairness for the competitors.

TRENDS IN THE 1980'S/EARLY 90'S

- Although there are “Category Schools”, not all judges attend the same one
 - As a result, there becomes some differences in philosophy regionally
 - Want more out of district judges
 - Policy implemented to have at least 50% out of district judges
- Song choices not only due to ARR but also lacking “Impact” for INT
- More use of solo/duet/trio textures without any ARR repercussions causing concerns
- All categories working hard to eliminate discrepancies in scoring between category judges, with a goal of < 5% discrepancies
 - SND/INT – more than 10 points, SP – more than 20 points, ARR – more than 5 points
- Struggle to fill assignments because many district events on same weekend
- Scoring levels may be diverging from contest to contest
- Major rulebooks will be submitted every 3 years, but minor tweaks occur each year
- As technology improves, more video/audio tapes are used to align on/consistency



1981

- More chorus restrictions – if you lost at Division/District or your chorus didn't compete, you become ineligible for the rest of the contest season
- Lloyd Steinkamp (ARR CS) is sending out "troublesome arrangements" bulletin to contestants twice a year



WOMEN IMPERSONATION

As reported under item #5 of the year-end IC&J Committee Report of 5 December, 1980, we have subsequently evaluated a number of proposed revisions to the Official SPEBSQSA Contest Rules. This was done at our meeting in Chicago on 12/13 December. We wish that revisions did not have to be made with such apparent regularity, but we note that our competitors, especially choruses, are constantly seeking to take advantage of areas in the rules that leave room for doubt. In addition, we note attempts to bring to the contest stage types of staging and entertainment that have no known historical association with the all-male, four-part harmony singing style known as Barbershop.

Accordingly, rules changes are proposed to modify Chorus and Quartet Rules Article 18(b) as follows:

(1) Add paragraph 18(b) 2. to read as follows:

"2. Unstylistic Staging

Use of staging such as female impersonation or female role-playing is considered unstylistic and will result in disqualification."

The Committee requests that this revision be accepted with the understanding that it will not apply to the 1981 International Contest, but will apply to all other contests following its adoption.

1980 – Peninsulaires had a few women impersonators at International in their WW1 set



WOMEN IMPERSONATION – MORE!

(1) Revise Article 18(b) of the Chorus Rules as follows:

- a. Remove the sentence in paragraph 18.(b).2 (Unstylistic Staging) which reads "Use of staging such as female impersonation or female role-playing is considered unstylistic and will result in disqualification." Replace the sentence with the following:

"Staging in the context of this article (as opposed to Article 20) is defined as 'theatre', or the act or process of presenting a play on stage, and as such is generally not consistent with the Barbershop singing style.

- a. Use of staging where any of the performers acts as a girl or woman by using feminine gestures or by wearing feminine apparel is considered unstylistic, and is not permitted.

- b. Excessive use of inanimate staging devices, such as props, or display of any articles other than props permitted by Article 24, paragraph 3.c., is considered unstylistic and will be penalized.

- c. Disregard of any part of this section will result in penalties up to and including disqualification."

This change is proposed to: (1), clarify the meaning of unstylistic staging; (2), clarify the meaning of "female impersonation or female role-playing"; (3), provide for penalty of excessive or inappropriate use of inanimate objects as discussed in the Stage Presence Category description and elsewhere in the rules. Paragraph 18.(b).2c is proposed to allow the Stage Presence Judge the liberty of penalizing rather than disqualifying infractions that are fleeting and/or possibly unintentional.



1981 – Sounds of Concord conducted a wedding on stage

1981 – STAGE PRESENCE SCORING

- After the revisions of scoring in the 1970's, Stage Presence is being revised
 - Still 200 points per judge per appearance
 - Visual presentation is between 10-90 points per song
 - Attire is 0 +/- 8 points
 - Non-singing time is 0 +/- 12 points



1982

- ICJC submitted a motion to allow Past Quartet Champs to compete again if they wished (similar to choruses)
- ICJC submitted a motion to lengthen the time from 3 to 4 years for International Chorus champions to allow more choruses to compete
- Eric Jackson is helping redefine the Interpretation category for Joe Barbershopper through Harmonizer articles, beginning in March 1982



1982 – ERIC JACKSON INTERPRETATION (MAR, MAY, JULY, NOV, JAN 93, JUN 83, SEP 83, NOV 83)

By Eric Jackson,
Interpretation Board of Review
6604 Rosehill St.,
Philadelphia, Pa. 19120

or "What is a song for?" "What is the purpose of a song?" "Why do people write songs?"

Here's my idea: a song, like any art form, is a vehicle for the communication of emotion. That's it. Emotion, or feeling, is such an intense human experience that it moves many people to communicate it to others, through art, through sculpture, painting, architecture, literature, and yes, music. Including barber-shop songs! So somewhere, someone just got kissed by the girl he wanted to get kissed by. He can't believe it. He is ecstatic, thrilled. He can write music, so he does. He writes, "Yes, sir! That's my baby, No, sir! Don't mean maybe, Yes, sir! That's my baby now!!" He means it! The song is trivial, unimportant, but the feelings are real. The human experience is real. The human experience is never trivial. The song is a wonderful opportunity to communicate his experience.

imagination. Don't get locked in by first impressions. Look closer. Read the words again. Think about them. Do it!

Fine. As you study the lyrics, answer the following questions: Who are you, and whom do you love? (As the character singing the song, I mean.)

How old are you? What do you look like? How old is your loved one? What does she look like? How long have you known her?

Do not just read these questions, take your time and answer them. You will really enjoy making the effort, and you will see the words of the song take on life as you get clear as to what the song is about. What just happened between you? Where did it happen? How did it come about? Why, at this moment in your life, do you feel the irrepressible urge to pour out the words, "Heart of my heart, I love you . . .?"

It comes directly from the emotions you wish to express. IT'S NOT SLOWING THAT PRODUCES SADNESS – IT'S SADNESS THAT PRODUCES SLOWING! That's why it is so important to immerse yourself fully in the song. Once

The important point to see is that the interpretation comes from the feelings and emotions, not the other way around. The Love Plan and the Sadness Plan are different. Very different. But one is not necessarily better than the other. Are you beginning to get a sense of what interpretation is about? Consider some of the following ideas I have heard expressed by contestants and see if you can recognize the problem with each statement.

"We used the exact interpretation the 'Happiness Emporium' used. How come we got 'C' scores and they got 'A' scores?"

You have to start with the song. YOU have to start with the song. Each person has to make the song come alive for himself, from his own experience in life.

"We sang loudly, we sang softly, we sang two *sforzandos*, one *accelerando* and one dramatic pause. What more can you expect?"

a graceful exit. This we have also done.

A final thought about the climax of the song. In a way, the climax of the song is the reason for singing the song. The story unfolds, the song develops, and all of the movement in the song is towards the climax. The interpretive plan must move towards the climax and showcase the climax. There are many other things that go on in a song other than the climax, but all components of the song must be subservient to the climax. The climax must have the most impact, the most drive, the most excitement, the most emotion. As the song is being sung, the climax is where you are going. So Step 1 gives us the idea that the song has one main emotion, and we identify it. Step 2 tells us where we express most of that emotion. The next step is to get some idea of how we might get there.

For the most part, a song should be performed at a volume level appropriate to the main emotion or mood you wish to portray. Volume changes can intensify ongoing mood, add color to the mood, or change it to a different mood. In a to a level of creation, *almost as though you were composing the song right there on the spot.*

1983

- Keep it Barbershop debate rages on
 - Burt Szabo presented a dissertation on what is barbershop to the SBOD
 - Open Letter by Van Tassell in 82 cites continued disagreements about what is barbershop and what should be on stage

BARBERSHOP HARMONY SOCIETY

SEATTLE RESOLUTION

WHEREAS, the barbershop style is a distinctive, unique and indigenous musical art form; and

WHEREAS, the Society for the Preservation and Encouragement of Barber Shop Quartet Singing In America was founded in part to preserve and protect this style of music; and

WHEREAS, the purpose of the Society is weakened by performances of non-stylistic material by Society groups; and

WHEREAS, such performances, especially by quartets and choruses emulated Society-wide constitute an unwelcome influence on our Society,

NOW, THEREFORE, BE IT RESOLVED: that the international board of directors acting in official session in Seattle, Washington on the 6th day of July, 1983, hereby charges every Society member, quartet, and chorus with the responsibility to

- learn the barbershop style and become familiar with the essential elements that make it unique and distinguishable from other styles of music
- and once recognized
PERFORM THE BARBERSHOP STYLE IN ALL PUBLIC APPEARANCES

1983

- In an effort to increase internal Communications, a new judging “magazine” is created called “Directions”
- The rules and category descriptions are filled with discrepancies and other confusing issues – Ed Waesche does a total rewrite
- Stage Presence removed prohibition of
 - Singing entrance and exits
 - Director in full view
- Spoken words are now subject to total disqualification vs SP only
- Choruses must be selected for International in the Fall



1983

The major portion of the handbook is completed and all that remains is the updating of the many necessary forms that enable us to conduct contests in an accurate and speedy fashion. Again, this is a total rewrite, not another revision, which means that we need the assistance of the International Board of Directors in spreading the word that, as of the date of publication and distribution, the present handbook will be out-of-date and not a reliable source for Society contest rules and regulations. To put it plainly, every member who now owns a C&J handbook will be encouraged to purchase the new handbook, open the binder rings of his old model, and bid it all farewell.

Then fill the empty space with the new material and leave it there for a minimum of three years. And this latter statement is important. Your committee sees no need for annual or semi-annual revisions of the handbook. And, we will never really be accepted as an art form until we standardize our rules and leave them alone. This, we plan to do by holding suggestions for alterations to a minimum of three years. Then maybe we will all know what the rules say.



1984 – ST LOUIS INTERNATIONAL

- After the St. Louis contest due to “high and loud” singing, restrictions are put in place as to how high voice parts can go
- Ron Phillips (Sound CS), Mar 85 Harmonizer discusses impact to scoring
- There seems to be some blame to the PA system distorting the amplified sound that the judges were not exposed to
 - Nevertheless, all categories are concerned about trends of trying to outdo the next with high and loud singing

7. Standards of good writing for the mature male voice have been developed, in part, to provide the best opportunity for expanded sound. These standards set an upper limit for the bass of middle C, for the lead the G above middle C, for the baritone the F above middle C, and for the tenor the D that is a major ninth above middle C (see Arranger's Manual). Most importantly, the voicings and pitches selected for the final chords of the arrangement must be appropriate to the song's musical and lyrical content. Any chord that requires any of the voice parts to sing a pitch higher than the standard for his part is subject to severe penalty. The severity of the penalty depends on the degree to which the chord(s) detracts from the song and the extent to which the chord(s) exceeds the established vocal standards.

1985

- Computers will be used for the first time in Minneapolis
 - Looking at the fall of 1986 to begin using in district level contests if available
- Removing entrance and exit rules about completion of singing
- Starting to remove some of the specificity of the CDR's and Rules
- Secretaries have their first category school
- BBSCORES is created by Roger Meyer as the judging computer program
- Mar 85 Harmonizer – many judges interviewed became judges because they received undesirable feedback as a competitor



1986

- Previously, a panel for a District or Prelims could be reduced to one per category
 - Minimum of two judges
- Singing time is now opened up to 3 ½ minutes to 6 ½ minutes
- Can't have instrumental intro, interlude, or conclusion
- Stage Presence scoring
 - 0-85 per song for the visual
 - 0-12 for Attire
 - 0-18 pts for Non-singing time (entrance, break, exit)
 - Attire and NST are combined into NST as reported on the scoresheet



1986

- First Seniors Quartet contest to be held
- Small Chorus contest at Int'l was discussed
 - Little interest by District Presidents and by Events team at Int'l (available time)
 - Instead, encouragement of small chorus contests at District level
- Article 12 in the chorus contest rules cites that anything used in a chorus contest can be used in a quartet contest without change
 - Includes staggered breathing
- Judge Emeritus program initiated
- “Primarily” religious or patriotic to exempt passing references



1986 – INT'L CHORUS CONTEST DELAYS

The Committee has been privy to many comments and complaints regarding contest delays generally being caused by choruses constructing the Taj Mahal, building football stadiums, draping the risers, hanging banners or otherwise creating very ornate, elaborate and, most of all, time consuming scenes on stage prior to their contest performance. As you can guess, all of this has to be un-constructed, un-built, un-draped and un-hung following the performance which means more time delays. So as not to bore you with the gory details of the total discussion that took place, let me say briefly that we, the Contest and Judging ranks as a whole, are most interested in reversing this trend. We would hope that this could be done by cooperation from the competitors and NOT through a rule change that could possibly eliminate all scenery except what is provided by the convention committee. Your help, through District meetings and publications, would be greatly appreciated. The committee will continue to monitor this at future contests.



1986

1. Parody lyrics should be limited to a bonus of +2, as in any other song.

--Most people agreed with this position (18), but there was a sizable minority who disagreed (11).

CURRENT POLICY: Based on the results of this questionnaire, the NEW policy is that we will limit bonuses for parody lyrics to +2 as in any other song. This policy is effective immediately.

2. We should accept up to one-fourth of a repeated chorus with a substituted, completely or almost entirely rewritten melody as long as it is appropriate in the overall context of the song.

--A large majority of people agreed with this position (23), so it is now category policy. After speaking with some judges on the phone, it seems clear that a lot of weight was put on the clause "as long as it is appropriate in the overall context of the song," and we need to discuss what that means. What I meant was that the song's basic message and character must remain the same. I want to add that it gives me pause to find that of the six people who did not agree with this position, five were former category specialists, which suggests to me that they may have a different perspective arising from their CS experiences.

CURRENT POLICY: As stated above, the NEW policy is effective immediately. We shall review it at the next opportunity.

Previous to Rob Hopkins being CS, penalties were not defined for magnitude. Now the ARR judges in the category would weigh in on severity and magnitude to gain alignment.



4. 25 out of 29 agreed that we should score "performance errors" as follows:

-1 for each occurrence up to -3

-3 for many occurrences

-5 to -10 (severe penalty--but presumably just -5) for absolute disaster, that is, excessive occurrences such as essentially no baritone for most of a song.

Furthermore, the same mistake should NOT earn an additional penalty. That is, if the tenor sings the wrong note at exactly the same spot in both statements of the chorus, it results in a total of only -1. We defined performance errors as:

A. Wrong notes (no matter if it was not learned wrong)

--these must be well-defined and obvious

B. Incomplete chords

--this includes doublings, leaving out a note, and particularly distracting staggered breathing

C. Non-chords

--this includes distracting staggered breathing where non-chords are created

D. 5 or more parts

5. 22 of 29 agreed that if we are listening to a song and we cannot figure out why the performer is singing what he is singing, we MUST LOOK UP and see if the visual aspect of the performance makes it clear. If the visual presentation explains it, then no penalty unless it is a form error or makes no sense. (Stopping a song to do some visual schtick is typically penalized for creating a form error, and this policy does not change that.) This position IS a change in our attitude toward parodies, which heretofore have been subject to penalty if they required a visual component in order to be understood.

1986 EXAMPLE OF INTERNAL ARR GUIDANCE

RECENT SOCIETY PUBLICATIONS

- +1 or +2 It's Time to Sing Sweet Adeline Again
- +1 or +2 Mistakes
- +3 Sailin' Away on the Henry Clay
- 0 to +2 By the Light of the Silvery Moon (score would be higher save for too much contrast too soon)
- +2 to +4 When The Midnight Choo-Choo Leaves for Alabam'
- +1 to +3 Circus Day in Dixie
- +4 I Used to Call Her Baby
- 0 or +1 It's a Great Day for the Irish
- +1 to +3 There's a Vacant Chair at Home Sweet Home
- 0 to +2 In a Shanty in Old Shanty Town
- +2 or +3 Goodbye, Dixie, Goodbye
- +3 or +4 Mammy O' Mine
- +3 Where the Black-Eyed Susans Grow
- 0 to +2 Mother Machree
- 0 to +3 Grandmother's Love Letters
- 2 or -1 I Saw Mommy Kissing Santa Claus
- +5 or +6 Coney Island Baby/We All Fall Medley



This is not meant to “pre-judge” a contest.

This is meant to calibrate on what is on paper and where a score should land. This is the one category that can calibrate in such a way

Ultimately this and coming up with specific agreement on penalties and bonuses significantly reduced discrepancies in contests

1987

■ ARR

- Criteria of secondary dominants and 33% barbershop sevenths identified although likely a part of the category earlier, since the original guidance was 35%
- Between 1987-1990, documenting all of the decisions made about how much events were worth (+1, -2, etc.)

2. The basic harmony should contain an abundance of dominant seventh chords, including one or more measures of implied harmony based on the dominant seventh chord built on II or VI. Songs that do not satisfy this minimal criterion are subject to severe penalty up to and including disqualification.

3. If the implied harmony progresses to a dominant seventh chord on III, which is followed by dominant seventh chords on VI, II, and V moving back to I (with or without additional deceptive resolutions), then the harmony should earn a bonus of +1 under "choice of song."

4. If the melody implies an unusually high percentage of dominant seventh chords, the song should earn a bonus of +1. If the Arrangement Judge senses that less than a third of the song's duration is devoted to dominant seventh chords, then use of the song is subject to a penalty up to and including disqualification.



1987

- To comply with copyright, must sign off that all music is properly cleared
- International Chorus Contest will be two rounds
 - Top 6 sing in Finals
 - Ran 1987-1988
 - Too much time at International
 - Choruses focused on 4 songs at the expense of everything else



1987

- Article 6 (again)
 - Choruses must compete with the same men as they did when they won
 - Exception is if someone had a legitimate excuse (illness, business, etc.)
- Success of Chordiac Arrest is providing struggles in scoring in most categories and several internal judge discussions on how to manage not overscoring other quartets attempting similar humor
 - Similar discussions earlier with Four Under Par



1987 – LYRICAL CONTENT - ANACHRONISM

3. Songs used in contest should be based on subject matter that could have been known or understood by a writer in the period when the barbershop quartet flourished (1890s through the 1920s). Songs that do not meet this requirement are subject to penalty. Incidental references to objects or ideas not from this time period are permissible. The actual date of composition is irrelevant.

There has always been a conflict with contemporary barbershop songs (Einar Pederson, Joe Liles, Paul Olguin, others) against the time a song is written.

This statement allows for contemporary songs if it speaks of the era of 1890-1920's.

CATEGORY SHEETS - SOUND

SOUND EXHIBIT II

0 35 40 45 50 55 60 65 70 75 80 85 90 95 100

D C B A

EXPANDED SOUND

INTONATION Tonal Ctr.	UNIFORMITY OF WORD SOUNDS GOOD QUALITY	VOLUME RELATIONSHIPS Hear Melody?	PRECISION Synchronization				
Tuning - b, #, TC Chord - Cd Scooping -)) Tremolo - / / / / Support - Supp Key Change - K/C	Tone Quality - Dk, Bt, St, Ns, Ra Vowel Match - VM L - T Placement - x x L - Br L - Bs	<table border="1"> <tr> <td>T</td> <td>L</td> <td>Br</td> <td>Bs</td> </tr> </table> + > - < Duets - Patter - Bells Int. Imb. - Ch 7th R-3-5-7	T	L	Br	Bs	Attack - Att Release - Rel Sound Flow - Flo Consonant - Cons Diphthong - Diph
T	L	Br	Bs				

MISC.: SWIPES - UNISON - MINOR MODE - SOLOS -

CHORUS SECTION UNIT
T L BR BS

SOUND EXHIBIT II

0 35 40 45 50 55 60 65 70 75 80 85 90 95 100

D C B A

EXPANDED SOUND

INTONATION Tonal Ctr.	UNIFORMITY OF WORD SOUNDS GOOD QUALITY	VOLUME RELATIONSHIPS Hear Melody?	PRECISION Synchronization				
Tuning - b, #, TC Chord - Cd Scooping -)) Tremolo - / / / / Support - Supp Key Change - K/C	Tone Quality - Dk, Bt, St, Ns, Ra Vowel Match - VM L - T Placement - x x L - Br L - Bs	<table border="1"> <tr> <td>T</td> <td>L</td> <td>Br</td> <td>Bs</td> </tr> </table> + > - < Duets - Patter - Bells Int. Imb. - Ch 7th R-3-5-7	T	L	Br	Bs	Attack - Att Release - Rel Sound Flow - Flo Consonant - Cons Diphthong - Diph
T	L	Br	Bs				

MISC.: SWIPES - UNISON - MINOR MODE - SOLOS -

CHORUS SECTION UNIT
T L BR BS

SONG TITLE NO. 1

ANALYSIS & RECOMMENDATION NOTES
(ENCOURAGE & IMPROVE)

SOUND EXPANDED? ☐
SING IN TUNE? ☐
GOOD QUALITY? ☐
UNIT SOUND? ☐

SONG NO. 1

SOUND SCORE

1/88 REVISION C2-24 61

CATEGORY SHEETS - INTERPRETATION

INTERPRETATION

EXHIBIT 111

1st Song

<div> <div>TEMPO</div> <div>TEMPO CHANGES</div> <div>METER</div> <div>PHRASING</div> <div>rit. acc. tos. for. rhy. rub. D.P. mar. etc. leg</div> </div>	<div> <div>OTHER EFFECTS</div> <div>gliss. T. COLOR DICT.</div> </div>	<div> <div>VOLUME</div> <div>VOLUME CHANGES</div> <div>CLIMAXES</div> <div>cresc. decresc. a.p. s.f. sfor. infl.</div> </div>
<div> <div>FORWARD MOTION</div> <div></div> </div>	<div> <div>MOOD</div> <div></div> </div>	<div> <div>DYNAMICS</div> <div></div> </div>

1st Song _____		EXHIBIT 111	
TEMPO TEMPO CHANGES METER PHRASING <small>rft. acc. tas. far. rhy. 11/8. D/P. mar. sta. leg</small>	OTHER EFFECTS <small>gliss. T. COLOR DICT.</small>	VOLUME VOLUME CHANGES CLIMAXES <small>cresc. decresc. s.p. s.f. sfz. inf.</small>	
FORWARD MOTION	MOOD	DYNAMICS	
			A
			B
			C
			D

OVERALL EFFECT

TOTAL SCORE
FIRST SONG

GIVE ATTENTION TO

100 DELUSION
C.I-22

CATEGORY SHEETS – STAGE PRESENCE

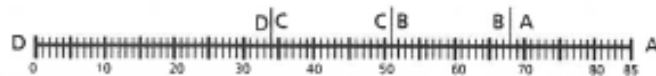
STAGE PRESENCE

EXHIBIT IV

ENTRANCE LINE-UP	(0-6)	<input type="text"/>	initial impact / poise / enthusiasm / pitch-pipe tech / timing / mood set
BREAK-ACCEPT'NCE	(0-6)	<input type="text"/>	mood release / poise / enthusiasm / pitch-pipe tech / timing / mood set
BREAK-EXIT	(0-6)	<input type="text"/>	mood release / poise / enthusiasm / timing / final impact
ATTIRE	(0-12)	<input type="text"/>	appeal / grooming / originality / stage worthiness / make-up

VISUAL PRESENTATION 1st Song Title

theme/message consistent
naturalness/believability
unit agreement
mood/facial involvement
forward flow
energy level
appropriate gestures
poise/audience rapport
entertainment value



STAGE PRESENCE

EXHIBIT IV

ENTRANCE LINE-UP	(0-6)	<input type="text"/>	initial impact / poise / enthusiasm / pitch-pipe tech / timing / mood set
BREAK-ACCEPT'NCE	(0-6)	<input type="text"/>	mood release / poise / enthusiasm / pitch-pipe tech / timing / mood set
BREAK-EXIT	(0-6)	<input type="text"/>	mood release / poise / enthusiasm / timing / final impact
ATTIRE	(0-12)	<input type="text"/>	appeal / grooming / originality / stage worthiness / make-up

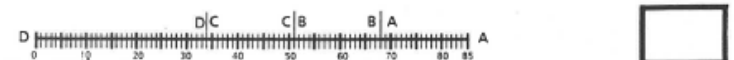
VISUAL PRESENTATION 1st Song Title

theme/message consistent
naturalness/believability
unit agreement
mood/facial involvement
forward flow
energy level
appropriate gestures
poise/audience rapport
entertainment value



VISUAL PRESENTATION-- 2nd Song Title

theme/message consistent
naturalness/believability
unit agreement
mood/facial involvement
forward flow
energy level
appropriate gestures
poise/audience rapport
entertainment value



DISQUALIFICATION REASON

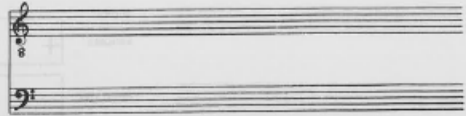
CATEGORY SHEETS – ARRANGEMENT

		+	-
SONG ELEMENTS	SONG CHOICE		
	A. Lyric		
	B. Melody		
	C. Harmony		
	D. Meter/Rhythm		
ADDED MATERIAL	E. Form		
	F. Medley		
	G. Interpolation(s)		
	H. Transition(s)		
	I. Interlude(s)		
ARRANGEMENT ELEMENTS	J. Other		
	SONG ALTERATIONS		
	1. Lyric		
	2. Melody		
	3. Harmony		
	4. Meter/Rhythm		
	5. Form		
	HARMONIZATION		
	6. Chords		
	7. Voicings		
	8. Progressions		
	9. Voice Leading		
	10. Lead-ins		
11. Solo, unison			
12. 2 part, 3 part			
EMBELLISHMENTS	13. Degree		
	14. Introduction		
	15. Rises		
	16. Modulations/key changes		
	17. Pattern		
	18. Back time		
	19. Rhythmic propellants		
	20. Special effects		
	21. Cadences		
	22. Tag		
	23. Other		

ARRANGEMENT EXHIBIT Y

SONG NO. **1**

		+	-
SONG ELEMENTS	SONG CHOICE		
	A. Lyric		
	B. Melody		
	C. Harmony		
	D. Meter/Rhythm		
ADDED MATERIAL	E. Form		
	F. Medley		
	G. Interpolation(s)		
	H. Transition(s)		
	I. Interlude(s)		
ARRANGEMENT ELEMENTS	J. Other		
	SONG ALTERATIONS		
	1. Lyric		
	2. Melody		
	3. Harmony		
	4. Meter/Rhythm		
	5. Form		
	HARMONIZATION		
	6. Chords		
	7. Voicings		
	8. Progressions		
	9. Voice Leading		
	10. Lead-ins		
11. Solo, unison			
12. 2 part, 3 part			
EMBELLISHMENTS	13. Degree		
	14. Introduction		
	15. Rises		
	16. Modulations/key changes		
	17. Pattern		
	18. Back time		
	19. Rhythmic propellants		
	20. Special effects		
	21. Cadences		
	22. Tag		
	23. Other		



SCORE: +

BONUSES: +

PENALTIES: -

BONUSES (+)	PENALTIES (-)	DISQUALIFICATION	NET SCORE
1-2 - good	1-2 - light	SONG: ARTICLE 13	ARR: ARTICLE 14
3-4 - very good	3-4 - moderate		
5-10 - exceptional	5-10 - severe		

SONG NO. 1

1/88 REVISION Form CJ-23 67

1988 SCORING SHEET EXAMPLE

Note no song titles

Judges have as much space as the competitors!!!

OFFICIAL SCORING SUMMARY
DISTRICT QUARTET CONTEST
FAR WESTERN DISTRICT, S.P.E.B.S.Q.S.A., Inc.
San Jose, California, October 12, 1986

Example VIII

THE PANEL OF JUDGES			
CHAIRMAN	Dave Phetteplace	Placentia, CA	Far Western
SOUND	Bill Tobias	Sun City, CA	Far Western
	Bobby Duell	South Pasadena, CA	Far Western
	Keith Clay	Redlands, CA	Far Western
INTERPRETATION	Terry Tassner	Truckee, CA	Far Western
	Joe Blow	Fresno, CA	Far Western
	John Doe	Thousand Oaks, CA	Far Western
STAGE PRESENCE	Xavier Shoeshine	San Diego, CA	Far Western
	Brad Tileletter	Ben Wheeler, TX	Southwestern
	Pete Peters	Concord, CA	Far Western
ARRANGEMENT	Billy Bobbitt	Playa del Rey, CA	Far Western
	Dick Doorhouse	Seattle, WA	Evergreen
	Greg Carr	Santa Rosa, CA	Far Western
SECRETARY	Doug Ellison	North Vancouver, BC	Evergreen
ASST. SECRETARIES	Mike Mitchell	Rio Linda, CA	Far Western
	Brett Smith	Wrightwood, CA	Far Western
TIMEKEEPERS	Gary Dunno	Riverside, CA	Far Western
	Jeff Stallman	Salinas, CA	Far Western
PRACTICE PANEL CHM	Jerry Dietzman	Sun City, CA	Far Western

FINALS	SND	INT	SP	ARR	SUB	PREV	TOTAL			
			NSS 1 2		TOTAL	PTS.	SCORE	SECONDS		
1 Stallman Brothers	217 215	235 239	69 201 203	5	5 1365a	1430	2795	107 101		
2 Great White Lie	230 238	238 243	65 186 184	12	8 1404	1338	2742	148 156		
3 Before Hours	239 230	229 240	65 176 186	-1	10 1374	1342	2716	163 107		
4 Music Shop	166 171	232 239	79 217 222	7	5 1338	1303	2641	161 97		
5 Special Harmony	199 203	222 231	62 174 177	8	13 1289	1284	2573	116 160		
6 Friends of Mothers	206 191	213 214	55 158 164	10	10 1221	1183	2404	183 141		
7 Chicken Kiev	196 194	198 201	56 162 160	10	9 1186	1192	2378	157 156		
8 Wild Boys	183 182	211 213	56 153 154	2	10 1164	1209	2373	142 168		
9 The Moochers	187 179	214 215	51 151 153	10	10 1170	1188	2358	119 162		
10 The Jesters	181 173	194 198	54 149 149	5	-4 1099	1173	2272	130 133		

SEMI-FINALS

1 Stallman Brothers	215 221	250 245	71 200 207	13	8 1430			153 146		
2 Before Hours	238 224	238 232	60 165 176	3	6 1342			185 142		
3 Great White Lie	229 213	231 219	64 189 179	7	7 1338			167 101		
4 Music Shop	166 160	237 233	79 204 208	7	9 1303			188 137		
5 Special Harmony	200 209	216 228	64 170 178	6	13 1284			127 191		
6 Wild Boys	174 189	200 235	68 157 175	6	5 1209			163 158		
7 Chicken Kiev	199 192	206 210	59 151 157	8	10 1192			139 165		
8 The Moochers	190 192	209 228	52 153 155	2	7 1188			160 161		
9 Friends of Mothers	192 194	203 215	50 155 155	8	11 1183			170 167		
10 The Jesters	183 195	202 218	51 150 158	5	11 1173			150 125		

a - Time penalty 24 points (2 seconds) - Article 18 of Official Contest Rules

1988 – ARR POSITION AND POLICY PAPERS

- Position
 - Rubato
 - Medleys
 - Parodies
- Policy
 - Register
 - Scoring Song Elements
 - Attitude and Responsibilities
 - Melody Note Changes

These will be discussed and clarified as to how to judge and be written so others can understand

1989

- Eligibility in the Chorus contest is redefined as “must be a member of the chapter prior to the contest cycle starting”
- Rule still holds that if you competed with someone else you were ineligible to sing with the district representative; if your chorus didn't sing you could be eligible if you were a dual member in time



1990

- Stage Presence has changed their scoring range once again
 - 0-100 points per song
 - Song 1 is from the entrance to the end of the acceptance of song 1
 - Song 2 is Preparing to sing song 2 through the exit



1990

- Scoring level set for the International Quartet contest – all quartets achieving the score qualify. Two year proposal
 - 1990
 - 32 scored 1828 (about a 76)
 - Every district had at least 2 qualifiers
 - 6 quartets qualified “from the pool” (eventually wild card!)
 - 1991
 - Score level adjusted to “qualify 47” and invite up to 51 (49+2 affiliates)
 - Turns out too low – largest field of quartets in Society history (62+3)
 - Program will be retained – score will be increased over the next two years
 - The Board lowered the score recommended by ICJC in 1992, which allowed for more quartets than the target



1990

- ARR suspends sending out list to competitors because few arrangements are -5 or worse
- ARR establishing tenets that they expect never to change (inviolable) as the future suggests there is no "style only" category
- Scoring issues becoming more prevalent, despite work towards less discrepancies



1991

- Based upon Future II, many changes being recommended to the SBOD – not all embraced
- Sound will be multiplied by 1.5
 - Partially to appease those who believe it will make a difference
 - Jim Richards is showing that Stage Presence actually has significantly more influence than Sound or Interpretation (35% vs 31% desired)
- Many complaints from competitors about quartet & chorus briefings and announcements
 - Want more enthusiasm and support vs rigid/regimented tone
 - COJ's had to record themselves in the future and some were released from COJ certification



1991

- Historically Harmony Hall has supplied a dedicated resource to support C&J with all of the paperwork
 - This becomes impractical to support and problems with forms, mailing support, communications become challenging
- Harmony, Inc asked that their CS's attend Category School and their judges be able to shadow judges at district level events
- A portion of SNOBS is wanting to perform songs in Swedish at their own convention (being judged by Society judges) - trepidation



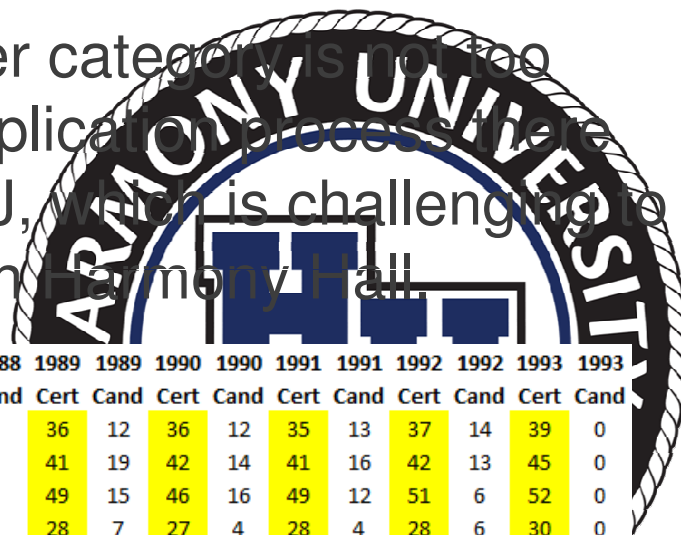
1992-1993

- Keeping the ship afloat but all efforts are focused on the new categories
- Purposeful communication about why the new categories exist and what is expected to happen
- Opening the chorus contest to 20 competitors, including affiliates and any other high scoring chorus up to 20 choruses



NUMBERS IN C&J

- Although the number of certified judges per category is not too dissimilar to today, because of the fluid application process there are over 350 men at any given time in C&J, which is challenging to manage. Much of this management is with Harmony Hall.



	1981	1981	1982	1982	1983	1983	1984	1984	1985	1985	1986	1986	1987	1987	1988	1988	1989	1989	1990	1990	1991	1991	1992	1992	1993	1993
	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand	Cert	Cand
Sound	40	3	38	6	42	4	41	18	39	15	39	12	38	11			36	12	36	12	35	13	37	14	39	0
Interpretation	29	8	28	9	30	5	30	18	32	20	34	17	35	21			41	19	42	14	41	16	42	13	45	0
Stage Presence	46	7	48	8	49	10	52	26	55	24	52	20	55	42			49	15	46	16	49	12	51	6	52	0
Arrangement	30	3	30	3	32	2	33	1	31	3	28	6	28	3			28	7	27	4	28	4	28	6	30	0
Secretary	42	31	46	28	48	26	52	24	49	31	49	27	47	30			49	19	49	11	54	26	49	24	50	0
Chairman of Judges	43	15	45	19	47	18	48	21	49	15	50	14	49	11			41	3	35	6	44	7	41	8	39	0
Total Men	353		357		369		375		387		383		388				333		311		334		333		255	

Total Men includes all applicants and is adjusted for COJ's being certified in other categories (usually 8-15 are not certified in another category)

NEXT TIME

- In our next episode, we will
 - Discuss in more detail why changes were necessary
 - Review the “New” Categories introduced 1993
- 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

