

Contest and Judging Handbook



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Society Contest and Judging Committee**

**Barbershop Harmony Society
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Editor Note: This is a complex document with a lot of content. Please help with the challenging job of managing it by advising of any typos, incorrect references, broken hyperlinks, or suggestions for improvement. Send a note to stevetremper@gmail.com with page number and suggestion. Thank you!

Approved by the Society Contest and Judging Committee.

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The Official BHS Contest Rules has been moved to a separate document, and contains all rules approved/authorized by the Society Board of Directors, CEO and SCJC through 17 August 2025.

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1 DEFINITION OF THE BARBERSHOP STYLE

Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a primarily homorhythmic texture. The melody is consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Occasional brief passages may be sung by fewer than four voice parts.

Barbershop music features songs with understandable lyrics and easily singable melodies, whose tones clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that often resolve around the circle of fifths, while also making use of other resolutions. Barbershop music also features a balanced and symmetrical form. The basic song and its harmonization are embellished by the arranger to provide appropriate support for the song's theme and to close the song effectively.

Barbershop singers adjust pitches to achieve perfectly tuned chords in just intonation while remaining true to the established tonal center. Artistic singing in the barbershop style exhibits fullness or expansion of sound, precise intonation, a high degree of vocal skill, and a high level of unity and consistency within the ensemble. Ideally, these elements are natural, not manufactured, and free from apparent effort.

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

Policy adopted by the Society Board (at its July 1, 2008, meeting): The Society Contest & Judging Committee shall establish and follow processes and procedures, including statements of policy and category descriptions, that are entirely consistent with the definition of the barbershop style as approved by the Society Board. Any change in the definition of the barbershop style, whether proposed from within or without the Society Contest and Judging Committee, will not be considered by the Society Board without prior consultation with the Society Contest and Judging Committee.

2 BHS CONTEST RULES

NOTE: The Official Contest Rules document has been moved out of this C&J Handbook and is now available as a separate document on the BHS website, under <https://barbershop.org/contests/contests-judging>.

3 THE JUDGING SYSTEM

The Society Contest & Judging Program consists of four categories of judges:

- Administrative
- Musicality
- Performance
- Singing

Managing every aspect of the contest is the responsibility of the Administrative category (Administrative Judge) while scoring a contestant's performance is the responsibility of the other three categories, commonly referred to as the Scoring categories. Each category is discussed in detail later in this handbook.

I. DEFINITION OF THE BARBERSHOP STYLE

The barbershop style can be viewed as having two major components: technical and artistic. The technical aspects of the style relate to those elements that define the style regardless of how well it's performed. The artistic aspects relate to those performance aspects that are equally essential to the style's preservation.

A. Technical (Structural) Aspects

1. Barbershop harmony is a style of unaccompanied vocal music characterized by consonant four-part chords for every melody note in a primarily homorhythmic texture. The lead consistently sings the melody, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Fewer than four voice parts may sing occasional brief passages.
2. Barbershop music features songs with understandable lyrics with melodies that clearly define a tonal center and imply major and minor chords and barbershop (dominant and secondary dominant) seventh chords that often resolve around the circle of fifths, while also making use of other resolutions. The chords are normally in root position or second inversion, with a predominance of barbershop sevenths and major triads.

B. Artistic (Performance) Aspects

1. Barbershop singers adjust pitches to strive for perfectly tuned chords in just intonation, while remaining true to the established tonal center. When chords are sung in tune with matched and resonant sounds, a "lock and ring" results. Locking, ringing chords are the hallmark of the barbershop style.
2. The use of similar word sounds sung in good quality and with precise synchronization, as well as optimal volume relationships of the voice parts, creates a unity that helps produce the most desirable barbershop sound.
3. The barbershop style is typified by natural, resonant, full-voiced singing, though tenors may be singing not in full voice.

4. Performers have the freedom to bring a variety of styles, interpretations, and performance preferences to the stage.
5. Performers should strive to present the song to the audience in an authentic, sincere, and heartfelt manner.
6. The music and the performance of the music must reflect the fact that barbershop music features relatively straightforward, ingenuous songs sung from the heart, that are easily understandable to the audience. The delivery should be believable and sensitive to the song and arrangement throughout.
7. Barbershop music typically has a balanced and symmetrical form. As long as these are recognizable, the performer is free to be creative within the forward motion of the music.
8. Arrangements in the barbershop style use various embellishments. The chosen devices, as well as their performance, should support and enhance the song.
9. The performance of barbershop music features appropriate musical and visual methods to enhance and support the song and provide the audience with an emotionally satisfying, entertaining experience.
10. Barbershop groups are free to employ a wide variety of dramatic staging plans, interpretive or staging devices, postures, motions, props or standing formations, as long as these do not detract from the barbershop sound and are appropriate to the song.
11. A song may have a simple or complex setting and still be in the barbershop style. Performers are encouraged to choose music that they enjoy singing and that features the strengths and minimizes the weaknesses of the ensemble.

II. SCORING CATEGORIES

The performance of each song is judged by three categories: Musicality, Performance and Singing. Each category judge will determine a single quality rating or score, on a scale of 1 to 100. The judge will determine whether the level of the performance is excellent (A-level, from 100-81), good (B-level, from 80-61), fair (C-level, from 60-41), or poor (D-level, 40-1), and award an exact score based upon an evaluation of all the elements in the performance that have an impact on the category the judge is scoring. Poor (D-level) performances normally will be assessed as a score of 40 instead of an exact score. If no quality rating is appropriate, owing to an unequivocal and definite violation of the rules, the judge will forfeit the score by awarding a zero.

There is no appropriate formula for weighting the various elements in a category; rather, it is up to the judge to view the total performance from the judge's particular orientation and evaluate the elements of the performance on a song-by-song basis. Elements that are particularly crucial in one song performance may be less important in another song performance. The judge will evaluate the overall effect or value of the performance.

The major responsibilities of each judging category are as follows:

A. Musicality

1. *Musicality* is defined as sensitivity to, knowledge of, and talent for music. The Musicality category judges the degree to which performances demonstrate musicality in the

barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the ensemble's skill in accurately and artistically delivering music in the barbershop style.

2. The category includes technical (harmonic integrity and execution) and artistic (thematic development, embellishment, and delivery) performance elements. It also includes style-based musical elements.

B. Performance

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

C. Singing

1. *Singing* is defined as quality, in-tune vocalization accomplished with a high degree of unity, ensemble consistency and artistry. The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style.
2. Major elements in the category include intonation; vocal quality; unity of word sounds, flow, diction and synchronization; and vocal expression, resulting in expansion of sound (also referred to as "lock and ring").

III. STYLE ELEMENTS SHARED BY ALL CATEGORIES

An audience member experiences the art form of barbershop music as a whole. Thus, even while evaluating a performance from a particular perspective, an audience member will experience the total performance. Each of the three categories – Musicality, Performance, and Singing – should be a particular orientation or perspective from which a judge views the total performance, rather than a blinder that restricts focus to a certain domain. Accordingly, all judges judge the total performance and, to some extent, certain elements of a barbershop performance will be evaluated by judges in two, or even all three, categories. Those artistic aspects of a barbershop performance that are evaluated by judges in all three categories are: ringing, in-tune singing; vocal quality; the suitability of the song to the performer; self-expressiveness and heartfelt performance.

A. Preservation of the Barbershop Style

Judges in the Musicality category are responsible for preserving the technical (structural) barbershop style and adjudicating the elements described in [3.I.A.1](#) and [3.I.A.2](#), above. The degree to which each category is affected by the artistic elements of the style varies, as described in each of the Category Descriptions (below).

B. In-tune Singing

Barbershop harmony is a style of vocal music characterized by consonant four-part chords for every melody note. The harmony parts are enharmonically adjusted in pitch to produce an optimum consonant sound. Hence in-tune singing is a concern of every judge.

C. Vocal Quality and Matched Word Sounds

1. The use of similar word sounds sung in good quality helps to produce the unique full or expanded sound of barbershop harmony.
2. Performances should be characterized by a natural, resonant, full-voiced presentation, though tenors may be singing not in full voice.

D. Suitability of the Music to the Performer

1. All judges will evaluate the suitability of the music – the song and the arrangement as performed – to the performer, though the orientation of judges will differ from category to category.
2. Performers are encouraged to choose music that they enjoy singing, and that features the strengths and minimizes the weaknesses of the ensemble. It may be risky for performers to choose a particular piece of music because another ensemble has achieved success with that music. Judges evaluate the performance of the music rather than any inherent advantages or disadvantages in the elements of the music. There are no benefits in choosing difficult or easy music – only in choosing music that your ensemble can perform well.

E. Self-Expressiveness and Heartfelt Performance

1. There is sufficient freedom within the parameters of the judging system to bring a multitude of individual styles and performance preferences to the contest stage. Judges will adjudicate each performance based on an individual lifetime of listening and viewing experience and evaluate the particular performance as much as possible without regard to prior performances of the music and without preconceived ideas of how the music *should* be performed.
2. Performers should strive to commit themselves to contribute something to the audience in an authentic, sincere, and heartfelt manner.

4 MUSICALITY CATEGORY

I. INTRODUCTION

A. The Musicality Category

Merriam-Webster defines **musicality** as “sensitivity to, knowledge of, or talent for music.” The Musicality category judges the degree to which performances demonstrate musicality in the barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the ensemble’s skill in accurately and artistically delivering music in the barbershop style. The best examples of musicality in the barbershop style will feature:

- a) Music suited to the ensemble
- b) An ensemble that both understands and demonstrates intent and perspective in developing the music
- c) The key elements that define the barbershop style

Guiding principles of musicality in both compositions and performances, including tension/release, unity/contrast, and theme/variation, are common across most musical styles. Implementing these guiding principles in the development of a rewarding musical journey requires sensitivity to the song and arrangement’s **musical parameters**. Skillful musicians incorporate parameters such as melody, harmony, rhythm, lyrics, tone color, dynamics, and embellishments in their delivery of the music. The Musicality category assesses the marriage of technical elements, such as precise execution of harmony and rhythm, and artistic elements, such as shape, inflection, destination within a phrase, and overall arc and development of the music. Performances exhibiting high levels of musicality feature a purposeful performer, informed by the composer, lyricist and arranger, effectively integrating and skillfully delivering these core concepts.

Barbershop is not a musical genre; it is a **style** of arranging and delivery that can be applied to multiple genres of music. Every musical style has aspects which are indigenous to, and expected within, the style. The Musicality category ensures performances are rooted in the **core elements of the barbershop style**:

- a) 4-part a cappella
- b) Featured consonant harmony via strongly voiced chords in the barbershop vocabulary
- c) Melody primarily in an inside voice
- d) Harmonic variety and richness featuring characteristic chord progressions
- e) Primarily lyrical, homorhythmic textures (although additional textures are used for contrast and development).

Performances exhibiting high levels of musicality in the barbershop style demonstrate the core elements of the style and feature accurate and artistic rendering of the key musical parameters in support of the guiding principles of musicality.

B. Relationship with Other Scoring Categories

The current BHS Contest and Judging System features scoring categories designed to overlap with each other. Each category views the entire performance from its own unique perspective, and the same performance factors often influence more than one category's scoring.

The Singing (SNG) category assesses the technical and qualitative aspects of the performer's sound and the resulting vocal artistry. Since these factors affect the harmonic integrity, they will also affect the Musicality judge, who assesses the integrity of the harmony in the performance. Singing that suffers from poor synchronization, intonation, or vocal quality will also negatively impact such musicality areas as delivery and execution. Performances exhibiting believability through artistic rendering of the musical line will be rewarded both by SNG (Vocal Expression) and MUS (Delivery).

The Performance (PER) category assesses the performer's ability to bring the song and arrangement to life through visual and vocal elements. PER judges evaluate the performer's artistry, believability, entertainment value, and emotional impact, considering the chosen entertainment theme. These factors often influence the Musicality category, as the musicianship evaluated by Musicality (MUS) judges and the creation of mood and believability evaluated by PER judges are strongly correlated. Both judges are listening for thematic development. The MUS judge assesses how well the group uses its own unique musical abilities to take advantage of the opportunities presented by the arrangement in light of thematic development opportunities.

II. MUSICAL ELEMENTS

There are certain characteristics in an arrangement that help the listener recognize a song as having been arranged in the barbershop style. The Musicality category ensures performances are rooted in the **core elements of the barbershop style**. Performances earning the highest Musicality scores will feature these elements. If any of the musical elements listed below are absent in the song or arrangement as performed, then the Musicality score will be lower as a result.

1. All songs must be sung without musical accompaniment or instrumental introductions, interludes, or conclusions. This does not preclude the use of a sound-making device for a special effect, as long as such cannot be construed as instrumental accompaniment (See the official *Contest Rules*, Articles IX.A.2.a and Article X). Hand clapping and finger snapping are permitted whereas vocal percussion where the result is greater than four-part texture is not permitted. Choruses need to exercise caution, ensuring a lack of ambiguity related to greater-than-4-part texture (See official *Contest Rules*, Article IX.A.2.b).
2. Barbershop is a four-part cappella style. At no time should the musical texture exceed four parts. In a chorus contest, the spoken word, brief and appropriate, is not considered an additional "part" in this context. However, a soloist singing a fifth musical line is considered an additional part. This applies even if the soloist is singing the same notes as one of the choral parts but with different word sounds, as occurs when the chorus leads are

matching the soloist's notes on a neutral syllable (See official *Contest Rules*, Article IX.A.2.b).

3. A discernible melody should be present and distinguishable for most of the song. The melody is most consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord (See official *Contest Rules*, Article IX.A.2.c).
4. Lyrics should be sung by all four parts through most of the duration of the song. This does not preclude the use of solo and other devices employing neutral syllables used for contrast or as embellishing devices. In fact, such textural contrast, executed well with sensitivity to the music, can lead to higher levels of musicality. Rather, this applies to performances whose duration is dominated by non-lyric or neutral syllable devices (See official *Contest Rules*, Article IX.A.2.d).
5. Other musical elements, such as chord vocabulary, characteristic chord progressions and harmonic richness, strong voicings, and primarily homorhythmic texture, are essential in successfully rendering the barbershop style. These are interwoven into the performance elements and are reflected in the MUS score (See official *Contest Rules*, Article IX.A.2.e).

III. PERFORMANCE ELEMENTS

The Musicality category judges musicality in the barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the performer's skill in accurately and artistically delivering music in the barbershop style. The best examples of musicality in the barbershop style will feature:

- Music suited to the performer
- A performer that both understands, and demonstrates intent and perspective for, the music
- The key elements that define the barbershop style

The performance elements of the Musicality category consider the **guiding principles of musicality**, such as tension/release, unity/contrast, and theme/variation, which are common across most musical styles. A satisfying and rewarding musical journey requires sensitivity to the song and arrangement. The Musicality (MUS) judge weighs both technical (*harmonic integrity, execution*) and artistic (*thematic development, embellishments, delivery*) elements of this journey. These elements are not assessed independently; the MUS judge considers how these elements work together and even overlap to inform the judge's holistic assessment of the musicality exhibited in the performance.

A. Harmonic Integrity

1. The primary hallmark of barbershop music is its consonant harmony. The integrity of the harmony is the degree to which consonant harmony is produced by a good quality, locked, ringing unit sound. Consonant chords are pleasing to the ear based on:
 - a. *Physics*. Coincident partials low in the harmonic stack.
 - b. *Stylistic expectations*. Certain chords (regardless of their inherent dissonance between intervals) are deemed indigenous to the style. For example, the dominant seventh and

ninth chords are considered dissonant in traditional musical circles due to the tritone interval. Barbershoppers consider them consonant because of their close association with the style and the coincident partials low in the harmonic stack of strongly voiced inversions.

2. Harmonic Integrity assesses the vertical nature of the harmony. High quality harmonization is achieved through several factors:
 - a. Predominantly consonant chords (major triads, dominant (barbershop) sevenths and ninths). See items A.8 and A.9 (below) for more information.
 - b. Strong voicings (root position, second inversion) of consonant chords. See item A.8 (below) for more information.
 - c. Good vocal quality and locked, “ringing” sound.
 - d. Precise synchronization, matching word sounds and resonance, appropriate balance, and accurate tuning of the chord sequence as performed by the ensemble.
 - e. Avoiding non-barbershop chords, incomplete chords or non-chords except for specific embellishing purposes.
3. Harmonic integrity also assesses the horizontal nature of harmony.
 - a. The Musicality judge assesses the degree to which the fidelity is maintained as the ensemble progresses chord to chord. In a high-quality performance, clean ringing chords are constantly present—even when chords go by quickly within a phrase.
 - b. Chord progressions in the barbershop style are based on the harmonic practice of dominant seventh (and ninth) chords resolving around the circle of fifths, while also making use of other resolutions. Musicality judges expect to hear harmonic richness, variety and strongly voiced chords including tritone tension. Examples which can lead to a sense of redeeming harmonic value include:
 - i. Secondary dominants (particularly VI7 and II7) which progress around the circle of fifths to the tonic
 - ii. Tritone substitutions functioning as secondary dominants
 - iii. Rich harmonic variety of consonant chords (this includes major triads and other strongly voiced chords in the barbershop vocabulary)
 - iv. Dominant 7th / 9th chords on a variety of roots
 - v. Featured usage of any of these seventh chords (e.g., $\flat$ VI7, $\flat$ VII7/9, VII7, IV7)
 - vi. Other circle resolutions that don’t resolve to the tonic (e.g., III7-vi)
 - vii. Performances that feature chords with tritone tension (e.g., half dim / minor 6th)
4. Although the melody usually lies between the tenor and bass, occasional deviations are allowed and may be carried by some part other than the lead. The Musicality score will reflect any lessening of barbershop sound that may result.

5. The melody should clearly define a tonal center, and its tones should define implied harmonies that employ the characteristic harmonic patterns and chord vocabulary of the barbershop style in order to achieve a high degree of consonance.
6. The song should be primarily homorhythmic; that is, all voices should sing the same word sounds simultaneously. This does not preclude the appropriate use of non-homorhythmic devices such as patter, back time, echoes, and bell chords. The greater the use of non-homorhythmic material, the greater the need for clean execution, maintaining consonance.
7. All parts should sing lyrics most of the time. Extensive non-lyrical passages (neutral or nonsense syllables, humming, or instrumental imitation) might lessen the potential for "lock and ring" and should be musically appropriate. The Musicality judge assesses how such devices influence development and consonance.
8. Music in the barbershop style should primarily use chords in the barbershop chord vocabulary. The extent to which the various chords in the vocabulary contribute to a quality barbershop sound depends on their frequency and duration.
 - a. Other than the major triad, the most prominent chord should be the dominant (barbershop) seventh chord. Songs that favor the use of any other chords over the use of dominant seventh chords and major triads may result in a lower Musicality score.
 - b. The overall consonance potential is affected by the prominence, duration and frequency of use of the various chords in the barbershop chord vocabulary. The consonance potential, from highest to lowest is:
 - i. Major triad and dominant barbershop seventh
 - ii. Dominant ninth with root omitted (or minor sixth or half-diminished seventh)
 - iii. Major triad with ninth added and minor triad
 - iv. Minor seventh (or major sixth)
 - v. Major seventh, diminished seventh, barbershop seventh with flatted 5th, augmented triad, augmented dominant seventh, diminished triad, dominant ninth with fifth omitted
 - vi. Non-vocabulary chords (any chords not listed in III.A.7)

While brief and musically appropriate use of out of vocabulary chords is allowable, this may result in a lower score due to diminished consonance.

9. Appropriate voicings are essential to create a characteristic barbershop sound.
 - a. The style demands strong voicings but allows occasional exceptions for valid musical reasons (i.e., third or the seventh in the bass).
 - b. Delicate balance voicings need careful execution (i.e., high seventh in the lead or baritone, divorced bass).
 - c. Voicings should generate complete chords, with few exceptions (dominant ninth chord, devices that involve fewer than four parts, the occasional echo, lead-in, or rhythmic device in the bass).

- d. Dissonant non-chord tones are to be avoided (except for brief scale-type passages in the bass).
 - e. The performance of incorrect notes, resulting in unacceptable chords, will result in a lower score due to execution.
10. The range of the parts should allow all singers to produce a quality sound, dependent on each performer's ability, as to highlight the resonant sound characteristic of the barbershop style.

B. Execution

1. Execution emphasizes the accurate rendering of musical elements. While *Harmonic Integrity* focuses largely on vertical aspects of music (tuning and balancing chords to create an enhanced sense of lock and “ring”) and the horizontal aspect of chord progressions. Execution focuses more on horizontal aspects of rhythm, words and notes. Musicality (MUS) judges assess the degree of articulation of pitches and rhythms, synchronized word sounds, maintaining tonal center, steady tempos, tempo changes, agreement on beat subdivision, and rhythmic groove. High levels of musicality involve excellent execution with consistent harmonic integrity between harmonic pillars, minimizing distractions and enabling the ensemble to elevate artistic sensitivity in their performance.
2. Execution is tied to the *Delivery* element in the Musicality Category. Execution emphasizes the performer's technical precision, while Delivery emphasizes the artistic expression of the musical line. C-level performances often face delivery challenges due to inaccuracy. A-level performances feature enhanced artistic delivery through precise execution of the musical line.
3. Precise execution poses greater challenges for choruses compared to quartets at a given Musicality level. Choruses encounter synchronization difficulties involving pitch accuracy, word sounds, resonance, tone colors, rhythms, and notes within each section. Synchronization errors between the chorus and conductor's gestures fall under the Execution element of the category. MUS judges weigh these aspects differently for choruses compared to quartets.
4. MUS judges assess the arrangement's suitability for the performer and its impact on the ensemble's ability to execute the musical line successfully. If the arrangement features challenging vocal ranges, rhythmic complexity, or harmonic intricacy that the performer cannot comfortably navigate, it may lead to execution errors and a lower Musicality score. On the other hand, when a challenging arrangement is accurately executed by a highly skilled ensemble, this highlights their musical abilities, resulting in a higher Musicality score.

C. Delivery

1. Delivery emphasizes the artistic expression of the musical line through skilled rendering of the song's elements. A strong delivery showcases the singers' understanding of melody, lyrics, harmony, rhythm, tempo, construction, tone color, dynamics, flow, and their importance. The Musicality (MUS) judge assesses the performer's musical artistry, assessing how well they integrate the song's elements, employ embellishments, and bring the song to life.

2. The MUS judge assesses the degree of musicality displayed in the *phrasing and delivery of the lyrics*, especially in songs where the lyrics are central to development. Momentum, flow, relative weighting of syllables, and contour of phrases result in meaningful rendering of lines and define the lyric's climactic moments. The MUS judge:
 - a. ...rewards performances which demonstrate an understanding of *tension and release* to maintain direction and musical interest. Successful performers use variations in harmony (especially tritone dissonance), texture, dynamics, and pacing to build intensity in the music. This builds anticipation in the listener of an eventual resolution. In general, the greater the tension preceding the release, the more satisfying the result for the listener.
 - b. ...assesses the degree of musicality displayed in the performance of rubato and ad lib passages. Distortion of form due to excessive rubato and ad lib may result in a lower Musicality score.
3. The MUS judge assesses the effectiveness of the performance of chords and voicings that are designed to highlight a word or phrase or generate a certain mood. The judge also assesses the use of dynamic levels and vocal color to support musical development.
4. The MUS judge assesses the musicality displayed in the execution of tempos and rhythms. This includes the appropriateness of the choice of tempo and the musical sensitivity of the rhythmic accentuation.
5. The MUS judge assesses the skill with which the performer uses the music's rhythmic devices, such as bass propellants, echoes, patter, back time, push beats, and syncopations, to establish and propel the tempo, especially in songs where rhythm is central to development. When these devices are well-executed, the tempo and rhythm contribute to satisfying musical development.
6. The balance among voice parts should be such that the melody always predominates, although brief passages having ambiguous or non-existent melody are permitted in introductions, tags, bell chords, stylized segments during repeats, or improvisational-type passages of a song.
7. When the melody is transferred to a part other than the lead, that part should predominate and should be sung with melodic quality.
8. Songs sung in the barbershop style generally use standard meters such as 2/4, 3/4, 4/4, cut time, 6/8, 9/8 or 12/8. This does not preclude the use of non-standard meters, but in any case, the meter should be well-defined by the performance unless altered for comedic purposes.

D. Thematic Development

1. Melody, lyrics, rhythm, and harmony are crucial aspects of a song, and they can be combined and developed by the performer. There are many paths to successful development; these paths vary greatly depending on the source material. Successful musical development requires the *performer* to utilize the *composer's* and *arranger's* ideas while incorporating their own musical skills and ideas.
 - a. The composer provides source material, developing melodic, rhythmic, lyric, and harmonic themes in the original composition. The composer also creates the song form

with repeated sections. (such as AABA, ABCA, or repeated stanzas or refrains like VCV CBC, etc.).

- i. Lyrical themes can be further broken down into defining the literary theme (happy love, asking for forgiveness, love lost, etc.)
 - ii. Rhythmic themes can be further broken down into swing, subdivided triplets, driving tempos, etc.
 - b. The arranger makes choices about harmonization, voicing of chords, embellishments, changes to musical elements and form, and may create a medley or montage to tie songs together.
 - c. The performer takes the material provided by the composer and arranger then applies their own musicianship, as well as stylistic execution, dynamic and rhythmic choices, to further develop the song and arrangement.
 - d. Sometimes, the original song includes sufficient development without the need for the arranger to create interest. In these cases, the performer is most successful following the composer's journey.
 - e. In some cases, the performer is required to take more responsibility to develop the song, particularly when the arranger creates a straightforward arrangement.
2. All musical parameters (melody, lyrics, rhythms, harmony) play different roles in developing the music. The performer makes choices based on the song, arrangement, and their own interpretation.
 3. Occasionally a quartet or chorus will choose to do a comedic performance. The Musicality (MUS) judge first assesses whether the comedy is dependent upon one or more of the musical elements (melody, lyrics, rhythm, and harmony). It could be that the comedy is independent of the music. If this is the case, does comedy interfere with the natural musical development? If the musical elements are designed to enhance the comedic performance, the MUS judge starts with the question "Is it funny?". Once the comedy begins, the MUS judge will evaluate how the musical elements develop and enhance the comedic performance.
 4. The MUS judge assesses the balance between unifying themes and contrasting material. Added material should stem from thematic song material, driving musical interest with unity and contrast. If it falls short, the performer must showcase their own skills to create musical interest.
 5. The MUS judge assesses the performer's use of the song's construction, including form and harmonization.
 - a. The performer shapes phrases and sections of the song to deliver and develop it successfully.
 - b. The MUS judge assesses the performer's level of artistry and musicianship in maintaining forward motion, groove, dynamics, sensitivity to melodic shape, lyrical phrases, and tempo choices.

- c. When assessing a medley/montage, the MUS judge assesses it as a complete entity, showcasing well-coordinated sections unified by a central musical theme or lyrical idea.
- 6. Under thematic development, the MUS judge assesses opportunities provided by the song and arrangement in combination with the performer's utilization of the material and their own musicianship.
 - a. Repeated sections and new sections should provide opportunities for musical development and variation.
 - b. The performer should demonstrate an understanding of the provided material, as their skills in developing the song are being evaluated.
- 7. A successful barbershop performance incorporates harmonic themes achieved through resolving barbershop sevenths and ninths using the circle of fifths. Tritonal tension in these progressions is crucial for any barbershop song's development. Effective utilization of this harmonic development is rewarded in performances.

E. Embellishment

- 1. Embellishments are characteristics of an arrangement beyond a basic barbershop harmonization of the source material.
 - a. Successful musical development involves a satisfying sequence of events, achieved through effective use of *embellishments* that provide the opportunity for unity and contrast. The barbershop style is known for its diverse embellishments which include (but is not limited to) swipes, echoes, key changes, bell chords, patter effects, and back time.
 - b. The Musicality (MUS) judge assesses the performer's accuracy and musicality in executing embellishments that enhance the song's development. The judge's score considers the arranger's skill in selecting and placing supportive embellishments. Well-embellished songs that provide satisfying development and harmoniously blend key musical themes will earn higher Musicality scores.
- 2. The MUS judge assesses the effectiveness with which the performer uses embellishments to aid in the development, such as the use of rhythmic propellants to create forward motion or key lifts to heighten the level of intensity. The performer's ability to execute the embellishments may influence the MUS judge's perception of the degree to which a particular song may be under- or over-embellished. Some embellishments, such as patter and bell chords, are most effective with precise synchronization. Embellishments in which all four parts are not singing the same words at the same time should be executed in such a way that the primary lyrics are heard and understood. Occasionally, the music creates special opportunities for visual devices. Effectively performed, such occurrences may increase the perception of musicality, resulting in a higher Musicality score.
- 3. While the melody is usually in an inside voice, the use of tenor or bass melody is acceptable as a contrasting embellishment.
- 4. While all four parts usually sing lyrics, non-lyrics and neutral syllables can be used as contrasting devices. The most common example is neutral syllables accompanying the melody in brief passages to feature the melody or establish rhythmic contrast. Passages

with non-lyrics for all four parts may also be used, such as a scat section, an instrumental impression, or a neutral syllable introduction to a song. Effectively constructed and performed, such embellishments may contribute to the development leveraging rhythm or lyrics, resulting in a higher Musicality score.

5. The arranger generally uses the composer's melody as the basis for harmonization and embellishments. Altering the melody may also be a form of embellishment, although melodic alterations may be distracting when the melody is well-known. When altering a well-known melody, it is incumbent upon the arranger and performer to convince the listener to accept the altered version. Alterations of a melody can be especially effective in a repeated section of a song. When used effectively, melodic alterations can enhance the musicality and lead to a higher score.
6. Altering the composer's lyrics is also a form of embellishment. Lyric alterations can be effective in some cases, for example:
 - a. Personalizing a song to the ensemble or the performance environment, including gendered/non-gendered language.
 - b. Ensuring the intent is more easily understood by today's audiences.
 - c. Changing the intent of the original source material to create comedic impact, e.g., in the case of a parody.
 - d. Contributing to the musical development of the performance.
 - e. Altering lyrics to create ensemble impact, e.g., ending the tag on an open "ah" vowel instead of the original lyric "oo."

Similar to melodic alterations, lyric alterations may also be distracting when the lyrics are well-known. Effective use of lyric alterations can result in a higher musicality score.

7. The melody and harmonization should complement each other. Alternative harmonies can serve as embellishments, offering thematic development, emphasizing key words or phrases, and enhancing consonance. When used effectively, they can contribute to a higher Musicality score. If the implied harmony in a song is unclear, the arrangement can employ suitable harmonic progressions that align with the melody and support the song's development. It's worth noting that adherence to the harmony in published sheet music is not mandatory. However, altering recognizable harmonic progressions can also be distracting, similar to melodic and lyrical alterations.
8. Tags are an integral and unique part of the barbershop style and should be adjudicated for how effectively and satisfyingly they summarize or complete the song's development. In a barbershop performance, effective tags can be very simple and straightforward, or more involved and include more development.

IV. SCORING

A. Scoring Methodology

1. The Musicality (MUS) judge's evaluation is based on the musicality of the performance and the appropriateness of the music to the barbershop style. The Musicality judge will adjudicate each performance based on a lifetime of listening experience and evaluate the particular performance without regard to prior performances and without preconceived ideas of how the music should be performed. No reward is given for the degree of difficulty of the arrangement; the performance is judged on its technical and artistic merits.
2. The MUS judge's assessment is based upon a holistic awareness of the performer's sensitivity in thematic development of the song (including embellishments), their artistic delivery, the degree of harmonic integrity and their accuracy in executing its musical elements. Awareness of how stylistic aspects such as chord progressions and vocabulary enhance the thematic development and delivery of the musicality will be rewarded. Early in the performance the judge establishes an approximate score based on the general level of musicality. As the song unfolds, this score is continually adjusted to reflect the performer's consistency, their understanding of the various musical elements, the delivery and execution of the song's critical moments, the suitability of the music to the performers, and how musicality is enhanced by elements of the barbershop style. At the end of the song, the judge assigns a numerical score from 1 to 100.
3. The MUS judge is both an advocate and guardian of the barbershop style. Certain musical elements—as denoted in section II—are linked to the song and arrangement, while other aspects are assessed holistically as part of the performance. If one or more judges deems one or more of the arrangement's musical elements outlined in Article IX of the contest rules was not satisfied, they will conference with the other MUS judges to determine whether the holistic score should be lowered via penalty. Based on criteria stated in the Musicality category description, it is still possible for judges to disagree when performances are “on the edge” stylistically.

B. Scoring Levels

The A Level

- a. A-level scores (81 to 100) are given to excellent performances that display the most consistent musicality. There are very few distractions, and scores are maximized when the performance strongly features the hallmarks of the barbershop style.
- b. A performance earning a mid-A score (87-93) features exceptional mastery of the musical elements, demonstrating consistent excellence in technique in support of artistry. The harmony is wonderful, consistently consonant, reflecting excellent intonation and proper balance. The performer showcases continuous development and sensitivity to the composer and arranger's musical themes, presenting a cohesive vision. Purposeful and sensitive use of embellishments enhances the song's thematic development. The delivery demonstrates superb, continuous artistry, effectively conveying the subtext and completely engaging the listener. Distractions are rare, and the music is well-suited to highlight the performer's strengths.

- c. The rare and significant artistic performance in the A+ range (94-100) is truly transcendent of technique. Minor technical issues do not distract from the overwhelming and unyielding sense of musicality. Embellishments continuously support thematic development. The musical line is organic, purposefully and sensitively delivered by the performer, demonstrating unyielding excellence and artistry.
- d. In A- range (81-86), occasional distractions can occur in the performance. The thematic development may have brief interruptions, or the performer's technique may be somewhat evident. In one way or another the display of musicality is not totally consistent.
- e. Distinguishing differences between A and B levels often has to do with consistency and sensitivity of performance.

The B Level

- a. B-level scores (61-80) are for performances that demonstrate varying degrees of competence of the musical elements. The music is generally well suited to the performers. Thematic development is evident, demonstrating awareness and sensitivity to musical themes, but there may be moments where technique distracts from the artistry.
- b. A performance earning a mid-B (67-73) score features competency in the musical elements, demonstrating generally accurate execution in support of the musical line. The harmony is generally consonant with clearly distinguishable chords, reflecting good intonation and balance. The performer generally reflects an understanding of and sensitivity to the composer and arranger's musical themes, with high musicality in its best moments. Tasteful use of embellishments enhances the song's thematic development. Musical delivery starts to emerge in the mid-B level, demonstrating moments of artistry and engaging the listener. Distractions are still present, but the degree to which they interrupt the listener's enjoyment decreases when approaching B+.
- c. The B+ range of scores (74-80) is for performances that have only minor distractions. Artistic aspects of the performance, such as delivery and thematic development, are becoming more evident. Part of the performance may be at the A level, but the performers do not achieve the high level of consistency required for an A score.
- d. In the B- range (61-66) of performances, the performance is still competent and demonstrates proficiency in rendering the music and arrangement as written, but there may be several distractions and occasional examples of C-level performance. Thematic development and sensitive delivery of the music are often hindered by execution and harmonic integrity distractions. Lack of sensitivity to embellishments may cause interruptions in the flow of the musical line. Part of the performance may also be of mid-B level of quality.
- e. The difference between B and C levels is often a matter of consistency. In a B-level performance, the performer is in control of the performance of the song and arrangement. In a C-level performance, the song and arrangement may be too difficult or not suitable for the performer.

The C Level

- a. C-level scores (41-60) are for performances that reflect an ordinary command of the musical elements, with flaws appearing often in the performance. The general level of accuracy is adequate, not offensive; most musical elements are definable, although some serious performance errors may occur. The song's thematic development is inconsistently supported by the performance. Delivery of the musical line is often mechanical, lacking a sense of flow and direction. Distractions occur at many points in the performance. Some musical inconsistencies may result from an imperfect fit of the music to the performers.
- b. In a performance earning a mid-C (47-53) score, most chords are still distinguishable, though the degree of consonance may suffer rather frequently. The execution of the musical line often lacks accurate synchronization and articulation. The embellishments adequately support the song, although several may not. Thematic development is inconsistent and typically is not demonstrated beyond what is inherently in the arrangement. The delivery of musical elements may be mundane or mechanical, lacking sensitivity. Musicality is frequently not demonstrated.
- c. At a C+ level (54-60), some elements of the performance may be at the B level, but other elements display inconsistency and an inability to sustain musical delivery and development.
- d. In the C- range (41-46), the performance reflects the lack of a sensitivity and understanding of musical parameters for thematic development. The performance exhibits consistently mechanical delivery and significant flaws in execution.
- e. The difference between C and D levels is often that the C-level performance has acceptable delivery and execution and significantly more consonant sound. C-level performances demonstrate an awareness of musical elements, but the performers often lack the skill to execute at a B-level. D-level performances do not demonstrate the same level of awareness.

The D Level

- a. A D-level score (40) is for performances that suffer from poor command of the musical elements with fundamental problems throughout the performance. There are constant distractions. The music may be poorly suited to the performer.
- b. In a performance in this range, the singing may have little consonance and, at times, be so out of tune that the intended harmony is undecipherable. The embellishments may often detract from the song, owing either to design or performance. The delivery may be incongruous with the music, reflecting a lack of understanding of its elements.
- c. Often, the musical elements are poorly executed, reflecting lack of preparation, ignorance, or extreme nervousness. Thematic development may be ambiguous, at worst, not discernible.
- d. Performances in this range normally occur because of a lack of skill, preparation, or understanding of the musical elements.

- e. On rare occasions, a score of 1 can be awarded where there are no rules broken, but a 40 seems inappropriate. For example, if a group is unable to start a song despite several attempts, and eventually abandons the song, the resulting score would be a 1.

C. Use of the Judging and Scoring Forms

1. The Musicality judge will determine a scoring range early in the performance and track the fluctuation of the score as the performance continues. On the judging form the judge notes both artistic and technical strengths and weaknesses that affect the score as the music progresses. The MUS judge may also track the form of the song and identify featured moments of characteristic chord progressions in performances—particularly where the performance is lacking an overall sense of the barbershop style.
2. The primary purpose of the judging form is to aid in the preparation for the competitor feedback session. The lower portion of the form includes space to summarize main strengths and opportunities for improvement, which can serve as a starting point for the feedback.
3. The final score is written first in the box on the scoring form (CJ-26) and then copied onto the judging form (CJ-23) in the box in the lower right corner. Please complete the CJ-26 form before finalizing notes on the CJ-23.

D. Differences Between Quartet and Chorus

1. Since barbershop is a quartet style, all of its musical elements should be characteristic of a quartet performance. Therefore, in adjudicating a chorus performance, the Musicality judge discourages elements that could not be performed by a quartet, such as chords containing more than four notes (produced either intentionally or by wrong notes being sung). At no time should the musical texture exceed four parts. The spoken word, brief and appropriate, is not considered an additional “part” in this context. However, a soloist singing a fifth musical line is considered an additional part. This applies even if the soloist is singing the same notes as one of the choral parts but with different word sounds, as occurs when the chorus leads are matching the soloist’s notes on a neutral syllable.
2. Choral singing presents greater potential for inaccuracy in the delivery of musical elements, especially certain rhythmic devices, key changes, and special voicings. For a chorus’s performance to exemplify the barbershop style, each part should be sung with unity, without individual voices straying out of tune or synchronization.
3. Choruses utilizing a solo voice backed by the chorus need exercise caution related to ensuring a lack of ambiguity related to greater than 4-part texture. This is particularly true when using a microphone. This does not prohibit the use of a soloist or quartet on the microphone with no chorus singing behind them. If a chorus finds a way to do this and it clearly does not exceed 4 parts, no penalty will be assessed. However, if there is any confusion, the MUS judges should conference to discuss whether penalties are warranted.

E. Penalties Up To and Including Forfeiture

1. Any forfeiture by a Musicality (MUS) judge would be as a result of a violation of Article IX.A.2.a-e or Article V.A.2 of the official *Contest Rules*. Penalties (up to and including forfeiture) by the Musicality judge are appropriate only as a result of the former.
2. The MUS judge focuses on the musicality as outlined in the performance elements of the category. In most cases the score is holistically derived based on the judge's lifetime of experience. This holistic score includes core elements of the barbershop style, such as chord vocabulary, strong voicings, characteristic chord progressions featuring secondary dominants and tritonal tension, harmonic richness and variety, and degree of homorhythmic texture. The highest MUS scores are awarded to performances featuring high levels of musicality, in vehicles strongly rooted in these stylistic elements.
3. However, if one or more of the Musical Elements are lacking in the performance and the ear is drawn to this omission, then the MUS judge may consider assessing a penalty.
 - a. Use of instrumental accompaniment. As specified in Article IX.A.2.a of the official *Contest Rules*, songs must be sung "without instrumental introduction, interlude, or conclusion." Any instrumental musical performance before or during a song will result in forfeiture of score for that song. An instrumental interlude between songs will result in the forfeiture of song 1. This does not preclude the use of instruments exclusively for pitch taking or sound effects.
 - b. Exceeding a four-part musical texture. As specified in Article IX.A.2.b of the official *Contest Rules*, "at no time should the musical texture exceed four parts." The spoken word, brief and appropriate, is not considered an additional "part" in this context. A chorus performance with passages exceeding a 4-part musical texture is subject to penalty up to and including forfeiture depending on the frequency and duration of this texture. The Musicality judge will consider intent when assessing this penalty and it will not be applied to choruses that are considered to be creating additional parts accidentally through the singing of incorrect notes. Less latitude will be granted with a chorus soloist using a microphone, backed by the chorus.
 - c. Melody. As specified in Article IX.A.2.c of the official *Contest Rules*, "a discernible melody should be present and distinguishable for most of the song. The melody is most consistently sung by the lead, with the tenor harmonizing above the melody, the bass singing the lowest harmonizing notes, and the baritone completing the chord. Excessive passages with the melody not in an inside voice may result in penalties."
 - d. Lyrics. As specified in Article IX.A.2.d of the official *Contest Rules*, "lyrics should be sung by all four parts through most (>50%) of the song's duration. Excessive passages without words in all four parts will result in penalties." Use of non-lyrical passages as an embellishment for creating unity/contrast in the development of the music are not subject to this penalty and will be assessed as part of the quality of the performance.
 - e. Use of a substantial part of one song in performance of another song. As specified in Article V.A.2 of the official *Contest Rules*, "within all rounds of a specific contest, a contestant may not repeat a song or a substantial part of any song. In the context of these rules, the term song may refer to a single song or a medley in which major portions of two or more songs are used. A parody of a song previously sung would be

considered repeating a song.” It further provides that a “Musicality judge shall recommend forfeiture to the Panel Chair if a contestant repeats a song or a substantial portion from one of its songs in another song.”

4. The Musicality judge declares forfeiture by awarding a score of zero. Forfeiture results when one or more elements of the performance violate the contest rules. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line, “Penalties: _____ Reason: _____” and on the appropriate line(s) of the penalty grid on the scoring form. If some action, but not drastic action, is appropriate for a violation of Article IX.A.2 of the official *Contest Rules*, the judge may apply a smaller penalty.
5. All penalties of 5 or more points will be notated on the scoring slip. The judge will indicate the net score with penalty applied as the total score, as well as the number of penalties and applicable rule provision for the penalty. Any Musicality judge wishing to apply a penalty of 3 or more points in total must first conference with the other Musicality judges, and the Musicality judges must agree to the level of rule violation but not discuss the actual points or the performance score.
6. Scoring reduction levels should be applied per the following guidelines:
 - a. 3-4 – An arrangement that doesn’t meet “enough” minimum expectations, but the audience thinks it is barbershop
 - b. 5-9 – The deficiency makes a barbershop audience and a Musicality judge uncomfortable. This will be due to one or two overriding issues.
 - c. 10+ – Significant barbershop deficiencies according to the rules, but there is still barbershop texture to the arrangement.
 - d. Forfeiture - Nothing redeeming about this performance as it relates to contestable music and/or the hallmarks of the barbershop style. As described in [The Judging System, Section II](#), there is “an unequivocal and definite violation of the rules” resulting in no quality rating being appropriate.

5 PERFORMANCE CATEGORY

I. PERFORMANCE AND ITS IMPACT

The Performance judge evaluates the degree to which a performance creates an entertaining experience or effect on the audience. Every aspect of the performance impacts the judge's impression or perception. Terms such as believability, creativity, authenticity, and other descriptors are used to characterize the performance and are appropriate for use in the barbershop style.

Performers of any contemporary musical form, including barbershop, strive to create an entertaining experience. That experience is what keeps the audience engaged and connected to the performer by invoking emotions, altering their sense of time, and creating moments that are remembered or talked about after the performance has concluded. The performer should be encouraged to explore various methods of communication and expression to deliver the most impactful performance. Simply learning just the notes and words of a song is not enough to create this impact. Whether it is the lyric, musical style, arrangement, staging, physical expression, costume or other factors, all options should be considered for the experience to be maximized.

II. PERFORMANCE CATEGORY DESCRIPTION

A. Performance Characteristics

A performance is comprised of one or more characteristics whose presence and impact are evaluated by the Performance judge. These characteristics include (but are not limited to):

1. **Believability:** This characteristic is expressed through behaviors that are true human traits and they may display a range of behaviors or emotions. These could include compassion, love, joy, excitement, sadness, frustration, anger, and anything in between or in any combination. The degree of believability in a performance creates a level of connection with the audience. Performances which lack this connection may be perceived as merely technical. Other terms that are synonymous with believability include authenticity, genuineness, honesty, and transparency.
2. **Communication:** Another characteristic of a performance is storytelling: the communication of a message. This is not limited to lyrics. It can also be represented by cadences, rhythms, and forms of non-verbal expression. All of these working together allow the audience to experience and understand the message and have a sense of closure at the end of the performance. Impactful performances are those where the performer goes beyond simply learning the notes and words of a song. The performer understands the lyric, the characters, and the desired goal, and uses them to create a performance that is meaningful and connected to an intended purpose. If the communication is not clear, the audience may not easily follow the story or understand the performer's role within it.
3. **Creativity:** By utilizing the performer's imagination and exploring unexpected ideas, a performance can create suspense, comedy, surprise, excitement, or anticipation. Performances lacking substantial creativity could be interpreted as predictable, imitating

other performers, or boring. Creative performances may also include references to history, pop culture, or even previous performances.

4. **Quality of Sound:** The sound is integral to the impact of a barbershop performance. There is a certain visceral thrill from hearing barbershop chords that display high levels of vocal skill, tuning, unity, and expression. However, the quality of sound can also be impacted by poor execution or lack of technique. Inconsistency of the sound can detract from the performance if other characteristics are not strong enough to overcome this distraction.
5. **Artistry:** Artistic performances are those where a performer demonstrates control and mastery over aspects of the performance allowing the audience to sit back and enjoy it. At the highest levels, the performance appears effortless, spontaneous and consistently captivating to the audience. At lower levels, a lack of artistry may be presented as awkward, underdeveloped, or poorly delivered musically or comedically.
6. **Rapport:** A connection between the audience and performer is the result of rapport that has been created by the performance. At a high level, rapport allows for a deeper relationship with the audience, keeping them engaged and receptive to the entire performance. An absence of rapport may cause the audience to lose interest or trust in the performance.
7. **Stylistic Adherence:** Barbershop is an a cappella musical style and thus should be represented using 4-part harmony. It should not just serve as some musical accompaniment to another predominant performing art style. Artistic choices which significantly deviate from this style may holistically influence the effectiveness of the performance.

B. Components Utilized by the Performer

A performer will utilize various musical, vocal, and visual components to produce, support, and amplify the characteristics listed above. No performance requires all components to be present since certain components would not do service to certain songs. The Performance judge evaluates the presence and degree to which these components contribute to the performance. The judge may also define these components as follows:

1. **Musical:** The performance may contain various musical components that create interest, support the lyric or generate unique effects for the audience. Examples include:
 - a. Phrasing and delivery of the lyric that is conversational and appropriate to the context of the song.
 - b. Highlighted melody lines or harmonic moments that create interest or contrast.
 - c. Moments of dynamic contrast that are representative of believable lyric delivery.
 - d. Embellishments, such as swipes and echoes, that reinforce statements or questions.
 - e. Rhythm or tempo that create excitement and build or release energy.
 - f. Key changes that reinforce or indicate a change in the message.
 - g. Chords or musical lines that evoke emotional response or create mood.

2. Vocal: Vocal components contribute to the sound of a barbershop performance, and the degree to which the audience is entertained. Examples include:
 - a. Vocal expression, including color and texture in words/phrases that reflect honest emotion.
 - b. Vocal quality, which allows freely produced and supported sound that maximizes the performer's authentic and natural characteristics of their voice.
 - c. Unity and synchronization, which creates a sense of precision or clarity.
 - d. In-tune singing that generates a sense of expansion of sound, which is a satisfying aural effect for the audience.
3. Observed/Visual: Appropriate visual components add aspects of humanity, realism, or spectacle to support the song and messaging. Examples include:
 - a. Character development is a representation of who the performer intends to be within the context of the performance.
 - b. Facial expression and body language that supports the performer's role and emotions that are shared with the audience.
 - c. Staging, including the placement of singers across the stage to create appropriate scenery or effect.
 - d. Attire, costume, and props, which can help enhance characters and create appropriate backdrop.
 - e. Physical expression, including designed or improvised movement and gestures to enhance the message or subtext.
 - f. Directing the attention of the audience with focal points, aimed at guiding the audience member to specific singers or to an area of importance.
4. Individuality/Personality: When a performer accesses aspects of their own unique personality and/or behaviors, it creates a natural, expressive nature to many of the musical, vocal, or physical components. This is enabled when the performer has a willingness and courage to let the music mirror life and the human condition (morals, conflict, emotions, etc.) Successful performances exhibit this individuality from each performer, along with a clear and believable message from the ensemble.
5. Style: The performer may choose to employ a performance style that they feel is appropriate to the music, emotional plan, or subtext. There is no one performance style that is specific to a certain type of music, and performers are encouraged to explore choices that have the potential to connect with the audience in the most meaningful way. Some of these styles are:
 - a. Traditional "stand and sing"
 - b. Comedic
 - c. 4th wall (i.e. performed as if there is no audience)
 - d. Retro, nostalgia
 - e. Spectacle, high energy

- f. Connected to, or relevant to current events (i.e. satire, anthemic)
- 6. Integration: The performer considers the components above and weaves them together in a meaningful way. Rather than seeing each piece of the performance separately, all of the musical, vocal, and visual components outlined above work together to create the characteristics outlined in Section A. These components do not need to be equally balanced but should be considered appropriately.

C. Scoring Methodology

1. The Performance judge experiences the performance and analyzes it in order to provide an accurate score and helpful feedback.
 - a. The Performance judge holistically evaluates the performance and determines a score based on the overall entertainment value. Factors that affect the entertainment value, either strengths or suggestions, are noted for discussion with the performer during feedback.
 - b. The Performance judge should identify when a performance effectively displays characteristics listed above and which components require further or modified attention to have the greatest positive impact. Minor distractions may or may not be relevant. At lower levels, the judge should be able to discern and discuss the lack of appropriate performance characteristics.
2. The Performance judge determines the score for a song on a scale of 1 to 100 points. The lowest holistic score is a 1. Forfeiture and penalties for rules violations are addressed in Section G below.
3. Each performance is judged on its own merits. The Performance judge will not consider expectations related to other performances (either by the same performer or anyone else). This should not discourage the use of references to past performances or events known to and appreciated by the audience, as they have potential for enhancing the characteristics of the performance.
4. The Performance judge should be aware of the ebb and flow of entertainment value and emotional impact throughout a song and derive the score from the overall effect.

D. Scoring Levels

The A level

- a. A-level scores (81 to 100) reflect outstanding levels of entertainment value. Performances in this range reflect the high skill level of the performer and appear to be effortless. Many aspects of the performance are memorable beyond the event itself. These performances display levels of honesty that hold the audience's attention. Components utilized by the performer define the performance characteristics at the highest levels.
- b. The upper range of A scores (94 to 100) is assigned to truly exceptional performances. The applicable adjectives are all superlatives: superb, exquisite, breathtaking, captivating, hilarious, overwhelming, deeply moving, etc.
- c. The midrange of A scores (87 to 93) is assigned to performances where the listener is

usually unaware of the techniques employed; they are caught up in the artistic effect of the total performance. These performances are masterful, with opportunities for improvement lying in the subtleties of creating more believability or in further creative approaches to surprise the audience.

- d. The lower A range (81 to 86) is where the feeling of excellence is present, but some minor distractions are felt and not all of the performance components may be fully developed. Evidence of effort and technique by the ensemble may contribute to these minor distractions.

Coaching strategies for the A level: To continue to progress through the A scoring range, the group needs to commit to the pursuit of excellence in every aspect of their performance. Encourage performers to be secure with their technical abilities and continue to move beyond just technique. Uncover the performer's preconceived thoughts about performance to help elicit a more honest and human performance. Risks should be taken to create memorable events. Help them to allow their humanity to show forth by living within the subtext of the music and character.

The B level

- a. B-level scores (61 to 80) are indicative of performances that demonstrate the growth and technical execution of the performance components. They will exhibit basic to very good musicianship, rapport with the audience, and focus on performance skills at a consistent level.
- b. The upper range of B scores (74 to 80) reflects performances that display consistent use and awareness of techniques and tactics. These performances have direction and meaning due to the performers' focus on the appropriate components; in some cases, one component may be stronger than others. The performances feel under control and may display moments of creativity or artistry at the A level.
- c. The midrange of B scores (67-73) reflects performances that display confidence in technique. At this level a performance plan is evident but may not be completely accomplished. These performances tend to be entertaining but lack engagement due to an overreliance on technical elements.
- d. In the lower range of B scoring (61 to 66), performance components are starting to be introduced and are developing in consistency. These performances display emerging levels of emotional content, or adherence to a plan. The result is usually a competent and acceptable performance but is generally lacking in effective characteristics.

Coaching strategies for the B level: Throughout the whole range of B scores, the ensembles are focused on some level of technique. For performances in the upper half of the B scores, encourage performers to begin to move beyond technique, rather than continuing to focus on technique as an end in itself. Encourage performers in the lower half of the B scores to understand the emotional motivation behind the performance, to drive the plan. Techniques may not be fully developed yet and should continue to be addressed.

The C level

- a. C-level scores (41 to 60) are given to performances that have weak to adequate entertainment value. They can be enjoyable due to a singular component but are generally inconsistent in holding the attention of the audience member. A portion of the ensemble may be unaware of the fundamentals necessary to create a consistent and effective performance and could lead to the audience becoming uncomfortable about the performance. The interest of the listener is frequently lost due to lack of musical or vocal consistency, poor execution, or nerves.
- b. In the upper half of the C range (51 to 60), the existence of a plan may be observed, but it is inconsistently or poorly executed. Moderate skill level and awareness contribute to undistinguished or uncomfortable performances.
- c. In the lower half of the C range (41 to 50), very few performance or musical skills are present, thus creating an uncomfortable effect on the audience. The ensemble may complete the performance, but it is weak in overall effect.

Coaching strategies for the C level: Throughout the range of the C scores, performers may be beginning to embrace the basic performance skills required but can also be unaware of where to start. Focus on getting the performer to experience more than just words and notes by providing practical tools. Create a space for them to start to explore performance possibilities. Create and celebrate small successes to drive awareness and motivate the performer so that they might experience what is possible.

The D level

- a. D-level scores (1 to 40) are reserved for performances lacking entertainment value or conveyance of the song's emotional potential in either the musical or visual components. Basic skills needed for performance are absent, and words and/or chords could range from being mostly sung to being completely missing. Poor (D-level) performances will be assessed as a holistic score of 40 instead of an exact score, absent a penalty.

Coaching strategies for the D level: Throughout the range of D scores, performers demonstrate a lack of skills and awareness. Provide the performers with a basic understanding of the foundational skill sets. Create a successful experience within the performance. This level requires care and compassion from the judge to encourage the ensemble going forward.

E. Use of the Judging and Scoring Forms

1. The judging form for the Performance category is laid out in a manner intended to align with the Category Description, while allowing for individual styles of note taking.
2. Main working areas and tools
 - a. There is an overall grade-level scale at the top of the form, and a horizontal bar calibrated from 1 to 100 to assist the judge in arriving at the final overall score.

- b. The qualitative scoring guides serve as a reminder of the distinguishing characteristics of the A, B, C, and D levels as described above.
 - c. The main body of the form is open and unformatted, allowing the judge to adopt the judge's own preferred note-taking style and to record data for feedback. A description of the various performance events, lyric-line references, emotions, moods, audience impacts, and net effects become useful aids in determining the score and relating the progress of these factors throughout the course of the song.
 - d. The list of performance elements and components on the left margin helps the judge focus upon attributes of the performance that display strengths or expose opportunities for improvement.
 - e. Spaces are provided to reference strengths and suggestions, reason for any penalty or forfeiture of score and amount thereof (if applicable), and the judge's score for the performance.
3. The final score is first written in the box on the scoring form (CJ-27) and then copied onto the judging form (CJ-24) in the box in the lower right corner.

F. Differences between Quartet and Chorus

An ensemble larger than a quartet typically has a director. The director should support and enhance the performance and not become a distraction to the audience, unless this is intended for comedic or other effect. The role of the director in a performance may vary from featured to virtually unnoticed but will be judged as part of the effectiveness of the holistic performance.

G. Penalties Up To and Including Forfeiture

1. Penalties (up to and including forfeiture) by the Performance judge may be appropriate only because of the following:
 - a. As specified in Article IX.A.3.a of the official *Contest Rules*, songs must "be neither primarily patriotic nor primarily religious in intent..." Most anthems and hymns are examples of clear violations. Songs that merely refer to national pride or a deity may be acceptable. Judgment calls are made for songs that fall in between these extremes. (See below and [Position Paper IV](#) in this *Contest and Judging Handbook*.) Scoring reduction levels should be applied per the following guidelines:
 - 1) Mild Violation: The performance is primarily patriotic or religious, due to an infrequent but definitive instance of devotion to a deity or nation. A penalty of 5-9 points would be applied and the violation would be noted on the scoring and judging forms.
 - 2) Moderate Violation: The performance is primarily patriotic or religious due to additional instances or combinations of artistic choices (such as staging or physical expression) and lyrics that encourage the devotion of religious or national beliefs. A penalty of 10-15 points would be applied and the violation would be noted on the scoring and judging forms.

- 3) Forfeiture: A performance that reflects the maximum penalty could be one where the inherent (as written) nature of the song is so primarily patriotic or religious that the performer cannot make any artistic choices which would diminish the strong impact created by the content of the song. Forfeiture is indicated by awarding a zero on the scoring and judging forms.
- b. As specified in Article IX.A.1 of the official *Contest Rules*, songs performed in contest must align with the Society's Statement of Acceptable Taste, and Article IX.A.3.b of the official *Contest Rules* provides for penalties up to and including forfeiture for "a contestant's songs, actions, or attire that are not in acceptable taste" (See below and [Position Paper II](#) in this *Contest and Judging Handbook*.) Scoring reduction levels should be applied per the following guidelines:
- 1) Advisory only– The performance requires a feedback discussion/comment but the overall intent or impact of the taste event was not significant. No penalty assessed, as the taste issue could be deemed inadvertent.
 - 2) Moderate Violation – The performance clearly requires a feedback discussion. This could be due to an instance or two of clear taste issues that could impact a portion of the audience. The degree of impact on the entertainment value by such a taste distraction(s) would result in a penalty of 5-9 points and would be noted on the scoring and judging forms.
 - 3) Serious Violation – The negative taste impact of the performance is seriously apparent to the majority of the audience (due to reoccurring/suggestive themes and/or staging done in poor taste) and represents a performance that lacks significant entertainment. A penalty of 10-30 points would be applied and would be noted on the scoring and judging forms.
 - 4) Severe Violation - The impact is so severely negative that forfeiture of score is the only accurate representation of the level of impact due to its impact on the entire audience. Examples of this could be the use of vulgar lyrics and staging, or demeaning language towards a specific demographic.
 - 5) In rare instances, the Performance judge(s) might need to stop a performance if it is deemed extremely detrimental to the audience (regardless of demographic). In those cases, the Performance judge(s) immediately informs the Panel Chair who will stop the performance.
2. The Performance judge declares forfeiture by awarding a score of zero. If some action, but not drastic action, is appropriate for a violation of Article IX.A.3 of the official *Contest Rules*, the judge may apply a smaller penalty. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line: "Penalties: _____ Reason: _____" and on the appropriate line(s) of the penalty grid on the scoring form.
 3. All penalties of five or more points will be notated on the scoring slip. The judge will indicate the net score with penalty applied as the total score as well as the amount of penalty/penalties and applicable rule provision for the penalty. Any Performance judge wishing to apply a penalty of five or more points in total must first conference with the other Performance judges and the judges must agree to the level of rule violation but not

discuss the actual points or the performance score. If the judges cannot agree to the level of rule violation, then the lowest level of penalty range agreed to by all judges must be assessed. If the judges cannot agree that any rule violation has occurred, then no penalty shall be applied.

4. Article IX of the official *Contest Rules* specifies: “All songs performed in contest must be arranged in the barbershop style...” Although the Musicality category is the category primarily responsible for adjudicating barbershop style issues, Performance judges also have a responsibility to preserve the style through particular attention to the artistic aspects of the style noted in paragraphs [I.B.4, 5, 6, 9, 10, and 11](#) of The Judging System in this *Contest and Judging Handbook*. These aspects are adjudicated in terms of the quality of the performance but are not subject to penalty or forfeiture.
5. Performance Judges are also responsible for adjudicating Articles XI and XII of the official *Contest Rules*. (For further information, see the chapter on [Position Papers](#) in this *Contest and Judging Handbook*.)
 - a. For the Performance judges, Article XI.A.1 of the official *Contest Rules* relates to the performer (chorus or quartet) utilizing others outside of the members of the performing group to enhance the effectiveness of the performance. This would likely be the result of some collusion between the performer and other singers or audience members prior to the performance. If this is evident, and not a reflection of some spontaneous reaction by members of the audience, then the Performance judge may apply a penalty up to and including forfeiture for violation of Article XI.A.1.
 - b. Article XI.A.2 states “Barbershop performances should not contain vulgar, suggestive or otherwise distasteful actions, lyrics, or attire.” Staging is defined as the use of props or sets, the handling of props, the use of physical actions, or a combination of these. Staging that is suggestive, vulgar, or otherwise not in acceptable taste is subject to penalty or forfeiture. Any penalty for staging that is not in acceptable taste should be indicated on the IX.A.3.b “Not in Good Taste” line of the scoring form. Penalty (scoring reduction) guidance for this article is the same as Article IX.A.3.b above. In addition to penalties and potential forfeiture by the Performance judge(s), the performance may be stopped by the Panel Chair per Article XIV.A.3 of the official *Contest Rules*.
 - c. Article XII of the official *Contest Rules* states “Non singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted more clearly to establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme.” Violations of Article XII are adjudicated in terms of the quality of the performance but are not subject to penalty or forfeiture.

6 SINGING CATEGORY

I. INTRODUCTION

One ingredient that clearly identifies barbershop music is its unique sound. It is the sound of barbershop that allows the transforming of a song into an emotional experience for the performer and audience. The best barbershop singing combines elements of technique and emotion to create an artistic result.

Barbershop singing shares elements of good singing with other forms of ensemble vocal music. Primarily, the listener expects to hear the pleasing effect of in-tune singing from voices that are free and resonant, exhibit no signs of difficulties, and are free from individual distractions.

When intonation, balance, vowel tuning, and freely produced tones are executed at a high level, the sound of the quartet or chorus can appear to be greater than the sum of the sound produced by the individual voices. We call this “expanded sound” or “expansion”. The terms "lock" and "ring" have also been used to describe the unique sound, even though their contemporary meanings have changed.

This presence of expansion will always be one of the hallmarks of the style. Chord selections, homorhythmic treatment, and efficient tone choices are driven by this stylistic element. Any listener to a barbershop performance expects to be thrilled by the sound of a ringing chord or awed by the purity and beauty of a soft and elegant expression of a song. Great barbershop singing demands mastery of vocal and ensemble skills to create the breathtaking effects of barbershop musical artistry.

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. Expanded and artistic singing is accomplished through precise intonation, a high degree of vocal skill that includes efficient tone production, and unified execution. Appropriate vocal expression completes the emotional delivery. Mastering these elements of good singing results in the unique sound that is barbershop harmony.

Below is a closer look at some key elements that contribute to successful vocal delivery in the barbershop style.

II. ELEMENTS OF SINGING

A. Intonation

1. Barbershop singers adjust pitches to achieve perfectly tuned chords and yet sing a melodic line that remains true to the tonal center. Barbershop singers strive for more precise tuning than is possible with the fixed 12-tones- per-octave of the equally tempered scale of fixed-pitched instruments, such as the piano. Essentially, just intonation is used for harmonic tuning while remaining true to the established tonal center.
2. Melodic intonation refers to the system by which pitches are chosen for the melody of the song. Barbershop melody singers tend to use notes that preserve the tonal center while simultaneously serving the requirements of both melody and harmony. Melody singers need to be aware of harmonic tuning as well as staying true to the tonal center.

3. Harmonic intonation refers to the pitches chosen primarily by the non-melody singers. Good ear singers will naturally tune a harmonic interval to be free of beats—that is, in just intonation. Just intonation reinforces those harmonics (overtones) that are common between any two pitches and creates combination tones (sum and difference tones) between any two pitches or harmonics. These added tones are the physical cause of barbershop chord “lock” and the expansion of sound. How well a chord “locks” is directly related to the accuracy of harmonic intonation.
4. Tonal center refers to the key feeling, or tonic, of the song. This key feeling should remain constant; maintaining precise harmonic intonation and melodic tonal center is the responsibility of all the singers in the ensemble. They all sense the forward progression of the harmony in addition to maintaining the tonal center. All singers, including the melody singer, tune to an anticipated melodic line that would maintain the tonal center. Singers of roots and fifths of chords own the greater responsibility to be in tune, both with the anticipated melody and the tonal center. Singers of thirds and sevenths of chords who are not on the melody will adjust their pitches to achieve justly in-tune chords.

B. Vocal Quality

1. The three descriptors of good vocal production are: well-supported, freely produced, and resonant. A resonant vocal tone that conveys the sensation of a single pitch, that is produced freely and without apparent stress by well-managed breath support, and that enhances (or at least does not detract from) the artistic impact of a song may be said to possess good quality.
 - a. Well-supported: Dictionaries define support as a foundation or base for something. Vocal support starts with proper alignment. A properly aligned body frame will reduce the stress and tension placed on other areas of the body, thus reducing tension in the voice. With a well-supported body frame, a singer may then focus on efficient breath management.
 - b. Freely produced: healthy and consistent vocal fold closure is free from stress and tension. Virtually any unnecessary muscle tension may interfere with a freely produced tone, as could laryngeal position.
 - c. Resonance: Vibrations that are created at the vocal folds pass into the vocal tract (the throat [pharynx], mouth [oral cavity] and nasal cavities) and are amplified or dampened by adjusting both the shape and position of the vocal tract and associated structures (soft palate, tongue, mouth cavity, lips). This process of filtering vocal sound, which affects the perception of the fundamental frequency and formants, is referred to as vocal resonance. While the quality and color (timbre) of a voice depend on the singer's ability to develop and use various vocal resonators, they should make healthy vocal choices which embrace and accentuate the best resonant qualities of their natural voice.
2. Additional factors affecting vocal quality:
 - a. To achieve a more authentic performance, singers should maximize the most pleasing and artistic qualities of their individual voices. A singer should embrace the vocal qualities that are inherent and natural to the unique characteristics of that singer. While some concessions may be made in the interest of ensemble unity, these should not be at

the expense of healthy singing.

- b. Singing at a high volume can make individual overtones louder. However, doing so can affect the quality of expansion (by enhancing unpleasant overtones) or even distort a singer's pitch. Singers should use caution when singing with great intensity to ensure they are making healthy vocal choices appropriate for their skill level.
- c. Performers are encouraged to choose music that suits their capabilities and that feature the strengths and minimizes the weaknesses of the ensemble. The singing judge evaluates the overall vocal performance. There are no benefits in choosing difficult or easy music, only in choosing music that the ensemble can sing well.
- d. In barbershop singing, some vibrato, especially within the lead voice, can be very effective in enhancing the emotional content of the music. However, too high a vibrato rate and/or excessive pitch fluctuation, will affect expansion and ensemble unity.
- e. Tremolo is a rapid oscillation between two distinct pitches with accompanying loss of the sense of a central pitch. Lack of muscular coordination is a primary cause for tremolo. Tremolo is unacceptable in good singing.

C. Unity

1. Unity describes the net effect of ensemble-unifying techniques. Most a cappella vocal forms utilize some of the following: matched word sounds and timbre, volume relationships (balance), synchronization and precision, sound flow, and diction.
2. Word Sounds and Timbre
 - a. The resonant characteristics of the vocal tract determine an individual's voice timbre. The singer can control and change the shape of the vocal tract, thereby altering its resonant characteristics. Each vowel sound requires a unique positioning and shaping of the elements that affect resonance: the throat, mouth, tongue, jaw, and lips.
 - b. Subtle adjustments of the vocal tract are used to achieve matched word sounds. Each vowel sound exhibits a set of formant frequencies unique to that particular vowel. The singer can develop awareness and sensitivity to these formant frequencies, to enable the word-sound match between voices to be finely tuned.
 - c. The untrained singer may experience a natural tendency for the vocal timbre to darken at lower pitches and volumes and brighten at higher pitches and volumes. This tendency is called migration. To achieve a wider range of uniformity, the singer may modify vowel sounds at the extremes of the singer's range by making subtle adjustments in vowel sounds (formant frequencies) to create the impression to the listener that no change in timbre occurs throughout the singer's range. This is best achieved through proper vocal technique throughout the range, rather than artificially modifying the vowel sound. When done correctly, greater consistency in expansion can be achieved.
3. Volume Relationships (Balance)
 - a. The basic perception of the barbershop ensemble is that of a melody singer with harmony accompaniment that is unified with the melody.

- b. The most consonant intervals are between notes whose frequencies may be expressed as ratios of small whole numbers. These include the unison (1:1), octave (2:1), perfect fifth (3:2), and perfect fourth (4:3). The less-consonant intervals have frequency ratios of relatively large numbers, such as the major third (5:4) and harmonic minor seventh (7:4). Notes of intervals that are most consonant should predominate over those that are less consonant as this can lead to improved expansion.
 - c. Higher tones are easier to hear than lower tones. Thus, lower tones must be sung with more energy to be perceived as equal in volume to higher tones. Properly balanced tones are necessary for maximizing expansion.
- 4. Synchronization and precision
 - a. Each syllable has a primary vowel sound, or target vowel. Anticipatory consonants or vowels may precede the primary vowel sound, and continuant consonants, vowels, or diphthongs may follow the primary vowel sound. For optimal synchronization the primary vowel sound should be fully realized on the pulse beat for that syllable. Normally, anticipatory sounds occur before the pulse beat, during time borrowed from the previous note, or breath. Pitch changes between primary vowel sounds should be executed together in all voices otherwise both intonation and expansion may suffer.
 - b. Most of the singing time is spent sustaining the primary vowel sound, with the anticipatory and continuant sounds lengthened or shortened appropriately to create a natural diction. Primary vowel sound length, when compared to all other sounds, will be adjusted by the singer to effect changes of mood and expression. Synchronization execution by the ensemble enables consistent expansion.
 - c. Precision inaccuracies can trigger other problems. Singers can avoid perceived intonation errors by starting their individual notes at the same time. With a focus on precision, singers can achieve uniformity of the pulse beat.
- 5. Sound flow
 - a. Resonance should be carried through all voiced sounds. Stopping and starting the voice increases the opportunity for precision errors detracts from the continuous flow of the music and leads to inconsistent expansion.
 - b. The use of staggered breathing by a chorus to avoid breaks in the flow is not typical of the barbershop quartet style. Ideally, phrases should not be excessively longer than those that could be sung by an individual in one well-managed breath. Overlapping (parts singing through while another part breathes) is acceptable. These techniques should only be employed in such a way as not to draw attention to the technique itself.
- 6. Diction and articulation
 - a. Diction is the choice of word sounds, or pronunciation, as well as the clarity of word sounds, or enunciation. Word sounds include primary and secondary vowel sounds, diphthongs, triphthongs, and consonants. Proper articulation is appropriate execution of those sounds, usually free of regional dialects and intelligible to the listener.
 - b. Singers think words and phrases but do not sing words *per se*. They strive to provide the audience with a collection of sounds that they decode into understandable words. Part of the singer's job is to determine all the sounds in a lyric line, ensure that the

ensemble matches these word sounds, then execute those sounds in a way that allows the audience to easily decode the lyric and enjoy the ensemble's enhanced expansion.

- c. Proper diction characteristics are clarity, accuracy, ease, uniformity, and expressiveness. Vowels make up a majority of all the sounds in vocal music; they should be true to the words being sung. Natural use of consonants is also very important to diction, as they carry the meaning of the words. They should not be overemphasized, dropped, or substituted inappropriately to attempt better sound flow. Singing them correctly helps to carry the voice, focus it, enhance its loudness, and supply emotion.

D. Vocal Expression

1. Artistic barbershop singing must provide for flexibility in self-expression, to allow for a variety of vocal emotions as implied by the lyric and music. An important difference between a mechanical musical instrument and the vocal instrument is the ability for the singer to deliver a genuine emotional impact of the lyrics and notes, and thus fully communicate the message of song to the listener.
2. Vocal expression is the marriage between good vocal technique and sincere delivery within the context of the song's message. Singers should strive for technical proficiency across the ensemble while honoring the song's theme.
3. Some common approaches used to enhance expressive vocal quality are:
 - a. Enunciation - Diction appropriate to the song is necessary. This enables the listener to comprehend the words and maintain musical flow, so the listener's attention is drawn to the lyric's meaning and not to its execution. Enunciation can be used to help emulate certain feelings or emotions reflective of the song's lyric.
 - b. Articulation - Singers have a variety of tools at their disposal, from emphasizing consonants so words sound crisp, to delaying vowels so words sound slow or even muttered. There are often a variety of artistic choices to be made within the context of the song.
 - c. Word sounds - The execution of vowels and consonants, both in timing and in placement, affect the delivery of expressive lyrics. Word sounds can be used to influence the feeling of a song, for example slowing the words down to emulate patience or speeding up word sounds to emulate excitement. See section C (Unity) above for details about word sound unification and synchronization across the ensemble.
 - d. Tone color / (Timbre) - The lyric of a song might suggest certain changes in vocal tone for different words or phrases, even possibly changing dramatically within one phrase for special effect. The choice might be different for an exciting mood than for a melancholy or dramatic one. Performers may even choose an exaggerated tone for parody or comedic results. Timbre can also influence clarity and expansion.
 - e. Inflection - Vocal lines that are embellished tastefully with inflections can enhance the emotional feeling and lyrical intent of the song.
 - f. Other techniques are limited only by the creativity of the performers.

4. For these techniques to be artistic, they must effectively communicate the emotional content of the song. There is a natural correlation between the performer's command of vocal skill, their vocal expression, and the generation of emotion. Care should be taken not to overuse these devices to the point where they become the focal point, unless desired. Great vocal skill allows the performer to generate many subtle variations and levels of emotion with far less apparent effort, which adds to the message and believability. Performances come across as honest, sincere, and genuine when the execution of vocal expression is delivered in a transparent manner.

E. Summary

Expanded and artistic singing is accomplished through precise intonation, a high degree of vocal skill that includes efficient tone production, and unified execution. Appropriate vocal expression completes the emotional delivery. Mastering these elements of good singing results in the unique sound that is barbershop harmony.

III. SCORING

A. Scoring Methodology

1. The Singing judge evaluates the performance of each song for the level of mastery of the singing elements. The elements are:
 - Intonation
 - Vocal quality
 - Unity
 - Vocal expression

The judge assigns an overall rating based on an appraisal of the degree of achievement of vocal artistry in the barbershop style.
2. The Singing judge awards a score from 1-100 points per song. Judges weigh the performance of the particular song against their cumulative listening experience and assign the score accordingly. The score is relative to a theoretically perfect performance. Judges strive for objectivity in scoring, yet any assessment of the overall artistry naturally includes a subjective point of view.
3. Each performer is compared against the judge's base of listening experience, not against other performances in the same contest. Judges will note what elements influenced their score. More importantly, they will note significant ways to improve the performance.

B. Scoring Levels

The A level

- a. A-level scores (81 to 100) are given to performances of the most consistent artistic barbershop singing. There are very few distractions owing to lack of singing skill; rather, the focus is primarily on expressive singing.
- b. A typical performance earning a mid-range A score (87-93 points) features few, if any, intonation errors, excellent vocal quality, consistent unity, consistent expansion of

sound, and an overall perception of vocal expression and artistry that transcends technique.

- c. A performance at the upper range of A (94-100) would likely be a significant artistic experience for any listener, possibly transcending measurable elements to define its success. Performances in this range need not be flawless, as flawless performances can actually draw attention to the technique. Rather, the performance and experience are characterized more by the expressive artistic result and not the technique employed.
- d. In a performance at the low end of the A range (81-86), an occasional technical distraction can occur. The performer may show great skill but the "technique is showing." The performer may be inconsistent, having phrases of higher A mixed with phrases of a lesser level.
- e. The distinguishing difference between lower A and upper B levels is often the perception of artistry as the combination of great skills into one transparent whole.

The B level

- a. B-level scores (61 to 80 points) are for performances that frequently show skills of artistic barbershop singing, mixed with more distractions or lack of artistic unity.
- b. A typical performance in the mid-range of B (67-73 points) is only occasionally out of tune, frequently exhibits good vocal quality, is often a unit, has infrequent interruptions in expansion of sound and has apparent use of vocal expression. The performance may even have a short duration of A-level quality.
- c. The upper range of the B scores (74-80) is for performances that may demonstrate great skill across most singing elements—but not the mastery of them. The performance will be technically sound yet will likely have some distractions. Artistic expression will be present, but with limited agreement across the ensemble.
- d. In the lower range of B performances (61-66), skill errors may provide significant distractions in some phrases, but most of the performance is still good. Intonation and vocal quality are slightly better than satisfactory. Expansion of sound is inconsistent.
- f. The difference between lower B and upper C levels is often a matter of consistency of skill and blending into an artistic unit.

The C level

- a. C-level scores (41 to 60 points) are for performances that demonstrate adequate skills, with some signs of artistry but with notable inconsistencies in performance.
- b. A typical performance in the mid-range of C (48-53) will have intonation problems. The vocal quality is satisfactory but not improper and could be improved by basic vocal skills. Unity is impeded by word sound mismatches, faulty chord balancing, or even choice of material, and expansion of sound occurs as often as not. Some artistic moments would be evident.
- c. The upper range of C scores (54-60) is for performances that may be partly at the B level but show several distractions, inconsistencies, and inability to sustain the artistry.
- d. In the lower range of C performances (41-47), offensive intonation or vocal quality

- may be exhibited occasionally, and the perception of unity and expansion of sound is more infrequent.
- e. The difference between lower C and upper D levels is often that the C performance has acceptable quality and fewer unpleasant sounds.

The D level

- a. D-level scores (1 to 40 points) are for performances in which the elements of good singing are rarely heard. Poor (D-level) performances normally will be assessed a score of 40 instead of an exact score. Little is gained by an exact score in this range and specifics for improvement can be covered in the feedback session.
- b. The upper part of the D range is typified by performances that have rare moments of acceptable skills, which appear to be accidental or out of control of the performer.
- c. The middle part of the D range typically exhibits a major lack of vocal skill. Wrong notes may be prevalent. In-tune chords are rare. Vocal quality and tone color will most likely be poor or offensive. Dissonance is the norm. Individual voices will be consistently predominant, and the ensemble rarely sings as a unit.
- d. The lower part of the D range is almost never encountered. A significant performance error, such as poor pitch-taking or nerves, could reduce an otherwise mid-D performance to the lower end.
- e. Performances in this range usually occur because of a lack of skill, nerves, lack of knowledge, neglect, intentional focus on non-singing aspects of the performance, or significant lack of preparation.

C. Use of the Score Sheet

1. The scale and box are reminders of the judging ranges and the concept of the overall effect. Many may want to circle or flag a range on the scale, or a particularly appropriate phrase in the box, and use arrows down to a written comment below.
2. The element list is a selected list of ideas to circle or check off for later comments. Consider it to be for reference; it can serve as an abbreviation list for comments as well.
3. During the performance, the judge will identify only two or three of the most significant elements of the performance and several "fixes" for any of these elements. The judge will also point out where in the performance the best singing occurred and why, thereby giving the performer a chance to relate to the good experience firsthand.
4. The Singing judge will determine, through practice, how much detail is necessary to trigger recollection of the performance and focus on the major items. Flaws in the smallest sense are not relevant; the judge will be looking at the broader perspective. The judge will find elements of the performance that, if changed, would most significantly result in improvement.
5. The highest scores will be earned by performances solidly within the barbershop style that offer the greatest opportunity to create stylistic and artistic singing.
6. The final score is first written in the box on the scoring form (CJ-28) and then copied onto

the judging form (CJ-25) in the box in the lower right corner.

D. Differences Between Quartet and Chorus

1. The basic sound of barbershop is found in the quartet performance. Four voices achieving vocal artistry in the manner described above produce a sound unique to this art form. When one adds more singers to each part, a similar effect can be obtained but with significant differences. We have learned to recognize these differences and evaluate the chorus singing sound in its own unique form.
2. Choruses are more able to blend, or even hide, the differences of pitch and timbre between the singers than is possible in quartets. The net result can be less demand from the individual singer while sustaining a unique and vital sound from the chorus. The vitality of sound still depends on the degree of agreement of voices within sections (parts), as well as the relationships between sections.
 - a. Wrong notes and more than four parts in a chorus performance have a muddy effect on the whole ensemble, or, at its worst, depart from the barbershop style. This results in lower scores.
 - b. The perception of a unit sound requires that individual voices not be heard. In a quartet, each person retains their own recognizable voice, whereas in a chorus, no individual tone color should be discernible.
 - c. Precision of the chorus takes on a new challenge as there are more possibilities for error. The preparation of the singers, as well as the skill of the chorus director, greatly affects this aspect.
 - d. Larger choruses can generate a larger quantity of sound than smaller ones, as well as a greater ability to bury the problems of any individual. However, the judging of choruses emphasizes the quartet-like cleanliness of the sound, not the volume. Volume of sound on its own will not have a positive impact on the Singing judge.

E. Penalties Up To and Including Forfeiture

1. Singing judges are solely responsible for adjudicating Article X of the official *Contest Rules*. Any penalty or forfeiture by a Singing judge would be a result of a violation of Article X.B of the official *Contest Rules*.
 - a. Article X.B. prohibits contestants from using their own electronic amplification, but does permit limited, brief, and relevant sound effects or electronic means of pitch taking. It also prohibits the use of recorded music or speaking, as well as use of technology to enhance the performance electronically. Violation of Article X.B. may result in penalties up to and including forfeiture.
2. The Singing judge declares forfeiture by awarding a score of zero. When a penalty or forfeiture of score has been applied, the judge should note the reason for such on the judging form on the line: “Penalties: _____ Reason: _____” and on the appropriate line of the penalty grid on the scoring form.
3. All penalties of five or more points will be notated on the scoring slip. The judge will indicate the net score with penalty applied as the total score as well as the amount of

penalty/penalties and applicable rule provision for the penalty. Any Singing judge wishing to apply a penalty of five or more points in total should first conference with the other Singing judges and the judges must agree to the level of rule violation but not discuss the actual points or the performance score.

IV. INTEGRATION WITH OTHER CATEGORIES

The Performance category is principally responsible for evaluating entertainment value in a barbershop performance, which includes visual and vocal elements. The sound created by highly artistic singing can positively enhance the overall emotional effect of a performance. Conversely, elements of the sound that are not of good quality (such as tuning) could diminish the overall effect of the performance. Vocal expression is important to the Performance category as well, as entertainment value and emotional context can be enhanced with this element.

While the Singing category evaluates the technical and qualitative aspects of the performer's sound, these factors also affect the Musicality category in determining the level of consonance, consonant harmony being the primary hallmark of the barbershop style. Singing that suffers from poor synchronization, intonation, or vocal quality, or other sound problems will also negatively impact such music areas as thematic development, delivery, and execution.

7 ADMINISTRATIVE CATEGORY

I. INTRODUCTION

The Administrative (ADM) Judge is responsible for the orderly management and operation of barbershop contests that take place under the Society's official *Contest Rules*. Accordingly, the ADM Judge must:

- Have a full and complete knowledge of the rules and related policies.
- Communicate effectively using both verbal and written skills.
- Be sensitive to the needs of the contestants, audience, and judges at a barbershop contest.
- Have a thorough knowledge of the tools used in the preparation and scoring of a contest, and the technology required to properly exercise those tools.
- Exhibit a good judging image that commands the respect and attention of the contestants, audience, and judges.
- Be humble and able to work efficiently, yet unobtrusively, in a contest environment.
- Be entrusted with and able to keep information confidential.
- Possess the understanding and good judgment required to make decisions in difficult and demanding circumstances.
- Participate regularly and recently in chorus and/or quartet contests.

A. Panel Chair

Two or more ADM Judges will support a convention in most cases. This ensures the contest will run efficiently and effectively even when situations arise that require the full attention of one member of the ADM team. Having multiple ADM Judges processing scores also ensures accurate results and reports can be produced quickly during and after each contest. Many responsibilities are common to all ADM Judges. However, to facilitate effective and efficient communication, one member of the ADM team is designated as the Panel Chair for that convention. While every ADM is equally capable of running any contest, the Panel Chair is charged with the ultimate responsibility for that assignment. The Panel Chair leads the ADM team and has primary responsibility for communication between the ADM team and other parties related to that particular contest.

II. ADM JUDGE RESPONSIBILITIES

Every ADM Judge has responsibilities to the contestants, the audience members, the judges, the entity sponsoring the contest, the host chapter (District or Society), and the Society Contest and Judging Committee. The ADM Judge is responsible for ensuring the best possible environment for contestants to perform, for judges to adjudicate the performances, and for audiences to enjoy the performances. During all phases of preparation, planning and especially at the contest venue, the

order of priority for consideration, communication, and resolving issues shall be (1) contestants, (2) audience, and (3) panel of judges.

A. All ADM Judges

Each ADM Judge has certain duties and responsibilities regardless of the role they serve for a convention. Every ADM Judge has the following responsibilities:

- To maintain thorough knowledge of all contest rules as described in the most recently published version of the Barbershop Harmony Society Contest Rules.
- To manage the operation of a contest from the time the contest begins to the time results are determined as described in the Barbershop Harmony Society Contest Rules.
- To purchase and maintain the equipment necessary to support designated tools for managing and operating a contest, equipment to include, but not limited to:
 - Laptop or equivalent device with the proper operating system and resources to operate tools provided to the ADM Judge.
 - Portable printer for use at contest site
- To function as a project manager with “hands on” responsibility for preparation and operation of contests as required for each assignment.
- To provide feedback to the host organization regarding the facilities, contest pattern flow, and other environmental considerations prior to start of the contest.
- To understand and administer rules relevant to the host organization (District, Youth Festival, etc.) when the rules are provided to the ADM Judge by the authority for that organization and the ADM Judge is requested to administer those rules.
- For preparing both the contest results and announcement information, as well as providing scoring summaries for the contest.
- To provide the Society Contest and Judging Committee with copies of all required electronic data produced as a result of the contest.
- Unofficially, ADM Judges support BHS non-contest events such as Next Generation contests, Festivals and other events upon request provided they do not conflict with the values of the C&J community or compromise the role of the ADM Judge.
- Be prepared to be the on-site “go to” or “answer person” for all assigned contest related information or questions.

B. Panel Chair

When functioning as a Panel Chair, the ADM Judge has the following additional responsibilities:

- To work closely with the DRCJ, or international contest representative who is acting as DRCJ to insure thorough, accurate, complete and timely information is provided to

the ADM team, thus ensuring the contest is prepared to run efficiently and effectively.

- To be the final authority for the operation of a contest, subject to the approval of the international contests chair for international quartet and chorus contests, as described in the Contest Rules.

Although the Panel Chair is the final authority in all but international contests, the Panel Chair is responsible for conferring with other ADM Judges, other category judges, and DRCJs as required to make the best judgements or decisions possible for each situation.

- To provide prompt communication to the ADM team and to ensure consistency for all reports among the ADM team.

III. ADM JUDGE EXPECTATIONS

As listed above, the ADM Judge serves the role as project manager for the judging panel during a contest. Working with the DRCJ or other authorities for a specific convention, the ADM Judge manages the preparation, operation, and reporting of the results of a contest. Although the needs and expectations of the many Districts within the Barbershop Harmony Society differ, the goal is to have consistency across all contests in order to provide a fair playing field for all competitors. Because the ADM Judge is the key figure to ensure proper preparation, operation and consistency across all contests, there are a number of expectations placed on the ADM Judge:

- Timely and thorough communication is considered the key factor for both running a successful contest and serving as a successful and effective ADM Judge.
- Also significant in the success of carrying out ADM Judge duties is the development and use of checklists. Because ADM Judges have multiple responsibilities occurring simultaneously, especially during the contest, it is nearly impossible to remember everything that needs to be done in a timely manner. Consequently, found in the Contest Administration & Operation chapter of this *Contest and Judging Handbook* and the *ADM Manual* are master checklists of items to be completed before, during, and after a contest, as well as detailed checklists for each of the items on the master checklists. ADM Judges should avail themselves of these checklists, modifying them as necessary to meet the needs of a specific contest.
- Use of email, text, the internet and other methods of electronic communication are essential for correspondence between the ADM Judges and the individuals associated with convention planning and preparation. While email remains the method of choice, effective communications can be accomplished in many ways and the occasional use of direct communication via phone should not be forgotten. A timely phone call may well be an opportunity to resolve issues quickly and simply, without the ambiguity of email.
- After an ADM Judge has received notice of an assignment, the ADM Judge shall send an email to the DRCJ or International Convention representative to acknowledge receipt and acceptance of the assignment. Acceptance of an assignment should include a copy to the Category Specialist and assigned BOR member to the Panel Chair for that convention.

- If an ADM Judge cannot accept an assignment or cannot continue to serve for an assignment already accepted, the ADM Judge shall contact the Category Specialist and the DRCJ to inform them of the situation. If the ADM Judge is not designated as the Panel Chair, the ADM Judge shall also inform the Panel Chair that they cannot continue to support the convention.
- Every ADM Judge is responsible to copy the Panel Chair's BOR member or as otherwise specified by the CS for that convention on all communication related to the convention.
- Every ADM Judge is expected to be familiar with and follow the procedures detailed in the ADM Manual that includes best practices and other expectations for an ADM Judge. This details the relationship between various entities related to a contest, timelines for tasks required for a successful contest, communication plans managed by the ADM Judge, and other operational and management functions that are expected for an ADM Judge. A smooth-running contest is the ultimate goal. It is often helpful to consider in advance potential issues that might arise and identify potential courses of action to address such issues.

IV. SUMMARY OF ADM JUDGE DUTIES

The ADM team duties are extensive, comprehensive and covered in great detail in the *ADM Manual*. While it is not appropriate to repeat all of that information here, it does warrant a brief summary.

- **So, You Want to Be an Administrative Judge**

Members of the Administrative Category are held to the same high standards and rigorous requirements that are defined for all members of the judging community. This includes meeting the expectations and detailed processes involved in becoming a certified Administrative Judge. In addition, the ADM Judge is expected to be detail oriented, proficient with a computer and necessary programs, and possess complete knowledge of the official *Contest Rules* as well as multitude of other information and skills.

- **General Duties and Responsibilities**

An ADM Judge's duties start long before the first contest of the season and end well after the contest is over! This includes such things as coordination of appropriate contest information, running the contest and filing the necessary reports.

- **Preparing for the Contest Weekend**

This includes thorough communication and coordination between ADM Judge's, the DRCJ, the official judging panel and any practice judges.

- **At the Contest Site**

This includes such things as the site, sound and lighting check, the judge briefing, review of the judging area and coordination of anything necessary to insure a well-run contest!

- **Running the Contest Sessions**

The ADM Judge is in charge of the contest from the moment the first contestant sets foot

on stage until the results are determined. This includes all aspects of the contest: people, venue, and contest operation.

- **Post Contest Results**

This is “crunch” time! This includes determining and verifying results with your fellow ADM Judge(s), producing reports and delivering those results and reports to all concerned parties in a timely manner.

- **Feedback and Coaching Sessions**

This involves developing schedules and managing the delivery of contestant coaching activities by the judging panel. This includes creating and announcing the feedback schedule then “herding all of the cats” so they may enjoy an informative and educational feedback by one or more scoring judges.

- **Reports and Correspondence**

This includes timely final report preparation and submission, as well as communications describing all facets of the contests and acknowledging the various contributors to the contests. Thoughts of lessons learned and how the event(s) might be improved in the future should be included.

8 POSITION PAPERS

The following Position Papers are included in this chapter (Click a title to go to that page):

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II.	<u>TASTE</u>	Page 57
III.	<u>OBSCURE LYRICS</u>	Page 58
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I. MUSICAL COMPLEXITY/OVER-EMBELLISHMENT

A. Introduction

This paper aims both to clarify the position of the Musicality Category regarding what complexity and over-embellishment are and to provide general guidelines for how they can be recognized and adjudicated in performances of songs other than parodies.

B. Background

The Musicality Category respects the roots of our style in "ear" music and discourages performances that seem to be more a demonstration of arrangement devices than the performance of a song, which is defined by the melody, lyrics, rhythm, and implied harmony. At the same time, embellishment is a fundamental characteristic of the barbershop style, and relatively wide latitude is given to arrangers to embellish with a variety of devices, which help create musical interest, as well as provide for both unifying and contrasting thematic material.

Accordingly, the Musicality Category wishes to allow the arranger a reasonable degree of license and creativity in writing arrangements of varying levels of complexity, with varying approaches to thematic development that are suitable for contest use, while asserting that the primary theme must be based on musical elements: lyrics, rhythm, melody, harmony, or a combination of song elements.

C. Policy

Arrangements that are overly complex or over-embellished are the result of a level of embellishment that:

1. Obscures the song itself. A guiding principle for defining the barbershop style is that “Embellishments ... should support and enhance the song” (See [The Judging System, section I.B.8](#), of this *Contest & Judging Handbook*). When this principle is compromised, the Musicality judge may no longer be hearing the song itself but rather a catalogue of ornamental devices that do not support the basic song elements.
2. Produces a musical texture that compromises the requirement that barbershop music is “characterized by consonant four-part chords for every melody note in a primarily homorhythmic texture” (See [The Judging System, I.A.1](#), of this *Contest & Judging Handbook*).
3. Alters the composer’s melody beyond the parameters described in the [Musicality Category Description, III.C.4](#) of this *Contest & Judging Handbook*. In addition, performing ability is an integral part of adjudicating whether or not the arrangement is overly complex or over-embellished. The performers’ abilities influence the Musicality judge’s perception of the degree to which a particular song is or is not over-embellished. Given a song with a high number of embellishments, a group performing at the A level may be able to perform it in such a way that the embellishments do not overwhelm the song or performance. The same arrangement performed at the C level may create the perception that the song is over-embellished. The judging system recognizes and provides a basis for scoring these two performances differently under the [Musicality Category Description, Section III](#), and [Introduction](#). Performing ability notwithstanding, the Musicality score will be lowered for song performances that are inherently over-embellished and overly complex. Outside of

parody performances, guiding principles for adjudicating complexity and over-embellishment are:

- a. Barbershop performers may take great liberties with the rhythms of a song. However, the arrangement should not modify lyrics, melody, and implied harmony to the extent that the song itself gets lost. The guideline in Musicality Category Description, [III.C.4](#) stating that stylizations should result in “a passage suggestive of the original” may be compromised if two or more of these three elements are modified. In particular, rewriting the melody with different harmony for much of a repeated song section will likely result in a passage that is not suggestive of the original.
- b. The main statement of a song is generally in the chorus of that song. Accordingly, the Musicality judge is prepared to accept more modification of a verse, even in the first statement, than of the chorus. Abridging a verse to make it an introduction to the chorus is acceptable as long as it is musically appropriate.
- c. Extensions are acceptable at the end of a song section, provided they contain an even number of measures and are artistically appropriate.
- d. The Musicality judge will reduce a score for distracting melody alterations in proportion to their incidence and/or impact on the overall arrangement. It is understood that the Musicality judge can only become distracted by altered melodies when the judge definitely knows the correct melody.
- f. Regarding Musicality Category Description, [III.C.4](#), it is understood that a repeated section usually means a verse or chorus, but sometimes the last A phrase within the first statement of an AABA section may be stylized effectively.
- g. The arranger is expected to use the composer’s melody as the basis for harmonization and embellishment a song. Melodic alterations might be distracting, especially when the melody is well-known. Alterations that are made for the purpose of satisfying the standards of acceptable harmonic progressions and harmonic rhythm stated in [II.4](#) are not permitted. Alterations are acceptable in the following circumstances:
 - (i) Minor melodic alterations may be made to enhance the potential for increased consonance and singability, as long as the notes that are changed are not essential to defining the character or shape of the melody.
 - (ii) When an alteration of the melody is commonly known and accepted.
 - (iii) When, in a repeated section (verse or chorus) of a song, the arrangement alters or stylizes the melody. Stylized segments may occur during repeats of a song section as long as the stylization results in a passage suggestive of the original. Alterations beyond these parameters will result in a lower Musicality score.

II. TASTE

Performances containing bad taste, or which could be considered offensive, are not common in Barbershop contests. Performers are usually aware of the need to have positive audience engagement.

The test of whether a performance is distasteful or offensive is whether, in whole or in part, it would be offensive to today's audiences or society in general.

The Performance judge will assess whether the performance's impact offends contemporary society's standards of cultural currency and sensitivity. These rare performances may range from inadvertent offense to a complete disregard for the potential impact on the audience. Judicial discretion in analyzing these situations is paramount, and judges draw on their own life experience as well as their judicial education and training.

Performances that are considered in poor taste will be subject to penalty up to and including forfeiture by the Performance judge(s). In cases where there is not clear intent to be distasteful the judge may afford the benefit of the doubt to the performer.

If a performance raises questions or could meet the above criteria, the Performance panel will conference to discuss a possible action. (For guidelines see the [Performance Category Description, Section II.G.1.b](#), of this *Contest and Judging Handbook*.)

III. OBSCURE LYRICS

The first responsibility of any art form is to communicate. The use of obscure lyrics can make it difficult to carry out that responsibility and therefore may interfere with the delivery of emotional impact to the audience. This can conceivably result in a lower Performance score.

The audience should not have to work hard to clearly understand the message being communicated by a barbershop performance. Consider the following lyric lines: "The sky isn't blue for a red, rosy hue is there in the air today" or "I was jealous and hurt, when your lips kissed a rose, or your eyes from my own chanced to stray." In isolation, with one of this type of line at a time the audience could probably glean the message and could be convinced by the surrounding material that their guess was accurate. But too much of this type of lyric would leave most barbershop audiences frustrated. An example of a song whose lyrics get in the way of communication is "Send in the Clowns." This song's obscure lyrics require a highly skilled performer to effectively communicate the meaning of this song to the typical audience.

The heartfelt performance is not just an attitude or emotion of a song or theme, but rather the lyrics must contribute to generating human emotions in the listener. If either the emotions or the words are unclear, obscure, or ambiguous, heartfelt delivery is affected, which will generally result in a lower-scoring performance.

Notwithstanding the above, there is nothing inherently wrong with folksy, artsy, or poetic songs. They can be magnificent, thought-provoking and emotional works of art. Many of these songs are not, however, typical of the material we have come to understand as "barbershop." The Contest & Judging System has a stated responsibility to preserve the barbershop style; therefore, contestants should choose material with lyrics they can effectively communicate on its first performance.

IV. PATRIOTIC AND RELIGIOUS PERFORMANCES

A. Patriotic Performances

References to national pride or the military are generally acceptable in contest. The rule violation would come into play in a performance where the theme is primarily extolling a particular national government. Examples include performances of national anthems or similar songs (for example, *O Canada*, *God Bless America*, or *I'm Proud to Be an American*). Such songs shall be considered primarily patriotic, and that song's scores would be subject to a penalty up to and including forfeiture by the Performance judge.

This rule does not prohibit the use of songs of an historical national nature, or general characterization of any nation. There is a wealth of contest-worthy material that falls into the acceptable range, such as *Yankee Doodle Dandy*, *My Old Kentucky Home*, *Over There*, *If There'd Never Been an Ireland* and many more.

The rule also does not prohibit the use of satire, or other comedic political material or manner of performance.

The Performance judge, in determining the application of this rule, will assess whether a typical audience would reasonably determine a song as performed to be primarily patriotic.

B. Religious Performances

References to God, religion or prayer are acceptable as long as the performance is not primarily focused on extolling a deity. Many songs refer to elements of religion or prayer without the focus being primarily religious. These can be work or struggle songs, many rhythm, dance, show vehicles or those alluding to a "revival". Examples include *Get Happy*, *Blow Gabriel Blow*, *Wind Beneath My Wings*, *You Raise Me Up*, etc.

The test of whether or not a song or performance is primarily religious is not based on religious language or whether a song is published in a hymnal. Many secular songs are often utilized because of their message of uplift and spirituality offering hope and encouragement to all people, some of which allude to positive values and the impact of a power greater than ourselves, while not meeting the guideline of being primarily focused on extolling a deity.

The Performance judge will always be guided by the principle of primary focus and the likely impact of the performance of the song in its entirety on the audience. Where there is reasonable doubt that a performance would meet the criteria of being primarily religious, benefit must go to the performer and no penalty is justified. Otherwise, the Performance judge shall apply a penalty, up to and including forfeiture. (For guidelines see [Performance Category Description, Section II.G.1.a](#) of this *Contest and Judging Handbook*).

V. SCORING DIFFERENCES AMONG JUDGES

The Contest and Judging System adopted by the Society in 1993 has moved the judging of contestants toward an evaluation of the artistic impact of a performance on the audience, as opposed to an analysis of the craft of creating effects. Therefore, the judge's individual perspectives have become more relevant, since the judge not only represents, but is a part of, the audience.

The audience that the judge represents may be defined as a mature, musically astute, experienced barbershop audience, whose primary focus is being entertained in the barbershop style. Any attempt to define all of the terms in the preceding sentence would be inappropriate, as it would run contrary to the natural diversity that exists within audiences and among judges.

Whereas scoring differences in the past may have reflected differing opinions on the technical effectiveness with which a performance was delivered, under the current judging system, differences among judges may now reflect the differing emotional impacts upon the judges that performances may have created.

Since each judge, like each member of the audience, has different life experiences and personal backgrounds, some performances may create differing types and levels of impact upon different judges and therefore be reflected in their scoring. For example, a performance intended to be a tribute to Jimmy Durante may not have as much impact on a thirty-year-old judge as on an older judge who can relate to having actually seen Durante's performances. Such a performance would have a similarly diverse impact on the audience, because of the age spectrum that exists. Many other examples could be given, but this same principle affects performances that include inside jokes, period material, or any other performance that has, as part of its content, an attribute not universally understood or appreciated by the audience.

Performing material or using a style of delivery that invites a mixed reaction among audience members relative to taste, empathy, comprehension, relevance, or some other facet, also invites the chance of a mixed reaction on the part of the judges. It is natural that this mixed reaction may be reflected in scoring, as it should be.

Certainly, the Performance Category intends to reward creativity in both concepts and delivery of concepts, but that creativity must "connect" with, and be appreciated by, the audience and the judges, to have emotional impact. Obviously, those performances that are universally enjoyed by all members of the audience will also have the best chance of being uniformly appreciated by all of the judges. Such performances will lessen the chances of divergent scoring.

If divergent scoring is to be minimized, the responsibility rests both with the judges and the contestants. Judges must accept training on category standards and agree to implement that training to the best of their ability. Contestants must work their craft and artistic skills toward the goal of reaching every member of the audience to the greatest degree possible.

VI. MUSICALITY CATEGORY PROCESS FOR STYLE PROBLEMS

The Musicality Category uses its email forum to discuss style issues. We have a standing rule that Musicality judges report style problems from recent contests to the category, which then holds a discussion. Factors include the relationship between performance and current category wording, matters of degree, appropriate amount of effect of the problem on adjudicated score, and any aspects of natural style evolution that may exist. The forum discussions keep judges current on the state of our thinking about style, and the category will continue to use this process as an integral component of our style guardianship role.

The progression typically follows this pattern:

1. Questionable material is heard in contest. In real time, Musicality judges decide to what extent the material affects the performance and score.
2. The performance becomes the subject of discussion, initiated either by a panel judge or an outside query, and is brought to the attention of the Category Specialist.
3. The Category Specialist initiates an internal discussion of the performance and the style issues involved. All sides of the issue are openly discussed in the Musicality Category forum.
4. A consensus is reached (if possible) on how this and similar material should be handled in the future.
5. Individual judges align their adjudication to the Category consensus, with the understanding that this is the expected reaction when hearing this or similar material in future contests.

VII. FREQUENCY OF THE BARBERSHOP 7th CHORD

One of the defining hallmarks of the barbershop style is the barbershop 7th chord (major-minor 7th (1-3-5-^b 7)). The previous Arrangement (ARR) Category description stated that arrangements should have a minimum of 33% barbershop 7th chords by duration (at first it was 35% and later lowered to 33%). The Musicality Category Description continued this legacy requirement. The percentage was derived by taking arrangements that were considered solid barbershop and counting the frequency of 7th chords to the total number of beats.

The Musicality Category accepts a wider spectrum of songs for competition arranged in the barbershop style than the Arrangement Category did. Most of them still met this criterion. However, there were a number of songs that fell short of this requirement, even though the songs were clearly and solidly barbershop. Barbershop singers and audiences accepted them as barbershop. Judging these songs against this criterion created discrepancies in application as well as incorrectly assessing the true count of 7th chords. As a result, this criterion is no longer appropriate to assess stylistic suitability.\

The Musicality judge listens to the musicality of the performance through the filter of the barbershop style. The Musicality judge is in a position to address performance issues that are generated by the elements of the song and/or arrangement that may be stylistically weak. Through this, the intent of featuring the hallmark of the barbershop 7th chord is maintained without a need to quantify the actual count.

At the heart of the barbershop 7th chord is the tritone interval (augmented fourth). In a barbershop 7th chord, the tritone is the interval between the 3rd and flatted 7th (^b7). We find this relationship not only in the barbershop 7th chord but also in the traditional 9th chords used in barbershop (1-^b 7-2-3, 5-^b 7-2-3 of scale tones) as well as other chords such as the half-diminished 7th (1-^b 3-^b 5-^b 7). The role of the tritone is critical in barbershop. Songs that feature circle-of-fifths movement exhibit what is known as tritonal movement, which creates energy and tension. As a result, these songs will have a high frequency of barbershop 7th and 9th chords and provide the characteristic sound of barbershop.

Arrangements that have fewer barbershop 7th and 9th chords could result in several performance deficiencies. Arrangements that feature more minor triads and minor 7th chords could exhibit a lower consonance level. Quartets/choruses that do not possess high levels of tuning will have more problems and the score will likely be lower than an arrangement with a higher 7th count. Arrangements that do not have high circle-of-fifths motion will have less built-in tension. Quartets/choruses will have to work harder in order to overcome this weakness in the music. Delivery and thematic development will likely be lower, affecting both Musicality and Performance scores. From an audience perspective, arrangements that are low in 7th chord count may not be as appealing as songs that are higher in 7th chord count.

As the Musicality judge listens to a song/arrangement that is low in barbershop 7th and 9th chords, the judge will decide as to whether the arrangement is still characteristic of the barbershop style. Does it still create musical tension? Does it still provide opportunities for lock and ring? If it does, then it is acceptable. Arrangements that do not provide for these attributes will likely result in a lower Musicality score, and the Musicality judge will identify the weakness of a low barbershop 7th and 9th chord count as part of the reason.

VIII. STATISTICAL VARIANCES

There are many statistical tests available to detect “variances”. “Dixon’s Q Test” was chosen for its simplicity.

Steps:

1. Calculate the range (R) from the highest and lowest values.
2. Calculate the largest distance (D) from the most extreme value (high or low) to its nearest score.
3. Calculate the ratio of $Q = D/R$.
4. If that ratio is “statistically significant”, then it is a variance.

“Statistically significant” depends upon how many judges and the confidence that it is truly a variance and not by chance and chance alone. 90% confidence level was chosen.

Judges	Q (90%)
3	0.941
6	0.560
9	0.437
12	0.376
15	0.338

It is possible that 5 out of the 6 judges were extremely close (e.g. 71,70,71,71,70). A final score of 73 would flag as a variance in this example, but both C&J and competitors would accept this sort of variability in scores. As a matter of policy to avoid minor anomalies, the difference between the identified variance and the nearest score, higher or lower, has to be greater than four (4) points before an official variance would be generated.

EXAMPLE:

MUS = 77, 68 PRS = 78, 77 SNG = 76, 77

- The total range (R) is $78 - 68 = 10$.
- The largest distance (D) is $76 - 68 = 8$.
- $Q = 8/10 = 0.800$.
- For a double panel (6 judges), the critical value is 0.560.
- Since $Q = 0.800$ is greater than the critical value of 0.560, we would conclude that the MUS Category has a variance.
- The difference between the lowest score (68) and next lowest score is $76 - 68 = 8$. This is greater than 4 so this song would flag as a variance for the MUS Category.

At the end of the contest round, the PC will provide the MUS category with all scores for that performance. After the MUS judges review their notes, the MUS judges could stand by their

original scores or one (or both) MUS judges could modify their scores for either song in the performance per Article VII.B.2 of the official *Contest Rules*.

A variance will also be generated for any song in which a single judge's score is more than 5 points from the average of that judge's category. For example, on a double panel a variance will be generated for any scoring difference of 11 or more points within a single category. This is the traditional computation used on the Scoring Analysis generated at the end of each contest session and indicated by an asterisk.

For a single panel a variance is also generated when the high or low score is at least 10 points from the middle score. This accounts for a limitation of Dixon's Q Test with a small sample.

The SCJC recognizes that from time to time, a score is provided by a judge that is too high or too low relative to the rest of the panel. This often happens when all of the category elements are not properly weighted or there were distractions that led to the result. In other cases, there can be disagreements between judges within a category. In any event, this process is available to enable judges to reflect upon the performance and all information before finalizing the official scores.

The SCJC wishes to ensure that the competitors receive the scores they deserve and doesn't want a potential judicial error to affect competition status or advancement.

IX. COMEDIC CONCEPTS AND TECHNIQUES

Barbershop audiences love to laugh, and the rush of having a huge comedic hit has driven many Barbershop performers to include comedic elements in their performances. While different things are found amusing by different people, most successful comedic barbershop performances exhibit hallmarks of good comedic concepts and technique. The Performance Judge will evaluate these, and their resulting comedic effect, as part of the overall entertainment value of the performance.

Here is a brief description of some of the more common concepts and techniques.

The Comic Premise: Comic situations arise from the juxtaposition of a ridiculous character in a normal world, or vice versa. The Comic Premise is the gap between comic reality and real-world reality. In barbershop performances, we often see a quartet with three seemingly normal characters trying to soldier on despite the antics of the fourth one, usually the goofball standing on the end. Other examples of a strong comic premise include "fish out of water" situations such as hillbillies arriving in the big city, or aliens coming to Earth to sing in a quartet contest. Barbershop choruses have earned laughs by singing about real human feelings, but playing the roles of aquarium fish, or vegetables, or plastic green army men. A strong comic premise provides the structure and theme for a skit or performance; without one, a series of jokes can seem random and empty.

Characterization: The strength of a comic premise often depends on the audience being able to easily recognize the characters and personalities being portrayed by the performers. Barbershop performances, and other forms of low comedy, often use easily recognizable Stock Characters: the Nerd; the Jock; the Yokel; and so on. Once the audience has an expectation of how a character might behave, comedy can be derived by delivering the unexpected. In a two-song performance, there is very little time to convey character traits, but suitable costuming, brief spoken words, or stereotypical gestures can often do the trick.

The Rule of Three: When presented with information, humans intuitively search for patterns; it helps us learn, remember, and understand. Comedy is derived from delivering the unexpected, so comedy writers set up their gags in three parts; three is the smallest number required to establish a pattern. The first two phrases (or looks, or gestures) are consistent with each other, which sets up an expectation for the next one. The third one takes a left turn, and that surprise creates the laugh. It's as easy as 1, 2, C!

Timing: The secret of great comedy; pace and delivery affects the success of a joke. A fast pace can improve some gags but ruin others, and the skillful use of "beats" can be a source of comedy in itself. A beat is a pause used to allow the audience to absorb and process the action, or to create tension and expectation before a punch line. Jack Benny and Victor Borge are famous for using the "extended beat," and in the barbershop world, the quartet FRED also made good use of this technique.

Setups and punch lines: These could be sung, spoken, or acted out physically. In any case, for a comedic moment to be successful, there has to be clear and clean communication, and there are several ways to accomplish this. Excellent enunciation of song lyrics, especially if they are parody lyrics that the audience has not heard before, is essential. Successful sight gags usually feature crisp gestures and movements, i.e. the visual equivalent of excellent enunciation. Punch lines, whether spoken or sung, are often best constructed with the funniest word of the punch line at or near the end. Also, a contrast between setup and punch line heightens the surprise; an intensely delivered setup followed by a deadpan punch line (or vice versa) is a common device. Once again,

skillful comic performers use beats and allow brief amounts of space in between looks or gestures; all the better to allow the audience to absorb and understand the action.

X. DISTINCTLY SEPARATE CHORUSES

The SCJC seeks to establish a balance between providing opportunities for members to compete in more than one chorus, while at the same time ensuring fairness to all competing choruses.

However, the concept of “fairness” has two divergent set of concerns:

1. It would be unfair to the other choruses in a contest to allow the same group of singers to perform as two or more separate choruses while competing for the same contest award. For example, two separate chapters could each enter their chorus into one contest comprised of dual chapter members, which could then essentially be the same ensemble getting two opportunities at the same award. Likewise, that same unfair scenario could occur if a single chapter wished to create and enter more than one chorus (with mostly the same chapter members) into a contest.
2. It would also be unfair to prohibit a chapter from entering more than one chorus into the same contest if they were actually distinctly different ensembles. [The previous version of Article I.B.2 of the official *Contest Rules* only allowed a chapter to enter one chorus per contest.]

Recent changes to the Society membership policies now allow for (and encourage) chapters to establish more than one chorus. Therefore, the limitation for a chapter to enter only one chorus to compete had to be addressed, while at the same time protecting other competitors from one chapter “stacking” multiple choruses against them unfairly. Article I.B.4 of the official *Contest Rules* uses the threshold of a 75% overlap to provide a balance of fairness thus addressing both sets of concerns.

1. While individual members can compete in more than one chorus, each chorus ensemble must still be distinct or “unique enough” so that each group of singers is only competing once for that award.
2. Chapters that are evolving additional choruses may initially contain several overlapping members from within their chapter. Each chorus (if it is “unique enough”) should be allowed to compete at the same contest against all of the other choruses. C&J would not be very encouraging of new choruses to form, if we were to expect that every new chorus would be required to charter as a separate chapter just to be eligible to compete.

Some have asked why this rule is necessary since many districts offer separate awards for men’s, women’s, and mixed (all voices) choruses. The reason is that many districts have established “overall” district championship awards as well as most-improved awards extended to choruses of all gender classifications. To help chapter and chorus leaders better understand how to comply with the rule, the following use cases are provided as examples of two ensembles that are close to the 75% threshold calculation. While all of these groups would be eligible to compete for separate awards – those just over the threshold would not be eligible to compete for the same award.

To help chapter and chorus leaders better understand how to comply with the rule, the following use cases are provided as examples of two ensembles that are close to the 75% threshold calculation. While all of these groups would be eligible to compete for separate awards – those just over the threshold would not be eligible to compete for the same award.

1. Two choruses with 20 and 40 members: 14 are in both. Eligible because the smaller chorus has 70% that are also in the larger chorus.

2. Two choruses with 30 and 50 members: 23 are in both. Not eligible because the smaller chorus has 76.7% that are also in the larger chorus.
3. Two choruses each with 13 members: 9 are in both. Eligible because the “smaller” chorus (either one) has 69% that are also in the other chorus.
4. Two choruses each with 13 members: 10 are in both. Not eligible because the “smaller” chorus (either one) has 76.9% that are also in the other chorus.

XI. ELECTRONIC ENHANCEMENT, SOUND EFFECTS & RECORDED SOUND

Within Article X.B of the official *Contest Rules*, there are a few restrictions that could benefit from elaboration.

Article X.B.3 of the official *Contest Rules* restricts the use of artificial enhancement, whether through electronic or other devices. Examples would include functioning hand-held microphones, long megaphones (as seen in cheerleader squads), or even kazoos. The purpose of this rule is to maintain the focus on the natural, acoustic hallmarks of the barbershop style, and the fair adjudication of the natural skill of our singers.

As such, any penalties assessed would be commensurate with the device's impact on the overall vocal performance. A single note is likely to receive a minor deduction, while entire phrases could result in a 0 being awarded by the Singing Category. The use of hands to imitate an "old time radio" effect or to beatbox are not considered within this rule and would be adjudicated under the appropriate category.

It is important for the performer and judge to consider the difference between singing and making a sound effect. Yelling "Hey!" into a megaphone would not be considered singing. Similarly, using a kazoo to create a brief duck call noise would also not be considered singing. Length and context will help determine if it is sung. When in doubt, the Singing and Performance categories should consult. If deemed to be a sound effect, the Performance Category would adjudicate it holistically under Article X.B.4 of the official *Contest Rules* as to whether it was a benefit to the performance.

Article X.B.2 of the official *Contest Rules* discusses the use of recordings, both musical (vocal or instrumental) and the spoken word. Restricted instances would include interludes between songs, or a pre-recorded introduction of a performance. It is important to note that this rule exists even during non-singing time, either between songs or during breaks in a song. The purpose of this restriction is to focus our attention on the skills of the performers on stage and not allow the influence of additional performers to be introduced via recording.

As such, any penalties assessed would be commensurate with the recording's impact on the overall performance. A single note is likely to receive a minor deduction, while lengthy interludes or drawn-out speech could result in a 0 being awarded by the Singing Category. Please note that use of recordings over the top of 4 parts singing can draw additional attention as being than 4-parts at once. Instruments being played beyond that of pitch-taking is already disallowed within the Musicality Category, and this rule will be considered similarly.

This restriction does not affect the use of brief recordings that would be considered a sound effect. A church bell chiming 3 or 4 notes would be considered a sound effect. A church bell playing the entire line of a song would be discussed as a potential penalty. The sound a simple doorbell or knocker would also be considered a sound effect. A voice shouting "Who's there?" or "What?" would also be considered a sound effect, however, a voice asking, "Who is it that stands at my door!?" would likely be considered as recorded speech.

Repetition of a sound effect or multiple sound effects within a performance can rise to the level of being considered recorded music or speech. When in doubt, the Singing and Performance categories should consult. If deemed to be a sound effect, the Performance Category would adjudicate it holistically under Article X.B.4 of the official *Contest Rules* as to whether it was a benefit to the performance.

XII. FESTIVAL-STYLE SCORING

When BHS Judges are asked to judge an event that uses “festival-style” scoring, whether a BHS-sponsored event or outside, there can be questions as to what, exactly, that means. It is important to first clarify if different songs within the performance are judged to different standards. For instance, some festivals will require one song to be sung within BHS contest guidelines, while the others do not. Sometimes all songs fall outside of official guidelines. **It is the “non-contest” songs that will be addressed here.**

For songs in a festival that are required to be “contestable” and identified as such, all categories are expected to adjudicate the elements, qualities, levels, as well as any penalties per the current category descriptions and BHS contest rules.

For non-contest, please see the below exceptions and clarifications per category:

Musicality

1. **II.2 – Four-part a cappella style.** The Musicality judge shall not penalize or forfeit a festival song that exceeds four parts (Article IX.A.2.b of the official *Contest Rules*).
2. **II.3 – Melody sung by the lead part.** Festival performances featuring tenor or bass melody are permitted. In these cases, the Musicality judge shall not penalize or forfeit the score (Article IX.A.2.c of the official *Contest Rules*).
3. **II.4 – Lyrics sung by all four parts through most of the duration of the song.** Solos and songs featuring non-lyrical syllables such as scat or instrumental imitation are permitted. The Musicality judge will not penalize or forfeit the score (Article IX.A.2.d of the official *Contest Rules*).
4. **II.5 – Other stylistic elements.** Stylistically related musical elements such as chord vocabulary, characteristic chord progressions and harmonic richness, strong voicings and primarily homorhythmic texture are included in the Harmonic Integrity performance element ([III.A](#)) and are reflected as such (Article IX.A.2.e in the official *Contest Rules*). In a festival performance of a non-contestable song, the pure stylistic impact of these musical elements shall not negatively impact the Musicality score. However, the MUS score will be impacted by the precision of execution, intonation and balance of these progressions, chord vocabulary and voicings, and non-homorhythmic textures as they would in a typical contest performance.

For purpose of a festival, the following provisions from the Musicality Category Description **will still apply for the non-contestable song(s):**

1. [II.1](#) – **Musical accompaniment.** All songs must be sung without musical accompaniment or instrumental introductions, interludes, or conclusions (See Articles IX.A.2.a and Article X of the official *Contest Rules*.) Violation of this provision will result in penalties up to and including forfeiture by the Musicality judge(s). Vocal percussion is acceptable, and, based on the allowance of >4 parts for non-contestable songs, is permitted as an additional texture.
2. [IV.E.3.e](#) – **Song repetition.** The rule related to use of a substantial part of one song in performance of another song (Article V.A.2 in the official *Contest Rules*) still applies

within a festival setting. A Musicality judge may recommend forfeiture to the panel chair if a contestant repeats a song or a substantial portion from one of its songs in another song.

Performance

1. [II.G.1.a](#) - **Primary Patriotic or Religious**. The Performance judge shall not penalize or forfeit a song if determined to be primarily patriotic or religious (Article IX.A.3.a in the official *Contest Rules*).
2. [II.G.4](#) - **Barbershop Style**. The Performance judge shall not adjudicate whether the non-contestable song preserves the artistic aspects of the style as noted in paragraphs [I.B.4](#), [5](#), [6](#), [9](#), [10](#), and [11](#) of this *Contest & Judging Handbook*.
3. [II.G.5.a](#) - **Non-members on Stage**. The Performance judge shall not assess a penalty or forfeiture concerning non-members on stage, except in the case where a quartet would have more than four members participating in a prepared performance (Article IX.A.1 of the official *Contest Rules*).
4. [II.G.5.c](#) - **Non-singing dialogue**. Given the festival setting, the Performance judge will give significant latitude for spoken dialogue before, during, or after songs (Article XII of the official *Contest Rules*).

For purpose of a festival, the following provisions from the Performance Category Description **will still apply for the non-contestable song(s)**:

1. [II.G.1.b](#) - **Taste**. Taste penalties, as articulated in II.G.1.b, will still be enforced by the Performance judge.

Singing

1. [II.A](#) and [II.B](#) – **Intonation and Vocal Quality**. Both of these elements should be adjudicated normally, with the exception of focusing on resulting expansion as appropriate to the style being performed.
2. [II.C](#) – **Unity**. The element of Unity will be considered differently, appropriate to different styles. Songs that are more homorhythmic will be considered similarly to contestable pieces, whereas intentionally non-homorhythmic pieces will be considered on their execution and successful interaction of the moving parts, and unity of those intended to be unified.
3. [II.D](#) – **Vocal Expression**. Vocal Expression can be considered from an overall impact standpoint per usual. However, a broader allowance of vocal deliveries that are appropriate to the style being sung should be considered and rewarded as performed.
4. [III.E.1](#) – **Article X Penalties**. The use of self-contained recorded music or spoken word used **between songs** will not be penalized under Article X.B.2 of the official *Contest Rules*. Those used within a song would still be determined, along with Performance, if it is a brief sound effect or recording worthy of penalty up to and including forfeiture.

For purpose of a festival, the following provisions from the Singing Category Description **will still apply for the non-contestable song(s)**:

1. [III.E.1](#) – **Offstage Use of Sound System.** Offstage use of sound system will remain a violation of Article X.B.1 of the official *Contest Rules* and result in a penalty up to and including forfeiture.
2. [III.E.1](#) – **Amplification or Modification.** Use of electronic or other devices to amplify or alter the voice will remain a violation of Article X.B.2 of the official *Contest Rules* and result in a penalty up to and including forfeiture. This is not to be applied to use of devices supplied as part of the event (i.e., hand-held microphones available to all groups).

Conclusion

It is advised that a panel review this among the categories prior to judging a festival. If there is an exception requested specifically of the event organizer, come to an understanding and agreement **prior** to commencement of the performances.

If any uncertainty remains within the event, take the opportunity to have a **brief** conference to make sure we are serving the contestant fairly.

9 ADMINISTRATION & POLICIES OF THE JUDGING SYSTEM

(Click a link to go to that topic)

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I. STRUCTURE AND APPOINTMENT OF THE SOCIETY CONTEST AND JUDGING COMMITTEE (SCJC)

- A. The Society Contest and Judging Committee consists of a chair, immediate past chair, a category specialist (CS) from each of the categories (Administrative, Musicality, Performance, Singing) and an Administrator (non-voting). All category specialists must be certified in their respective categories, and the chair, past chair and administrator must be certified judges. (For purposes of clarification: there are two types of “judges”: “scoring judges” and “administrative judges.”)
- B. The chair and immediate past chair are appointed jointly by the Society president and the executive director (Society Bylaws 8.06). The chair and past chair will serve for two years beginning as of January 1 of the initial year of appointment and the appointments may be repeated for two additional one-year terms.
- C. Upon the recommendation of the chair, the executive director appoints a category specialist for a term of one year. These annual appointments may be repeated for up to three years. This normally results in one scoring category specialist being replaced every year. Category specialists normally may not succeed themselves for more than three yearly appointments, though in unusual circumstances this limitation may be waived by the executive director upon recommendation of the Society Contest and Judging Committee.
- D. Each category specialist will have a board of review (BOR) consisting of three persons certified in their category who are appointed yearly by the Society Contest and Judging Committee chair upon the recommendation of the category specialist.

II. RESPONSIBILITIES OF THE SCJC

- A. The committee will advise, supervise, and direct the operation of all contests conducted under the auspices of the Society in conformity with the Society Contest Rules as adopted by the Society Board of Directors. It is the intent herein that the Society Contest and Judging Committee be an active force in the preservation and encouragement of barbershop harmony.
- B. The committee will establish procedures for, and supervise the conduct and performance of, all contest and judging personnel in all categories.
- C. The committee is responsible for training of all contest and judging personnel in all categories.
- D. The committee, through its chair, is responsible for providing an official register of certified and candidate judges who are current Society and district members. The register should be issued at least once every twelve months.
- E. The committee appoints, through its chair, panels for the international, international preliminary, district, and division contests.
- F. The committee, through its chair, certifies those candidates who have met the qualifications for certification.
- G. The committee maintains the *Contest and Judging Handbook* and computer programs used

in the operation of contests and official analyses of scores.

- H. The committee regularly reviews all articles of the Contest Rules through a triennial review and makes recommendations to the Society Board of Directors (or Society CEO where appropriate) for any changes. The schedule is:

Years 2025, 2028, 2031 etc.	Articles IV, V, VI
Years 2026, 2029, 2032 etc.	Articles I, IX, X, XI, XII, XIII
Years 2027, 2030, 2033 etc.	Articles II, III, VII, VIII, XIV

III. DISTRICT REPRESENTATIVE FOR CONTEST AND JUDGING (DRCJ)

- A. Each district will nominate a District Representative for Contest and Judging (DRCJ), subject to the approval of the Society Contest and Judging Committee. This DRCJ must be duly elected or appointed according to the provisions of each district's bylaws and will carry the title consistent with that district's management team titles; e.g., District Director of Contest and Judging (DDCJ) or District Vice President for Contest and Judging (DVP C&J). The DRCJ should be certified in one of the four categories and be on active status. In the event a certified judge in active status is unavailable or unable to serve as DRCJ, the Society Contest and Judging Committee may grant a case-by-case waiver of this requirement.
- B. The responsibilities of the DRCJ include, but are not limited to, the following
1. Assist convention chairmen in scheduling and equipping all contest operations held in the district, to ensure that adequate sound and lighting systems are planned and provided and to ensure that sufficient time is allocated for post-contest feedback sessions. This task includes ensuring that the district adheres to the current Society Contest and Judging Committee policy "Guidelines and Limitations on Use of Judges at Society Contests."
 2. Notify all potential contestants of method to enter contests (normally online with Barberscore).
 3. Communicate with contestants prior to the contest, advising them of the order of appearance, options for feedback sessions, and other contest related issues. The DRCJ is responsible for arranging sufficient time for feedback session for each round, including working with the PC/ADM and applicable programs (e.g., EvalMatrix with CE input). See section V.D. for specifics on feedback sessions.
 4. Keep contestants informed as to processes for contestant reporting of judge performance during feedback sessions.
 5. Recommend acceptance or rejection of district members living within their district for applicant status. Actively seek out qualified members and encourage their entry into categories that are open for applicants.
 6. Monitor candidate progress through the appropriate category specialist. Each category specialist will provide summary reports of each candidate performance after the spring

and fall contest seasons to the appropriate DRCJ.

7. Arrange for guest judging panels at all district/division and international preliminary contests in conjunction with the panel chair. Report performance, attitude, and potential of each participant promptly when appropriate to the applicable category specialist.
8. Review, approve, and distribute scoring summaries for all contests held within the district. The panel chair notifies the Society of all contest results as required.
9. Maintain the highest ethical standards and practices in all contest and judging activities; report to the Society Contest and Judging Committee any verified infraction of such standards by any person participating in the judging program.
10. Recommend to the Society Contest and Judging Committee any means through which communication or relations between that committee and the DRCJ may be facilitated or improved and actively assist in the implementation of same.

IV. POLICIES OF THE SCJC

A. Code of Ethics

All members of the contest and judging program must abide by the code of ethics given below. A member is defined as a candidate or certified BHS judge. Alleged violations of the code of ethics should be reported in writing, with full documentation of evidence, to the Society Contest and Judging Committee through its chair. Appropriate disciplinary action will be invoked in cases of proven violation of any part of this code of ethics.

1. Members will abide by the general code of ethics of the Society.
2. Members will demonstrate that judging is a service, for the contest and judging program exists for the preservation and encouragement of quality barbershop music.
3. Members will support the contest and judging program by refraining from public criticism of its rules, leaders, and scoring decisions. Critical evaluations of the program are handled through proper channels and procedures. A member should send their category specialist and/or board of review any concerns. If this is not satisfactory, then they should contact the Society Contest and Judging Committee through its chair about the concerns. If this is not satisfactory, then they should contact the BHS CEO as a final resort. At that point, the issue is considered resolved.
4. Members will reveal scores, placement, and critique comments only in accordance with the policies of the Society Contest and Judging Committee.
5. Certified judges assigned to the official panel will abide by the coaching moratorium guidelines established by the Society Contest and Judging Committee [sections IV.E. and V.A.4.c., below] and avoid being placed in a position of apparent conflict of interest at the contest site. In the case of emergency replacement of judges, refer to section V.A., below.
 - a. This moratorium does not apply to those in candidate status. Development of coaching skills is a critical part of a candidate's growth and the Society Contest and Judging Committee does not want to inhibit any opportunity for this growth.

6. Members will exhibit care in language, deportment, and appearance when representing the contest and judging program.
7. Members will support, by word and deed, the policies, rules, and regulations of the contest and judging program.
8. Members will refrain from expressing views on social media (Facebook, Twitter, etc.) that can be viewed by BHS members as being controversial or divisive in accordance with Code of Ethics #8 (political, religious, or other controversial issues). Judges should be viewed as role models and should be aware that at all times they represent the contest and judging program.

It is not the role of the Society Contest and Judging Committee to proactively restrict nor censor the social media activity of the judging community. However, in the interest of fairness and sensitivity to others we need to strive for congenial exchanges with our 'customers' at all times, including when barbershop is not involved. To that end, it is important that we hold ourselves to a higher standard of kindness and civility when engaging in social media forums, as we are constantly being judged as judges. Please consider that many in the barbershop community can see your words, and there are those who may be eager to shine a light on the smallest misstep.

While we do not consider it our role to forbid your promotion of your views or beliefs, remember that you have chosen to serve in the judging community. We request that you imagine a social media discussion actually occurring in a large room at an International convention. Would you choose the exact same wording? What tone would you use? Discussion within barbershop-related groups, especially those involving contest rules, results, other judges, etc., should receive your highest constraint and care.

The Society Contest and Judging Committee reserves the right to alert members of the judging community if concerns are raised and consider whether further action is needed. Your stance is your personal right, but your presentation of it should carry a new consideration regarding your position within the barbershop community.

9. Within a week after assignment to a panel, a judge will communicate with the District Representative for Contest and Judging (DRCJ) of the district where the contest will be held and indicate acceptance or inability to accept the assignment. This is a matter of courtesy and provides for timely action where necessary. This communication should include a copy to the judge's current category specialist and the incoming category specialist for period of the assignment, if different.

B. Disciplinary Action

The Society Contest and Judging Committee may take disciplinary action against any member of the contest and judging program who violates its code of ethics.

1. If an allegation of violation of the code of ethics is made against any member of the contest and judging system who is not on the Society Contest and Judging Committee, such allegation must be fully documented and submitted in writing to the Society Contest and Judging Committee through its chair. The alleged offender shall be notified in writing by said chair with a full and complete explanation of the situation and an identification of the accuser(s) and a request for a written response in a reasonable time. Upon receipt of said response, the Society Contest and Judging Committee may take

action by majority vote in one of the following ways:

- Decide to drop the matter.
 - Issue a cautionary warning, with copies as appropriate.
 - Place the offender on inactive status for a specified period, during which they may not serve on a panel but may work toward active status in a way specifically defined by the Society Contest and Judging Committee.
 - Suspend the offender for a specified period, usually one year, during which they may not participate in any way in official contest and judging activities except as a competitor; i.e., a suspended judge or candidate may not attend briefings, feedback sessions, schools, or any contest and judging function as a member of the contest and judging program. A period of inactive status may be imposed after the suspension.
 - Revoke the certification of the offender or, if a candidate, revoke the candidacy of the offender.
2. If an allegation of violation of the code of ethics is made against any member of the Society Contest and Judging Committee, such allegation must be fully documented and submitted in writing to the Society executive director. The alleged offender shall be notified in writing by the executive director, with a full and complete explanation of the situation and an identification of the accuser(s), and a request for a written response in a reasonable time. Upon receipt of said response, the Society executive director may take any action given in IV.B.1.
 3. Any member of the contest and judging program who is disciplined may, within 60 days of notification of such action, appeal said action in writing to the Society executive director. If the action of the executive director is unfavorable, the alleged offender may, within 60 days of notification of the unfavorable action, appeal in writing to the Society Board of Directors, the decision of which shall be final.
 4. In all cases the alleged offender and the accuser(s) must be informed, in writing, of the actions taken. In all cases in this policy, email qualifies as “in writing.”

C. Removal from or Return to Active Status

The Society Contest and Judging Committee may take action to remove a judge from active status, either immediately through revocation or through a period of suspension or inactive status as specified in B.1 above.

1. A judge may be returned to active status after suspension or from inactive status by completing whatever requirements are specified by the Society Contest and Judging Committee prior to the end of the specified period or they may be allowed to stay on inactive status for an additional specified period.
2. If the requirements mentioned immediately above are not met, the judge will be removed from the official register and certification will be revoked. The former judge will then be eligible to reapply for the contest and judging program in the same manner as any other person.

D. Active Status Requirements

Requirements for active status of contest and judging personnel are as follows:

1. Each certified judge must make themselves available to serve on at least two contest panels in any given period of twelve consecutive months.
2. Each certified judge should serve on an official panel at least twice in any period of twelve consecutive months and must serve on an official panel at least once in any period of twelve consecutive months.
3. Each scoring judge must complete and submit acceptable recordings of feedback or coaching sessions as directed by the Society Contest and Judging Committee.
4. Each judge must attend the Contest and Judging category school when it is offered (normally every three years) and meet certification requirements from their category specialist to receive certification.
5. In the event a previously certified judge can't attend category school, the category specialist may place them on "certification pending" status and invite them to the following candidate school or some other judge training school or opportunity as identified by SCJC on a case-by-case basis. Upon successful completion of that school, the judge may be recertified at that time.
6. Each certified judge must participate actively in the Contest and Judging competition system at least once in the interval between each category school. Such participation may be as a quartet competitor, a chorus competitor, a chorus director, or in some other active capacity approved by the judge's category specialist, which may include competition in other barbershop organization contests.
7. Each judge must maintain acceptable standards of performance and conduct as defined by their category specialist and by the contest and judging code of ethics.
8. At all times, each judge, including candidates and judges from alliance organizations, must maintain current membership in the Society. Furthermore, current membership in a Society district or, for judges from alliance organizations, current membership in their alliance organization is required to remain in an active judge status.

E. Coaching and Arranging Moratorium

No scoring judge assigned to an official division, district, international preliminary, or international judging panel shall coach an ensemble who will compete in that specific contest within the 30 days prior to the ensemble's first contest performance. It is the responsibility of each judge to ensure that this rule is upheld. If the judge discovers that this rule has been or could be violated, the judge shall inform the DRCJ/panel chair and scoring category specialist to determine if any action related to the contest should be taken. This moratorium on coaching shall apply to any aspect of feedback from the judge to the competitor that would specifically relate to their performance in the contest to which the scoring judge is assigned, including writing or adjusting vocal arrangements.

This moratorium does not apply to those in candidate status. Development of coaching skills is a critical part of a candidate's growth and the Society Contest and Judging Committee does not want to inhibit any opportunity for this growth.

“Coaching” in this context is defined as any private, exclusive meeting, or any pre-arranged meeting, or any correspondence (including providing arrangements of songs intended to be used in the upcoming contests), written or otherwise, between the performer (quartet and/or chorus or any member thereof) and an individual sharing one or more areas of their expertise for the purpose of improving the performer’s performance. Society and district-sponsored contests, schools, contest and judging seminars, and music education programs are all permitted meetings. However, it is recommended that all contest and judging personnel avoid such potential conflicts by absenting themselves from any such sessions at these events involving performers who will be judged within the aforementioned time limits.

F. One-Category Limitation

1. No one may be certified in more than one category.
2. A certified judge may apply to become an applicant in another category. If accepted as an applicant and upon their completion of candidate school and acceptance of candidacy in that second category, the judge will no longer be eligible for invitation to category school in their currently certified category. However, at the discretion of the category specialists involved, the judge may remain certified in their original category until the end of the certification cycle.

G. Guidelines and Limitations on Use of Judges at Society Contests

These guidelines are set forth in Chapter 14 (below). This includes a number of Society Contest and Judging Committee policies, including airline travel and time limitations.

V. RECOMMENDATIONS OF THE SCJC

A. Emergency Judge Replacement

If a judge appointed to score a contest is prevented from serving by transportation failure, or other mishap, which occurs too late to permit replacing the judge by the usual means of appointment, the panel chair, in consultation with the DRCJ, should remedy the situation by one of the following means:

1. If a double, triple or quad panel is to score, attempt to replace the missing judge. If a suitable replacement is not available, proceed without replacement, but apply the appropriate arithmetical modification to the available scores of that category:
 - a. For a double panel, add a score equal to the sole judge’s score.
 - b. For a triple panel, add a score equal to the average of the two judges’ scores (round fractions to the benefit of the contestant).
 - c. For a quad panel, add a score equal to the average of the three judges’ scores (round fractions to the benefit of the contestant).
2. If a single panel is to score, apply the following alternatives, in order of preference listed:
 - a. Replace with the most readily available certified judge of the necessary category.

- b. Replace with the most experienced or best qualified candidate of that category or a recently certified judge of that category.
 - c. Let the scores of the remaining categories decide the contest.
- 3. For international preliminary quartet and chorus contests the Society Contest and Judging Committee has determined that having no judge present in a category is an unacceptable state. If all panel members for a particular category should fail to reach the contest site, the DRCJ, in consultation with the panel chair, shall follow the recommendations above, and as a last resort use the most qualified individual available, whether a certified judge or not.
- 4. Guidelines for replacing judges:
 - a. It is best if competitors are judged by currently certified judges in the category under consideration. It is permissible, though clearly less satisfactory, for either an experienced candidate or a recently certified judge (of that category) to serve on the panel.
 - b. It is best if competitors are judged by the same judging panel for an entire contest round, whether that be the quarterfinals, semifinals, or finals.
 - c. It is best if competitors are not judged by someone who has coached any of the contestants in the contest within the preceding 30 days of the contest.
 - d. On a double panel: it is better to have two judges in a category than to double one judge's score. On a triple panel: it is better to have three judges in a category than to add a score equal to the average of the two judges' scores. Only as a last resort should one triple a judge's score for a triple panel in the event that two judges are unable to serve.
 - e. On a single panel: it is better to have a judge for each category rather than have none at all. The panel chair should appoint the most qualified person to serve on the panel, even if that means selecting someone who is neither a candidate nor a certified judge in the category under consideration. However, the panel chair should not appoint anyone to the panel who has not been nor is not currently a member of the contest and judging community (global alliance and HI judges are considered a part of the contest and judging community).
- 5. Unbalanced panels:
 - a. When a district uses a double panel with only 4 or 5 scoring judges, all scores will count and the Administrative Judges will treat the categories with one judge as if they had an absent judge and enter their scores twice.

B. International Contest Replacement

If a judge appointed to score an international contest is prevented from serving by transportation failure or other mishap that occurs too late to permit replacing the judge by the usual means of appointment, the SCJC chair (normally international contests chair) should remedy the situation by attempting to replace the missing judge. If a suitable replacement is not available, proceed without replacement, and apply appropriate

arithmetical modification to the scores of remaining judge(s) of that category. In the event a judge takes ill or is unable to complete the assignment, remove any scores already entered for the judge and apply the appropriate arithmetical modification to the scores of remaining judge(s) of that category.

C. Out-of-District Judges

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 their home district or area will have become familiar with the judge's thinking. Appointment of out-of-district judges to score district contests will bring to contestants new viewpoints, fresh insights, and a broader picture of the categories.

D. Feedback Sessions

Quartets competing in a two-round contest will typically have their feedback and coaching session for those not competing in the quartet finals on Friday night and those competing in quartet finals on Saturday night. Choruses will typically have their feedback and coaching session following their contest session.

The most crucial interaction between a judge and a contestant occurs at the post-contest feedback session. To ensure that the contestants receive maximum benefit from this interaction, the following policies are to be followed and enforced to the maximum extent possible:

1. It is recommended that contestants be able to sign up for a voluntary feedback and coaching session. Contestants should sign up for a feedback session during the online contest entry process. The feedback will be held following their respective round in a place to be determined by the DRCJ. Quartet feedback sessions are typically held in the judge's hotel room or in an on-site quartet rehearsal room. Chorus feedback sessions are typically held in their on-site warm-up room or, less optimally, in a collective format in the contest hall or auditorium, or possibly in a combination thereof if there are insufficient rooms.
2. When scheduling and facilities permit, it is recommended that quartet competitors who sign up for feedback be able to meet as a quartet with one or more judges. The desires expressed by the quartet when requesting feedback and the needs of the quartet as recommended by the panel based on the quartet's performance will be considered in formulating an efficient feedback schedule that provides maximum benefit to the quartet. Similarly with space permitting, choruses may express their preferences for feedback prior to the contest and may choose to have the entire chorus meet with the judges to take advantage of the feedback and coaching session or simply have their music and leadership team participate. The panel will assess the needs of the chorus based on its performance and make recommendations that will be combined in developing an efficient feedback schedule that benefits the chorus.
3. In the past a rigid feedback structure was used that required each competitor receive a feedback session from each category. However, following testing and a pilot project, it has been found that competitors can receive more benefit from a program that

combines competitor desires and abilities with panel recommendations based on actual performances. Consideration of these multiple factors rather than a rigid lockstep format provides schedule flexibility and additional value to the competitors. Feedback and coaching sessions will be organized and administered by the administrative judges. Additional competitors can be accommodated per round with the inclusion of “byes” in each round.

4. Pod feedback

The Society Contest and Judging Committee believes there is not enough time at category school to train and perfect three-man judge group (pod) feedback techniques, and therefore does not support the use of pods in feedback schedules unless the DRCJ and/or the contestant specifically requests it, and time considerations will permit it without affecting the overall feedback schedule

When such a request is made, the DRCJ and panel chair must communicate with the judging panel to determine the comfort level of the individual judges to work within the pod structure, as well as the advisability of using the pod structure with that judging panel or with the contestant(s), if named. The decision to use a pod feedback session is made by the panel chair, after consultation with the affected judges.

If a decision is made to use the pod feedback session, the affected judges should meet as a group immediately after the regular post-session category score comparison and hold a comment comparison meeting. The pod judges should decide on which elements of the feedback will be covered by which judge; how to allocate time among the judges, including who will start the feedback and introduce the judges and who will wrap up the session near the end; which judge will be the primary responder to questions from the contestant during the session; and which judge will write a short critique of the pod session for the panel chair to include in the SCJC report of the contest weekend. The Society Contest and Judging Committee will assess instances where pods have been used, and monitor the practice for future training, if appropriate.

5. The DRCJ is to ensure that sufficient flexibility is provided in the convention schedule to permit judges to compare their scores following each completed session and prior to the beginning of the subsequent feedback session. No feedback session is to begin until such comparisons have been made.
6. One-on-one sessions (one judge interacting privately with just one competitor) in a private room should be avoided in certain situations and is strictly prohibited with competitors under the age of 18. In addition, common sense and a sense of propriety should be leveraged by the administrative judge(s) and/or judge to attempt to mitigate any scenario in which any private room session might be viewed as inappropriate or might cause the competitors or feedback judge to feel uncomfortable. Mitigation strategies might include one or more of the following: invite additional persons to sit in on the session; move the session to a more “public” location; leave the door open, etc.

E. International Contest Panel

The panel chair, administrative judges, and panel of scoring judges of the international contest should be chosen by the Society Contest and Judging Committee chair from recommendations submitted by the category specialists. The panel should consist of the

category specialists, three other judges per each scoring category and one other administrative judge chosen from recommendations submitted to the Society Contest and Judging Committee chair by each category specialist.

1. No international contest panel member other than the Society Contest and Judging Committee chair, immediate past chair and category specialists should sit on two consecutive international contest panels.
2. If a category specialist is unable to serve on the international panel, they should submit, as appropriate for their category, four or two judges' names from the current active roster.

F. Scoring and Analysis

Judges should score on a scale that reflects their background, training, and lifetime experience of listening and viewing unaltered "live" performances. Each performance can be ranked relative to a standard of perfection previously understood by all members of the category, and this standard is constantly upgraded and confirmed through training.

1. Judges adjudicate the end result, not the technique used to achieve it.
2. Each feedback session of a performance is judged as if it were a new experience.
3. The judge's main responsibility as a member of a contest panel is to give the contestant the score they deserve for each performance. Contest placement should be determined solely by the sum total of all pertinent scores, and those scores determined only by the worth of the performance as a once-in-a-lifetime event.
4. Judges must strive to think alike. Judges in the same category on multiple panels should discuss their scores between the end of each contest and the ensuing session. When differences of opinion have been reflected in significant discrepancies in scores, the judges should reach a resolution prior to briefing the contestant. The feedback session should reflect that resolution. The scoring analysis report indicates discrepancies of more than five points from the mean score for a category; explanation of the reasons for these are to be reported to the category specialist as required.
2. Each judge has an obligation to preserve and encourage the barbershop style as defined by the rules and their category descriptions.
3. The judge's second most important responsibility as a panel member is to give the contestant a positive analysis of their performance after the contest and present meaningful suggestions for improvement. A judge must be able to translate brief clinical notes from the contest into meaningful coaching tips during the limited time available for the ensuing feedback session. Brief category descriptions, or "nutshells," should be included to highlight clinical comments where necessary.

G. SCJC Awards

1. Service awards

The Society Contest and Judging Committee will recognize a certified judge upon completion of each five-year interval of active service in the contest and judging program.

To signify these honors, the Society president and the Society Contest and Judging Committee chair will prepare a special presentation to be made at an appropriate occasion. All service awards are prepared on a framed certificate.

2. Retirement awards

The Society Contest and Judging Committee will recognize a certified judge with 15 or more years of active service in the contest and judging program upon their retirement.

To signify this honor, the Society president and the Society Contest and Judging Committee chair will prepare a special presentation to be made at an appropriate occasion. Retirement awards for 20 years of service and above are prepared on an engraved plaque, and awards for 15-19 years are prepared on a framed certificate.

3. Other awards

- a. Award of Excellence: The Society Contest and Judging Committee may also present an Award of Excellence to a judge who has consistently served the Society Contest and Judging Committee and/or contest and judging program with performance over and above that which far exceeds the typical tasks required of a judge. This award is created on an 8X10" acrylic plaque with the following inscription:

* * Society Logo * *

Society Contest & Judging Committee

AWARD OF EXCELLENCE

< NAME >

For Superior Service and Personal

Dedication to Contest and Judging

With gratitude, this award has been signed and presented

< date >

- b. Award of Appreciation: The Society Contest and Judging Committee may also present an Award of Appreciation to a judge or person who has served on a special project or work effort for the Society Contest and Judging Committee and/or contest and judging program. This award is created on a 5X7" acrylic plaque with the following inscription:

* * Society Logo * *

Society Contest & Judging Committee

AWARD OF APPRECIATION

< NAME >

For Superior Service and Personal
Dedication to Contest and Judging

< date >

4. Judge Emeritus

Each year the Society Contest and Judging Committee, through its chair, may recognize formerly certified judges who are, for one reason or another, no longer active in the contest and judging program. This award bestows the title of Judge Emeritus in recognition of and appreciation for faithful service and untiring effort in furthering the aims of the contest and judging program. Judges are eligible once a judge has been designated in the official C&J records as retired or deceased. DRCJs may also contribute nominees. To signify these honors, the Society president and the Society Contest and Judging Committee chair will prepare a special presentation to be made at an appropriate occasion.

H. Out-of-District Quartet Advancing to Finals

It has been a long-standing tradition that the host district will allow out-of-district quartets to advance to their finals session regardless of the score achieved in the semi-finals session.

While the accommodation of one quartet is usually not a problem, when multiple quartets request this privilege, it can impact the district contest schedule, length of feedback sessions, planned district events such as a show of champions, and other such events planned for the weekend.

Obviously, if based on their semi-finals score an out-of-district quartet has a chance of qualifying for the international contest, they need to sing in the finals session. Guidance to Administrative judges is that, if a district quartet achieves an average of 75 or better, they should be advanced to the final session, regardless of the number of finalists requested by district policy. The issue really arises when the out-of-district quartet does not have a reasonable chance of qualifying and may actually achieve a score lower than district quartets who do not advance to the finals.

To provide guidance to districts where the addition of out-of-district quartets presents a problem, the Society Contest and Judging Committee recommends the following:

1. If an out-of-district quartet achieves at least a 75 average in the semi-finals session, they must be allowed to sing in the finals.

If the above criteria do not apply and the out-of-district quartet does not meet or exceed the scores of the host district finalists, they should not expect to advance to the finals round, but that decision is still reserved to the host district.

VI. APPLICANT AND CANDIDATE REGULATIONS

A. Enrollment Cycle

Applications for candidacy in all four categories are accepted once every three years during an application window beginning with the closure of each category school and remaining open until December 15th of that same year. Applications may be submitted for more than one category. It should be noted that accepted applicants may only be invited to one candidate school should they advance that far. Training, as specified in section C. below, begins as early as January 10th of the subsequent year.

B. Method of Enrollment

1. An individual interested in being considered for enrollment as an applicant must first request current letters of recommendation from two certified judges in the category or categories to which they intend to apply. The certified judges may send the letter of recommendation directly to the DRCJ.
2. In addition to requesting the letters of recommendation, they must complete the appropriate application form and return it to the DRCJ of their district or, if not a district member, to the appropriate category specialist. The DRCJ or category specialists can provide the application form. Application forms and certified judge recommendation letters must be received by the DRCJ or category specialists no later than December 15th of that category school year (2026, 2029, etc.). No one is considered an applicant until the application is approved by the category specialist.
3. Further steps required for the application to be accepted:
 - a. The DRCJ reviews letters of recommendation and application and contacts additional references in writing. References should represent a cross-section of at least district barbershoppers and not just members in the applicant's own chapter(s).
 - b. After receipt of appraisals from references, the DRCJ reviews all information and prepares a cover memo indicating endorsement or rejection of the application.
 - c. The DRCJ keeps a copy and sends the original of the cover memo, the application package, and all reference materials to the appropriate category specialist no later than January 10.
 - d. Upon receipt of the application materials, the category specialist evaluates the application and rejects or endorses it and issues a cover memo in which the category specialist explains the action to the applicant with copies going to the appropriate DRCJ.
 - e. Once an applicant is approved, a record in the C&J database will be created for that applicant.
 - f. The category specialist establishes a file on the applicant and supervises, directly or indirectly, the applicant's training.

4. A previously certified judge or previous candidate judge in a particular category may apply for enrollment at a level determined by the category specialist.

C. Training

1. Training of applicants and candidates is the responsibility of the category specialist. The DRCJ is kept apprised of the progress of each applicant and candidate from their district.
2. The category specialist or designee will make all training requirements clear to the candidate.
3. Upon successful completion of assigned training after acceptance of an application prior to May 15, the category specialist invites the applicant to attend the next candidate school.
4. When an applicant receives a passing grade upon completion of candidate school at Harmony University, they become a candidate.
5. A scoring judge candidate must score recordings and guest practice at actual contests as required by the category specialist in preparation for attending category school. An administrative judge candidate must complete designated practice exercises and guest practice at actual contests as required by the category specialist in preparation for attending category school.
6. Any candidate who desires to guest practice at a contest must notify their DRCJ and request authorization from the DRCJ for the district that the candidate wants to guest practice via an email message at least two weeks in advance of the contest. Note that most districts place a cap on the number of guest judges based upon available space and no more candidates in a given category than number of certified judges in that category. Once approved by the DRCJ where the contest will be held, that DRCJ will notify the a(s) assigned to that contest.
 - a. The candidate should report to the panel chair or administrative judge upon arrival at the contest site.
 - b. The candidate should meet with members of the official panel in their category to review their performance.
 - c. The candidate must not divulge any scores or judging comments with anyone other than members of the official panel, except in a feedback session.
7. A candidate who guest practices at an actual contest must complete the appropriate recording and/or paperwork and return it to the appropriate individual(s), as instructed, within one week following the contest. The guest practice panel administrator will also be responsible for filing appropriate paperwork following the contest. Upon receipt of all required materials, the category specialist or designee will contact the candidate and provide suggestions for improvement. The DRCJ shall receive copies of the correspondence.
8. The category specialist will instruct each candidate as to the requirements for qualifying to attend category school. The category specialist will be solely accountable for determining whether or not the candidate is qualified to attend category school.

Typically each category has a larger number of certified and candidate judges prior to category school than will be required. Each category specialist will determine the top candidates to invite to school out of their pool to meet the current needs of BHS contests.

VII. CATEGORY SCHOOL

A. Certification

It is the policy of the C&J system that all judges must be certified every three years at category school or as defined in section IV.D.5. The vetting process for candidates and certified judges takes place over the course of each 3-year cycle. An invitation to category school is the culmination of that vetting process, indicating that individual should indeed be certified for the subsequent 3-year cycle after completing category school.

1. Each category specialist will send invitations, with copies to the SCJC chair and appropriate DRCJ, to qualified judges and candidates to attend category school. Location and dates for category school are set by the Society Contest and Judging Committee (in conjunction with Society headquarters staff).
2. At the conclusion of the school, each invitee is expected to receive active certification status for the subsequent 3-year cycle. The dean of the school is responsible for having the official register updated in conjunction with the SCJC Administrator. Candidate judges that are newly certified will receive a certificate prepared by the Society Headquarters staff. In addition, each judge should be apprised by their category specialist and board of review of their “standing” within the category (including any strengths and/or weaknesses as observed during the previous 3-year cycle).
3. All certified or candidate judges not being recommended for a category school invitation by the category specialist requires the concurrence of the SCJC chair in advance. The final decision may be appealed only to the full Society Contest and Judging Committee within 30 days of notification to the judge. Such an appeal may be lodged by the judge or by the category specialist only.
 - a. In the event that a certified judge is not invited, the judge’s record is updated and their status is changed to inactive, either resigned or retired. The judge may apply for the category at a future time.
 - b. In the event that a candidate judge is not invited, under most circumstances, the individual is removed from candidate status and may choose to apply for the category at a future time. However, under unusual circumstances, the category specialist may recommend the candidate be retained and, upon the concurrence of the SCJC chair, be continued into the next cycle as a “senior” candidate.

B. Costs

The dates and costs to attend category school are established by the Society Contest and Judging Committee in coordination with the Society executive director early in the budget year of the category school so that all districts and/or invitees can plan for any financial burden associated with attendance. The current policy is that the Society pays the transportation costs for each invitee and the district pays the tuition for each invitee from

their respective district. It is expected that the DRCJ for each district will budget for these tuition costs for all certified and candidate judges representing their district that might be issued invitations to category school. Each certified judge or candidate should keep the category specialist, their respective DRCJs, and the SCJC Administrator notified of any changes in location and/or district affiliation in a timely fashion.

VIII. JUDGES AT ALLIANCE CONTESTS AND SCHOOLS

A. Purpose

Many of the Barbershop Harmony Society alliance organizations use a variety of services supplied by the contest and judging program of the Barbershop Harmony Society. This support often includes assigning Society judges to alliance contest panels, judge training schools, harmony education schools, and the development of judge training materials. The purpose of this policy is to provide a clear set of procedures to ensure we meet the specific support requirements requested by each alliance organization.

B. Procedure for Assignment

1. There are many factors that each category specialist must consider in filling each of the above support requirements and it is very important that we are aware of each alliance organization's complete requirements before canvassing the category for availability. For example, if the requirements include both judging and training, we want to send a judge that has both accurate scoring skills and excellent training skills.
2. The category specialist and board of review are the only persons aware of detailed individual category rank standings. For that reason, we recommend there should be no finalization of assignment between alliance organization and an individual judge where the judge will be:
 - judging an alliance organization sanctioned contest or
 - teaching at a judging training school or
 - creating judge training materials.
3. The Society Contest and Judging Committee does not restrict communication with judges for the purpose of determining their availability for the first bullet point above, but no confirmation should be made to any judge ahead of approval from the Society Contest and Judging Committee. Any assignment of judges for teaching at a judge training school (i.e., a school put on for the express purpose of training and certifying judges) or for creating judge training materials is solely the responsibility of the Society Contest and Judging Committee.
4. The Society Contest and Judging Committee policy is that the Society Alliance judge services request form (CJ-36) be submitted to the SCJC alliance coordinator, who is usually the Immediate Past Chair. Please note that an alliance organization may submit recommended names (indicating whether there has been any communication with the individual to determine availability) and the CS will consider the following conditions to determine who will be assigned or to confirm the requested name(s):

- Has the judge satisfied their own requirement for assignments at Society contests?
 - Will the time period involved result in a significant change in current assignments?
 - Are there other factors that might complicate the assignment?
5. It would also be helpful to know what Society groups (quartets, choruses) will be performing at the contest/convention as there may be judges within the group who could also judge the contest.
 6. Once an assignment has been made, direct contact with the assigned judges is strongly recommended.
 7. The Society judging system has two judge assignment cycles each year with the assignments made for the spring contests in November of the previous year and the assignments made for the fall contests in July of that year. Our districts must have their convention requirements to us in April for the fall and October for the spring contests.

To ensure maximum availability of all judges, we request that an alliance organization get contest submission requests to us at least two months in advance of the applicable Society assignment process so that we can fill those requirements prior to our own assignments. If combining multiple services into one trip, an alliance organization should use the deadline for the earliest date. Otherwise, follow the designated submission guideline for those services.

C. Services Provided by the SCJC to Alliance Organizations

1. Judge assignments for alliance organization contests

This is self-explanatory but typically includes travel time to/from the contest site, judges scoring for the contest sessions, and the judges providing performance feedback to the contestants after the contest sessions are completed. This can also include administrative judges if needed to tally the scores and validate the results as well as provide official reports of the convention. Please advise if that person will be asked to coach choruses and/or quartets after the contest. Our C&J rules prohibit judges from actively coaching competitors within 30 days of a preliminary qualification contest.

Request submission date: March for fall contests; August for spring contests

2. Teaching classes at a judge training school

If the classes are related to judge categories and/or judge certification in either of these schools, it is mandatory that the CS be involved in the selection of judges to support these specific areas to ensure that alliance organizations get the best qualified person available for the assignment. Please advise if that person will be asked to coach choruses and/or quartets before or after the school.

Request submission date: 6-9 months in advance of training

3. Teaching classes at a harmony education school

Many of our judges are excellent trainers and well qualified to teach classes on a variety of topics. If judge training (i.e. training leading to certification of a judge) is not included at the school, alliance organizations may invite whomever they wish and we recommend you make contact as early as possible in your planning cycle. We would

appreciate receiving communication indicating who is teaching at your schools (if the person is a judge) in order to maintain our records on the individual judges (within three months of the completion of the school). You may also request our support in providing judges for teaching classes. Please advise if that person will be asked to coach choruses and/or quartets before or after the school.

Request submission date: 6-9 months in advance of training

4. Training materials

We have made fine progress in getting excellent competition videos converted into a format that can be provided for judge training. Alliance organizations are encouraged to send a request to the SCJC alliance coordinator describing the types of training and materials wanted.

Request submission date: 2-4 months in advance of training session

10 CONTEST ADMINISTRATION & OPERATION

I. RESPONSIBILITIES OF THE GENERAL CONVENTION CHAIRMAN OR THE DISTRICT EVENTS TEAM

These responsibilities may be appropriate for the District Events Team or District Representative for Contest and Judging (DRCJ), depending on the organization and operation of conventions and contests within a district. Communication of this information normally should be between the DRCJ and PC as we have embraced single point of communication with the Districts.

- A. Establish and coordinate with the Administrative Judge(s) and DRCJ the scheduling of all contest sessions, feedback sessions, and other contest-related events.
- B. Provide for a sound system, if needed, and encourage the use of monitor speakers. When holding preliminary contests, it is strongly recommended that the District use the New Microphone Guidelines (1/28/2018)
- C. Provide details on stage dimensions, riser configuration, quartet shell, and specifics of curtain operation to the contestants.
- D. Provide tables, chairs, and lamps for the panel.
- E. Provide a signaling system for the Administrative Judge(s). Use of the Harmonize Signal App is acceptable, provided a quality Wi-Fi connection is available.
- F. Provide, if needed, transportation of the panel to and from the contest and feedback sites.
- G. Arrange for mic-testing performers.
- H. Arrange for a presenter for each contest session.
- I. Arrange for feedback rooms when judge hotel sleeping rooms are not used.
- J. Provide assistance as needed in the sound and lighting check of the contest venue.
- K. Ensure, in coordination with the DRCJ, that each district and division convention schedule adheres to the current SCJC policy regarding Guidelines and Limitations on Use of Judges at Society Contests (Chapter 14 of the *Contest and Judging Handbook*).

II. RESPONSIBILITIES OF THE DISTRICT REPRESENTATIVE FOR CONTEST AND JUDGING

- A. Conduct a site survey prior to site selection. It is the DRCJ's responsibility to apprise the district officials of the unsuitability of any contest site. It is essential that the contest location have the best possible environment for the contestants and the best possible sound system for the audience.
- B. Confirm assignments with members of panels for international preliminary, district, and division contests as made by the Society Contest and Judging Committee through its chairman on a master assignment document and in Barberscore
- C. Process expense forms for the panel members. Ensure that the panel has telephone contact

numbers should they encounter travel delays to the contest site.

- D. Notify the Administrative Judge(s) of practicing guests and/or candidates and, if applicable, Best Seat in the House (BSITH) guests as soon as they are known.
- E. Ensure that the Administrative Judge(s) have been sent information that provides details about the contest.
 - 1. Names, email addresses and mobile phone numbers for:
 - a. DRCJ
 - b. Panel
 - c. Contest general chairman or events team chairman
 - d. Presenter
 - e. Judges Services Coordinator
 - 2. Contest operation
 - a. Points qualification (if prelims)
 - b. Special contests and/or awards, including:
 - (i) Last year's OSS
 - (ii) Announcements
 - (iii)Footnotes
 - (iv)District-specific Contest Rules
 - c. Desired number qualifying for finals in any two-round contest(s)
 - d. Review sound, lighting and stage and, if chorus, curtain
 - e. Evaluation of the site and time for walk-through
 - f. Encouragement
- F. Correspond with contestants prior to the contest.
- G. Ascertain when the announcements of contest results will be made and who will make them.
- H. Ensure that sufficient copies of official scoring summaries are made and distributed, and that the summaries are available for the district web site.

III. ADMINISTRATIVE JUDGE MANUAL

- A. Checklists and forms for operations of the Administrative Judge are located in the current ADMINISTRATIVE JUDGE MANUAL – available on the ADM website or from the ADM Category Specialist.

11 GUIDELINES & LIMITATIONS ON THE USE AND TRAVEL OF JUDGES FOR SOCIETY CONTESTS

(Click a link to go to that topic)

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I. INTRODUCTION

As a general rule, Society contests are a pleasure for our judges. Contest days are almost always full, and they represent a satisfying means for judges to provide service to the Society. Yet, there are times when contest schedules have not considered the cumulative demands on time, energy, and ability of our judges to provide adequate attention and service to all contestants.

For example, at one contest there were so many judging responsibilities, in terms of number of contestants and schedule for feedback compared to the judges available, that the judges were doing feedback until 2:00 AM on Friday night after traveling long hours to arrive at the contest site. Then, with about 5 hours sleep, they were scheduled the next day to judge a large chorus contest and quartet finals that went late Saturday evening, with feedback going into the early morning hours of Sunday. Even with this abusive workload, the judges' main concern (not complaint) was that they were so tired from the Friday schedule and lack of sleep that they felt ill prepared to do the job they owed to Saturday's contestants.

II. DEFINITIONS

“Panel Work Day” is defined as the duration of time from the beginning time of each day’s first official function to the ending time of each day’s last official function.

“Panel Rest Time” is defined as the duration of time from the ending time of each day’s last official function to the beginning time of the next day’s first official function.

III. GUIDELINES & LIMITATIONS

The following assumes a typical district level contest. Appropriate adjustments for smaller contests shall use similar or identical guidelines.

- Friday – Contest ENDS by 9:30 (meaning results are announced and people are heading to the hotel rooms at this point so feedback reasonably starts no later than 10:00 PM).
- Friday (or arrival day) – Panel Work Day shall conclude no later than 12:00 AM
- Friday night – Panel Rest Time shall be no less than 8 hours.
- Saturday – Feedback is DONE by 11PM to allow quartets to hit the hospitality rooms.
- Saturday – Panel Work Day shall be no longer than 15 hours; eg: 9:00AM – Midnight, 12:00AM
- Saturday (or ending day) – Panel Work Day shall conclude no later than 12:00AM

Panel Work Day shall include Travel Time, Meals, Session Time, Category Time, and Feedback, and any other function at which judges are expected to be present.

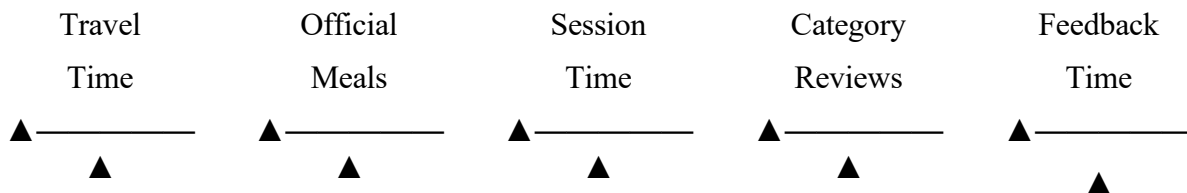
Friday judging activities must end at a reasonable hour to ensure the judge may be effective the next day. The SCJC recommends that all Friday night contests end by 9:30 PM. This allows for competitors to get to the feedback session at a reasonable time. Data is showing fewer competitors are showing up as the evening gets later. Many times competitors are participating in chorus contests the following day and are making choices to get rest vs attend. Likewise, feedback on Saturday evening should conclude no later than 11PM (sooner is better for the district) and in no event later than 12:00 AM. Feedback from districts clearly states that hospitality rooms are suffering because quartets are tied up in feedback sessions and by the time it ends the rooms are shutting down.

In the event a situation arises where these limitations cannot be met, and all reasonable efforts have been made to make adjustments to fit within the guidelines recommended herein, please contact the SCJC chairman. The chairman may elect to assign an additional panel, the expenses for which will be the responsibility of the contest host(s).

IV. FACTORS & OPTIONS

This section defines factors and options regarding how high-population contests can be controlled and managed. Such factors as number of contestants, panel size, session schedules, feedback plans, and panel arrival/departure times all impact time for judges and need to be addressed. These factors coupled with several time-related events can impact the amount of time that a judge is “officially on duty” at a convention. When the total time for official duties exceeds 15 hours per day, it is likely that the judge’s ability to perform effectively is significantly diminished. The purpose of this analysis is to identify the factors involved and possible options to reduce the total time performing judge duties to a level that is acceptable. The official time for a 24-hour contest day is calculated as follows:

MAXIMUM PANEL TIME



Where $\text{MAX PANEL TIME} = (\text{Travel Time}) + (\text{Official Meals Time}) + (\text{Session Time including Intermissions}) + (\text{Category Reviews}) + (\text{Feedback Time})$

A. Travel Time

Travel time for a judge en route to a contest site can make for a long day, especially when flights require transfers or schedules require an early morning departure to make it to the contest site at the time required. In this case, a single judge’s travel time can adversely affect any formula developed for calculating the MAX time that judges should be in an official status during a 24-hour period.

Example: A judge traveling from Los Angeles to Gatlinburg, TN is scheduled to depart at 6 am PT and arrive at 5 pm ET. Allowing for 2 hours to get to the departure airport and 1 hour to get to the contest site, total travel time is $2 + 9 + 1$ or 12 hours. Moreover, it must be recognized that for ANY contests that begin on Friday evening, judges may have been up at a regular time and may have worked at their employment in the morning prior to their departure for the contest site. Therefore, Friday judging activities must end at a reasonable hour to ensure the judge may be effective the next day.

Options to Reduce Travel Time:

1. Assignment of judges with shorter travel time.
2. Have the judge arrive the previous evening.
2. Adjust the start time of the first session.

B. Official Meals Time

This is the time that the entire panel gathers for a meal prior to or between contest sessions. It can also include time for a judges' briefing and time to relax. The time for this activity is typically 1 – 1.5 hours for a Friday evening meal and 1.5 – 2 hours for a Saturday evening meal.

Options to Reduce Official Meals Time:

1. Provide a buffet vice order off menu.
2. Provide 3-4 menu options in advance and pre-order meals.
3. Have meals brought to judges' lounge.

C. Session Time and Category Reviews Time

The number and type of contestants and intermissions are the major factors in determining the session time. Quartets are typically scheduled on a 7-8-minute schedule while choruses are on a 10-minute schedule. Additionally, a 10-15-minute intermission is typically inserted after 12 contestants and another after 24 contestants. The category review meetings that typically occur immediately after a session will add another 45 minutes to the session time, plus there may be additional time involved when the feedback sessions are held at a site other than the contest venue.

Options to Reduce or Improve Session Judge Time:

1. Split the session into evening / next day.
2. Establish controls on the number of contestants permitted to compete.
3. Move some individual contests to another venue or contest; e.g., establish divisional contests, or other venues, Novice in Spring vs. Fall or District, Seniors contest to Spring for qualification to sing in Seniors Prelims in Fall.

D. Feedback Time

The panel size, number of contestants, the length of each feedback session, and the planned start time all impact the time that a judge is in an official status and the amount of time it takes to complete the feedback.

Because there are more factors that can be adjusted, this is typically where time adjustments can be implemented to achieve a shorter judge time involvement. Often changes to multiple factors provide the greatest improvement in total judge time.

Options to Reduce or Improve Feedback Judge Time:

1. Split the feedback session into evening / next day.
2. Start the session on the next day vs. late at night.
3. Increase the panel size from a double to a triple or a triple to a quadruple.
4. Shorten the length of each feedback session, i.e., 10 minutes per contestant vs. 15/20.
5. Divide the contestants into judge groups and have them receive email feedback.

This option requires advance approval from the SCJC through its chairman.

Can feedback be completed Saturday night? - In the past, some Districts have scheduled feedback to be conducted on Sunday morning for some or all of the finalist quartets. In order

to provide consistently high-quality coaching feedback sessions for all competitors, this option is no longer permitted. There should be no formally scheduled activities of any kind involving judges on Sunday.

When should the panel size be increased? – In general, a judge should not be involved in a single feedback session longer than 2 hours. The biggest single impact on the feedback schedule is an unexpected increase in the number of contestants. Unless there are additional judges added, the number of contestants causes a corresponding increase in the overall feedback schedule, thus increasing Max Time for a judge. The panel size should be increased when all other viable options have been tried and the Max Time for a day is still greater than 15 hours.

Who may perform feedback? – Feedback is to be performed only by the official judging panel that determined the official scores and/or any candidates or certified judges practicing in an official capacity. Any alternative that invites non-scoring judges, non-judge coaches, or other qualified individuals to sit in the judging area, make written comments on quartets, and then be assigned by the PC to give those quartets feedback is permissible only with prior approval of the SCJC Chairman. The non-official judges approved for feedback will not have access to scoring analyses.

E. Required Actions:

Approximately 3-4 weeks in advance of a convention, the DRCJ and the Convention Chairman should calculate the MAX Panel Time for each contest day using guidelines suggested in this document and based on the best contestant entry estimates and weekend schedule information available at that time and take action as follows.

1. If the estimated max judge time for a day exceeds 15 hours, the District must take immediate action using appropriate options to reduce the MAX time to an acceptable time in the 15-hour range.
2. If the estimated MAX judge time is within the 15-hour limit, the District should lay out a plan to ensure that they can implement applicable options after all contestant entries are received to stay within the 15-hour limit.

V. CONSIDERATIONS FOR AIRLINE TRAVEL

A. Background

Traditionally (for most domestic flights) there were only two classes of airfare service, First Class and Economy. It was never considered reasonable to reimburse a judge for a First-Class ticket, so the Economy airfare has been the standard. However, the introduction of “budget” airlines and more recent changes in the airline industry are causing issues with judges’ travel or willingness to serve, if they must adhere to the newer most restricted constraints of these new budget ticketing options. The larger airlines such as Delta, American, and United label these as a “Basic Economy” fare, while smaller airlines use other marketing terminology to identify this minimal class of service. These “super-

economy” tickets represent a new class of service below what was traditionally considered a normal economy (and thus reasonable) airline travel experience. Examples include:

- Travelers are the last group for seat assignments, the last group to board, and most often the last to access overhead bin space. This is an issue because scoring judges are not reimbursed for checked baggage and need that overhead space, while administrative judges have justifiable concern with relinquishing their computers and printers to checked baggage).
- No seat assignment until after check-in (high likelihood of a middle seat assignment for most flights), which becomes a quality-of-life issue especially for longer flights.
- No ticketing changes are allowed in advance (even with a change fee).
- No priority boarding options (even potentially for purchase by the judge).
- Additional charges for using carry-on overhead space.
- No same-day confirmed or same-day standby travel changes allowed.

Most of these limitations and/or restrictions are not viewed as merely a judge personal convenience issue, but unreasonable expectations. Society judges have and will continue to work with all to find reasonable travel options.

B. Airline Travel Policy

Due to the varied fare types and classes of service from different airlines, the following airline travel policy for judges serving at BHS contests is outlined below:

- Class of service booked must allow for a pre-assigned seat in advance of check-in, if that airline normally pre-assigns seats (for example, Southwest Airlines does not pre-assign seats, but this may still be a viable option if the judge concurs).
- The ability to carry on a bag and personal item and be reimbursed if the airline imposes a fee.
- Tickets that are "non-refundable" are OK (and normal) – but they should include the ability to change the ticket with a change fee.
- Less expensive non-direct flights (2 or more segments) may be leveraged to reduce travel expenses but should not be mandated if that option creates an undue hardship for the judge.

C. Last Minute Changes to Judges with Airline Tickets

Although it is never planned, occasionally a judge will encounter a last-minute issue that prohibits them from attending their assigned contest. This could be due to illness, a death in the family, a last-minute work obligation, etc. The policy is that the SCJC will try to avoid last minute expensive airfares and will try to seek a solution utilizing local judges, even if that means using judges from other categories who are available to fill that spot. Any additional travel expense resulting in securing a replacement will be included in the shared travel cost calculation. Every effort will be made to assign the judge to a contest within 12 months for which the airline credit can be used. However, there have been some additional

costs incurred in the past due to a judge not fulfilling their duty in addressing the situation immediately.

1. Judge Obligation

In the event the judge is absolutely unable to fulfill their assignment at the last minute, they must contact the airline directly to cancel their flight reservation so that a portion of the ticket cost can be used at a later time. Failure to cancel the ticket will make the judge fiscally responsible to BHS for the ticket cost. If they have already been reimbursed or the ticket was charged directly to the BHS corporate card, the judge will be billed by BHS for the cost of the ticket. If they paid for the ticket and have not yet been reimbursed, the judge will absorb the cost of the ticket. Failure to reimburse BHS will cause disciplinary action to be taken by the SCJC and remove the judge from active status. As long as the judge cancels the flight reservation (ticket), then both the SCJC and the judge can take all steps necessary to use a portion of the ticket for a future event within the next 12 months.

2. SCJC Obligation

In the event the judge has a last-minute cancellation and the judge properly cancels the flight reservation, then the judge is not under any fiscal liability. The judge and SCJC will make every effort to use the portion of the ticket remaining.

If the judge doesn't cancel their ticket, then BHS is not under any liability to reimburse the judge. In the event the judge has been reimbursed already for the non-cancelled ticket or it was charged directly to the BHS corporate card, then BHS will directly bill the judge with copy to the Category Specialist and SCJC Chair. Failure to reimburse BHS will cause disciplinary action to be taken by the SCJC and remove the judge from active status.

VI. REIMBURSEMENT FOR JUDGES TRAVELING FROM OUTSIDE NORTH AMERICA

A. Background and Policy

The SCJC has established a policy to reimburse travel expenses to judges living outside North America at a rate that is generally equivalent to what it would have cost to reimburse a "typical" North American judge had they been assigned to the panel instead. The following procedures will be used:

- The current amount for air travel reimbursement will normally be \$500, which is based upon the average cost for economy airfare, mileage, airport parking, and other miscellaneous travel related fees incurred by North American judges.
- Email documentation and/or travel receipts (for the actual more expensive air travel costs) may be required by BHS for audit purposes.
- In most circumstances for a single weekend, BHS will provide a \$500 expense reimbursement (or advance), and the judge will be responsible to get themselves to the venue city.

- Sometimes a non-North American resident judge will volunteer and be assigned to serve on two consecutive weekends. In this situation the total travel reimbursement should normally be \$1000, (assuming the total actual travel costs are greater than \$1000). It would be the judge's own financial responsibility during the interim week for room, board and any extra travel.
- BHS accepts the use of frequent flyer miles in lieu of paying in cash for tickets and then provides reimbursement in kind.

Finally – please be aware – these procedures and policies apply only to “remote” non-North American resident judges. North American resident judges will continue to be reimbursed for their actual travel costs, even if they exceed \$500.

VII. SHARED COST POLICY

A. Background

Starting in 2020, districts will no longer pay the travel expense for each assigned judge directly but instead the total travel costs for all judges in that season will be calculated and the district will pay the average amount for each judge used. BHS will cover the costs up front and then bill the districts the appropriate amount once a reasonable estimate of total costs is known. Should there be a variance between estimated costs and actual costs, the districts will be refunded the excess or be asked to make up the shortfall. This is a more equitable policy in that districts don't benefit from or suffer from the luck of the draw depending on the panel they are assigned. This also allows for more consistent budgeting of judge travel expense from year to year.

Not all costs will be pooled and shared. The hotel costs can vary significantly depending on where the district chooses to hold the contest plus districts are often able to get some complimentary rooms due to a commitment to book a certain number of rooms. So, the shared cost approach will only apply to the costs incurred to get the judge to the designated airport for the convention. If the judge is driving, the cost incurred to get the judge to the convention hotel are covered, to a maximum of what it would have cost to fly.

B. Policy

As part of implementing this policy, BHS has partnered with a travel management system to allow judges to book flights and have it billed to BHS directly (See section VIII below.) The advantage of this is that the judge is no longer responsible for the biggest out of pocket expense in advance of the weekend (airfare). Any other expenses the judge incurs are smaller and typically don't happen until the contest weekend, so it is reasonable for the judge to wait until after the contest and submit an expense report to BHS for these. Any expenses incurred while at the contest (typically just meals but could also include hotel if the rooms are not pre-paid) are reimbursed to the judge by the district directly.

If there is an exception that requires the judge to pay for the airfare themselves, they should wait and include this in their post-contest expense report if at all possible as there is a processing fee to BHS for each expense report.

In order to know where to submit expenses, please refer to the table below.

1. Where to submit expenses when flying:

Expense Type	Where to submit
Airfare	BHS (if you use a personal credit card) Note: Normally the BHS corporate card will be used to pay for the flight directly.
Early bird Seat Assign (i.e. Southwest Airlines)	BHS
Checked Bag (only for CAs or for scoring judges at International)	BHS
Airport parking	BHS
Mileage to departure airport	BHS
Taxi/Uber/transit to departure airport	BHS
Tolls en route to departure airport	BHS
Meals en route	BHS
Taxi/Uber from convention airport to convention hotel (or vice versa)	District (however, typically districts provide volunteers to drive judges to/from the airport)
Hotel (regular 2-night stay)	District (usually prepaid)
Hotel (for extra night if judge must arrive a day earlier due to flight schedules or if extra night cost is offset by savings in airfare)	BHS (judge should pay for this extra night on a personal credit card and request reimbursement)
Hotel (for extra night if judge prefers earlier arrival but is not required or does not result in significant savings in airfare)	District (only if they agree to the request) Note: If they don't agree to pay for this, it is a personal expense and not reimbursed.
Meals at convention	District
Reimbursement for computer usage (only for CAs)	BHS

2. Where to submit expenses when driving:

Expense Type	Where to submit
Mileage	BHS (up to a maximum of cost of airfare plus airport parking plus mileage to airport) Note: The current mileage reimbursement rate is \$0.30 per mile.
Rental car and gas	BHS (if judge uses a rental car in lieu of a personal vehicle, there is no reimbursement for mileage)
Tolls en route to hotel	BHS
Meals en route to hotel	BHS
Hotel parking	BHS
Hotel (regular 2-night stay)	District (usually prepaid)
Hotel (for extra night if judge prefers earlier arrival or for nights en route)	District (only if they agree to the request) Note: If they don't agree to pay for this, it is a personal expense and not reimbursed.
Meals at convention	District
Reimbursement for computer usage (only for CAs)	BHS

VIII. TRAVEL MANAGEMENT SYSTEM

BHS has entered into partnership with Gant Travel to handle travel bookings. Below are some guidelines for using this system.

A. Process

Rather than imbed instructions in this Handbook, online guidelines and instructions can be found the following link. This information will be updated if/when the process changes:

https://docs.google.com/document/d/187THdglF-UJyb9Bqe9wx9bkc4mKSLsaJxEqi_vFrVpk/edit?tab=t.0#heading=h.cpnky4xfd9h9

B. Unusual situations

Situation	Policy
Booking additional airfares for non-judge companions	This is fine. Judges are considered employees but non-judges will be added as guests and unfortunately their information isn't saved. For payment, either use your personal credit card and expense the judge airfare amount to BHS for reimbursement or include a Comment to Agent at the end of the booking instructing the agent

	how to split the charge between the BHS corporate card and your personal credit card
Booking more expensive fare due to schedule or airline preference	If you would rather book a more expensive fare for personal reasons with the understanding that you would personally cover the difference, that is fine. In this case use your personal credit card to pay for the flight and then submit an expense voucher to BHS for the amount of the flight you could have taken. NOTE: This is for significant differences in airfares. You are encouraged to select airlines and flight schedules that suit you as long as they are not significantly higher than other reasonable options.
Booking discounted fare with restrictions	Judges are entitled to fare classes that include seat assignments, carry-on bags, frequent flyer points, etc. Should you decide that you would rather forgo those benefits in order to book a flight with a discounted fare (probably due to a preferable schedule), you are free to do so. You will be asked why (this is really just an acknowledgement that you realize what you are booking) and should select the reason "Accepted discounted fare with restrictions".
Personal credit card entitles you to travel benefits such as a free checked bag	If your personal credit card entitles you to travel benefits such as a free checked bag, please feel free to use this card to pay for the flight and then expense it. NOTE: this is not intended as a reason to use your own credit card in order to earn travel reward points. It is preferred to use the BHS corporate card so those earnings can be used to offset the cost of this travel management system
Booking flights, cars, hotels for personal travel	This is fine and is encouraged as greater volume is expected to lead to better prices. Please use your personal credit card for these bookings and indicate Personal Travel for both Organization or Dept Code and Event Type or Activity Code.
Booking travel if the judge resides outside of North America	Please feel free to use this system to book your travel but charge the booking to your personal credit card and then submit for reimbursement the agreed upon amount of \$500 USD for each BHS contest.

12 PROVIDING PROOF OF COPYRIGHT CLEARANCE FOR COMPETITION

Society Contest Rules, Article II.G.1 and Article IX.B, require that all contestants observe the copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements. Consistent with this Society policy, as part of their contest entry, contestants are required to include any songs to be performed in their repertory list and to certify copyright compliance with regard to those songs.

The following is an explanation of the requirements.

A. RESPONSIBILITY

The responsibility to acquire, arrange, learn, and perform legal music belongs to every performer. Society quartets and choruses have worked diligently to comply with Federal copyright laws in the past. To further assist our ensembles in understanding and complying with copyright laws, particularly in the contest venue, the following procedures have been adopted and will be followed for entry into a contest at any level.

B. POINTS TO CONSIDER

This procedure seeks to ensure and provide documentation for the legality of the music performed in the contest. **Performers and arrangers are still responsible for ensuring the legality of music in all other public performances, such as shows and singouts.**

An arranger CANNOT distribute copies of an arrangement prior to receiving permission to arrange. As has been proven in the past, the answer for permission to arrange from the publisher may be “no.”

Parodies and/or satires using copyrighted materials create some unique circumstances regarding copyright infringement. We are seeking legal counsel regarding their use and will provide information as soon as possible. Parodies or satires of public domain songs are legal (1922 or earlier).

Securing permission takes time. Performers and arrangers should plan ahead and be prepared to use another song if permission is not received for the arrangement requested prior to a specific performance. The publisher is under no obligation to provide a speedy response to the request for permission to arrange. **Not receiving a response cannot be construed as permission granted to arrange the song. Remember, the response may be “no.”**

Complying with the copyright laws is an obligation of all performers and something Society members should take seriously. **Our efforts to uphold these standards establish credibility with publishers, BMI, and ASCAP, and minimize the potential risk of lawsuits for non-compliance.**

C. PROCEDURE

Before entering a contest, (division, district, international preliminary, and international), a performing group, (quartet, chorus), must provide proof of copyright clearance to the DRCJ or Society C&J officials, as appropriate, by completing the online entry process and including all songs to be performed in its repertory. Examples of the two most likely situations are shown below:

1. **Your quartet or chorus is singing a Society published or legal unpublished arrangement purchased from the Society.** In order to enter the contest, on the entry form where it indicates song selections (repertory), select the name of the song and arranger owner(s) from the master song records for each song intended to be sung in contest, i.e.,

Published:

Song: Coney Island Baby/We All Fall Medley
Arranger: SPEBSQSA

Legal Unpublished:

Song: For Sale, One Broken Heart
Arranger: Val Hicks

In both of these examples, the arrangements are distributed by the Society, so they are legally cleared.

2. **Your quartet or chorus is singing a custom arrangement of a copyrighted song owned by a barbershopper, individual composer, or a publisher.** In order to enter the contest, on the entry form check whether the song and arrangement are in the master list already. If so, select as you would a Society published or unpublished arrangement. If not, scan a copy of the first page of the arrangements showing the name of the song, the lyricist, composer, date of copyright, copyright owner(s), arranger, and date of arrangement for each song and forward this as indicated on the form for review and confirmation by designated reviewer. It can then be added to your repertory.

Song: Heart Of My Heart (Story Of The Rose)
Words/Music: Alice, Bill Rashleigh/Andrew Mack, Bill Rashleigh
Copyright date: 1899
Copyright owner: Bill Rashleigh
Arranger(s): Lyne/Spencer/Rashleigh

Song: If I Loved You
Words/Music: Oscar Hammerstein II/Richard Rogers
Copyright date: 1945
Copyright owner: Williamson Music

Arranger: Jay Giallombardo

In the first example of number two, the song is either an original composition or an arrangement of a song written prior to 1922 where the song is in public domain, but the arrangement is owned by the copyright owner who controls the distribution and performance rights of the work. In the second example, the song is owned by a single publisher. Songs can be owned by more than one publisher, such as, “Good Luck Charm,” © Gladys Music, Inc.; Rachel's Own Music, 1962; the song is controlled by two publishers, both would have to give permission to arrange and both control all rights to the song. The arranger usually contacts the Society headquarters for help in seeking permission from the publisher or contacts the publisher directly. Typically a publisher takes at least 30 to 60 days to answer a request for permission to arrange. Be sure you plan well enough ahead of the competition/performance to ensure the arranger receives permission to arrange the song and you have the documented proof of permission from the copyright owner.

IMPORTANT:

IN ALL CASES THE QUARTET OR CHORUS MUST VERIFY THAT THEY HAVE PROOF OF LICENSE TO ARRANGE/PERFORM THE SONG AND THAT WOULD BE INDICATED BY CONFIRMING THE STATEMENT, “COPY IS AVAILABLE UPON REQUEST.”

FOR MEDLEYS FROM SOURCES OTHER THAN THE SOCIETY MARKETPLACE, USE THE SEPARATE MEDLEY PAGE, NOTING EACH INDIVIDUAL SONG OR PORTION OF SONG USED.

IF THE QUARTET OR CHORUS IS NOT SURE WHICH SONG THEY MAY PERFORM IN CONTEST, THEY CAN LIST ALL THE POSSIBILITIES IN ITS REPERTORY ONLINE. IF THEY WISH TO PERFORM A SONG NOT PREVIOUSLY LISTED IN ITS REPERTORY THEY CAN DO SO UNTIL THE INITIAL DAY OF THE CONTEST. AFTER THAT THE QUARTET OR CHORUS IS REQUIRED TO PROVIDE THE SAME COPYRIGHT AND ARRANGEMENT INFORMATION FOR EACH SONG NOT LISTED, BUT TO BE SUNG, TO THE CONTEST ADMINISTRATOR PRIOR TO THE START OF THE COMPETITION.

COMPLYING WITH THE FEDERAL COPYRIGHT LAWS IS EVERYBODY’S RESPONSIBILITY. THIS PROCEDURE IS DESIGNED TO MAKE COMPLIANCE SIMPLE. FAILURE TO COMPLY WITH COPYRIGHT LAWS MAY RESULT IN DISQUALIFICATION.

D. REFERENCES TO ASSIST YOU:

Althouse, Jay. *Copyright: The Complete Guide For Music Educators*. Van Nuys, CA: Alfred Publishing Co., Inc., 1997.

Kohn, Al; Kohn, Bob. *Kohn On Music Licensing*. New York, NY: Aspen Law & Business, 2002.

www.ascap.com – **American Society of Composers, Authors, and Publishers** Very good website for title searches to find who owns the rights to a particular song.

www.barbershop.org – **Copyright Basics for Barbershoppers** Gain some basic knowledge about copyright, including some examples specific to Barbershoppers.

www.bmi.com – **BMI** represents more than 300,000 songwriters, composers and publishers. Their search engine will also assist you in securing the copyright owner of a song.

www.copyright.gov – **United States Copyright Office** provides information about copyright protection and the laws pertaining to the topic.

www.harryfox.com – **Harry Fox Agency** Excellent source for information related to royalties for recording CDs. It includes searchable databases of songs and publishers for confirming copyright owners.

www.pdinfo.com – **Public Domain Information** This website explains the conditions when a song would become public domain and lists about 3500 PD songs.

13 INTERNATIONAL CONTESTS QUALIFICATION MATRIX

	International Quartet	International Chorus
Number of Contestants	50 Total – At least 45 & ties (BHS) ¹ + Global Alliance Quartets by invitation ²	17 District Representatives ¹⁴ Choruses achieving target score ¹⁵ + # of Wild Cards determined by Society CEO ¹⁶ + Global Alliance Choruses by invitation ¹⁷
Qualification	Can compete in two prelims per quartet and more than one quartet; member can accept only a single invitation to International ³	Chorus can compete in two prelims; members may compete in more than one chorus ¹⁸
Automatic Qualifier other than District representative	Earn target score at Prelims ⁴	Earn target score at Prelims ¹⁵
District Representative	Should none reach target score, the highest scoring quartet in their home district prelims, provided it attains or exceeds the minimum score. ⁵	Highest scoring chorus from district in prelims, provided they attain or exceed the target score. Should none reach the target score, the highest scoring chorus in the home district prelims, provided it attains or exceeds the minimum score. ¹⁴
Scoring Pool (Wild Card)	To get 45 BHS quartets in Int'l contest ⁶	To get at least 30 BHS choruses in Int'l contest ^{16,19}
Target Score, or Minimum Qualifying Score (YBQC)	78% average ⁷	80% average ¹⁵
Minimum Score	74% average ⁸	74% average ¹⁸
Global Alliance Organizations		
Qualification	None (See nomination below)	None
Invitation	Nomination of highest scoring quartet by alliance org and invitation by Society CEO, provided quartet qualifying score meets minimum score (see above) ²	Society executive director discretion (or Global Alliance agreement) ¹⁷
Age Limitations	None	None
Songs Adjudicated		
Preliminary Contest	4 (2 sessions, 2 songs each) ⁹	2 songs ²⁰
International Contest	Up to 6 (3 sessions, 2 songs each) ¹⁰	2 songs ²¹
Entry Deadline for Prelims	District policy ¹¹	District policy ²²
Entry Deadline for Int'l	June 15 ¹²	June 15 ²³
Roster/Certification Submission	N/A	June 15 ²⁴
Champions	Not eligible to compete again; may form new quartet with no more than 2 members ¹³	Layout for two contest cycles ²⁵

	International Seniors Quartet	NextGen Varsity Quartet³⁸
Number of Contestants	25 & ties (BHS) ²⁶ + Global Alliance Quartets by invitation ²⁷	20 (BHS & Alliance quartets) ³⁷
Qualification	Can compete in only one prelims and one quartet ²⁸	Can compete in only one youth prelims and one quartet. Can also compete in open quartet prelims, but not scholarships if also competing in the Int'l Quartet contest
Automatic Qualifier other than District Representative	None	Earn qualifying through video submission
District Representative	Highest scoring Seniors quartet in their home district seniors prelims, provided it attains or exceeds the minimum score. ²⁹	No longer have District Representative
Scoring Pool (Wild Card)	To get 25 BHS quartets in Int'l contest ³⁰	None; non-qualifiers invited to participate in Varsity Honors Chorus
Target Score, or Minimum Qualifying Score (YBQC)	None	None
Minimum Score	63% average ³⁶	None
Global Alliance Organizations		
Qualification	None	Earn qualifying score through video submission
Invitation	Society executive director discretion ²⁷	None
Age Limitations	At least 55, and accumulated ages totaling 240 years, as of birthdays on date of Int'l contest ³⁰	Under 26 years as of the date of the Int'l NextGen Varsity contest
Songs Adjudicated		
Preliminary Contest	2 songs ³¹	2 songs
International Contest	2 songs ³²	2 songs
Entry Deadline for Prelims	District policy ³³	December 1 for video submission
Entry Deadline for Int'l	December 15 ³⁴	June 1
Roster/Certification Submission	N/A	N/A
Champions	Not eligible to compete again; may form new quartet with no more than 2 members ³⁵	Not eligible to compete again; may form new quartet with new members

Footnotes (as of Oct 2023)		
1. Articles II.C.1 and V.E.2	14. Articles II.F.1.a and V.I.2	27. Articles II.D.1.c and V.G.2
2. Articles II.C.1.f and V.E.2	15. Articles II.F.1.b and V.I.2	28. Article I.A.5
3. Article I.A.5	16. Articles II.F.1.c and V.I.2	29. Article II.D.1.a
4. Article II.C.1.a	17. Article II.F.1.f	30. Article II.D.1.b
5. Articles II.C.1.c and V.D.3	18. Articles I.B.2, I.B.4, and I.B.6	31. Article I.A.2
6. Article II.C.1.d	19. Article II.F.1.d	32. Article V.F.3
7. Article V.D.3	20. Article V.H.2	33. Article V.G.3
8. Article II.C.1.e	21. Article V.I.3	34. Article II.B.2
9. Article V.D.2	22. Article II.B.2	35. Article II.D.\$
10. Article V.E.3-5	23. Article II.F.3	36. Article I.A.6
11. Article II.B.2	24. Article II.F.4	37. Article II.D.1.d
12. Article II.C.3	25. Article I.B.6	38. See NextGen Rules (in BHS Contest Rules and BHS Website)
13. Article I.A.6	26. Articles II.D.1.a&b and V.G.2	

14 SPECIAL QUARTET CONTEST RECOGNITION

I. DEALER’S CHOICE AWARD

Special recognition is given to the highest scoring new quartet in the international quartet contest by awarding the “Dealer’s Choice Award.” (Dealer’s Choice is the 1973 International Quartet Champion, having won in its first international contest.) The award is intended to provide an additional goal and recognition for quartets who may feel disadvantaged in having to compete against quartets that include former champions.

A. Guidelines

1. A new quartet is one that has never competed at an international quartet contest (BHS, SAI, HI or World Mixed Harmony.) A quartet that changes names or contains members that include two or more members from the same quartet that previously has competed in an international quartet contest of any organization listed above is ineligible.
2. Quartets that include one or more winning members of a quartet international championship (BHS, SAI, HI or World Mixed Harmony) are ineligible for the award.
3. Quartets that include two or more former winners of this award are ineligible for the award.
4. If there is a tie, it will be broken using the standard tie-break formula defined in the contest rules (Art. VII.C.1).

B. Award

The award consists of four individual plaques (one for each quartet member). The award may be presented after the quartet finals session by member(s) of the Dealer’s Choice in attendance at the contest.

II. INTERNATIONAL SENIORS QUARTET AWARDS

- A. Special recognition is given at the international seniors quartet contest to the competing quartet with the greatest number of cumulative years of age on the basis of birthdays reached on or before the day of the international seniors contest held at the midwinter convention.
- B. Special recognition is given to the oldest individual participant in the international seniors quartet contest.

III. INTERNATIONAL 139TH STREET LEGACY PRIZES

- A. Special recognition and a monetary prize is given at the international NextGen varsity quartet contest to the highest scoring quartet with at least two members who are “new to barbershop.”

B. Guidelines

1. Member “new to barbershop” has never competed at any quartet contest (BHS, SAI, HI or World Mixed Harmony.)
2. Member “new to barbershop” has not previously been a member of BHS, SAI, HI or one of its global alliance organizations;
3. Member “new to barbershop” may have active membership in BHS, SAI, HI or one of its global alliance organizations provided it began after the previous Society annual convention.
4. If there is a tie, it will be broken using the standard tie-break formula defined in the contest rules (Art. VII.C.1.)
5. If a quartet remains eligible it may compete for this prize a maximum of two years, provided that it does not win the prize nor the NextGen varsity quartet championship.

15 CONTEST & JUDGING FORMS

(Click link to go to that form)

<u>CJ-01 Application Form: MUS, PRS, SNG (8/02/23)</u>	Page 116
<u>CJ-02 Application Form: ADM (8/11/23)</u>	Page 118
<u>CJ-03 Applicant Appraisal Cover Letter (11/25/19)</u>	Page 120
<u>CJ-03s Scoring Category Applicant Appraisal (11/25/19)</u>	Page 121
<u>CJ-03a Administrative Category (ADM) Applicant Appraisal (6/24/22)</u>	Page 123
<u>CJ-09 General Candidate Eval Information</u>	Page 125
<u>CJ-10 ADM Candidate Eval Form (6/24/22)</u>	Page 126
<u>CJ-11 MUS Candidate Eval Form (8/17/18)</u>	Page 133
<u>CJ-12 PER Candidate Eval Form (1/30/18)</u>	Page 136
<u>CJ-13 SNG Candidate Eval Form (1/28/18)</u>	Page 139
CJ-20 Contest Entry Form (removed from use; done exclusively online)	
<u>CJ-21 Computing Panel Expense Allowance (4/18/22)</u>	Page 142
<u>CJ-22 Panel Expense Form (4/18/22)</u>	Page 145
<u>CJ-23 to CJ-28 MUS, PER, SNG Judging (Long) and Scoring (Short) Forms</u>	Page 147
<u>CJ-32 Scoring Judge Performance Evaluation (3/21/18)</u>	Page 148
<u>CJ-33 ADM Team Feedback Form (6/15/22)</u>	Page 149
<u>CJ-36 Society Alliance Request for Judging Services (8/22/19)</u>	Page 151

I. APPLICATION FOR MUS, PER, OR SNG CATEGORIES

BHS Contest and Judging Program

Please type or print the information requested. Send your application to your District Representative for Contest and Judging (DRCJ) or, if not yet a district member, to the appropriate Category Specialist. The form may be submitted electronically. Recommendation letters from the two certified judges in the category to which you are applying should be sent directly from those judges to the DRCJ or category specialist. The DRCJ will attach those letters to your application packet as it will be sent to the category specialist.

Name:		BHS Member #:	
E-mail:			
Address:			
City:	State/Province:	Country:	Zip/Postal Code: -
Cell Phone: () -	Home Phone: () -	Work Phone: () -	

Chapter(s), if any:		
Current District/Area/Region:	Former Districts/Areas/Regions:	Years active in barbershop:
Offices held (include chapter, district, Society, or other barbershop organizations):		
Number of contests attended:	District/Area/Region:	International:

Competition experience:	Division or Below		District/Area/Region		International	
	Quartet	Chorus	Quartet	Chorus	Quartet	Chorus
Number of contests						
Date of last contest (mo/year)	/	/	/	/	/	/

Category to which you are applying:	☐ Musicality	☐ Performance	☐ Singing
-------------------------------------	-------------------------------------	--------------------------------------	----------------------------------

Are you willing to make yourself available to judge at least two contests each year, every year?	☐ Yes / ☐ No
--	--

Please list five references who may be asked to give an appraisal of your abilities.

Do not list the two certified judges who have given written recommendations for you. Please consider Society members or barbershoppers in other organizations who know your abilities and who can comment on your suitability for the judging program. List name, email address, telephone number, mailing address, and position (chorus director, certified judge, district officer, etc.).

1)
2)
3)
4)
5)

Sign the completed application below.

Signature of applicant	Date
------------------------	------

Approvals:

DRJC	Date
Category Specialist	Date

Please describe your general musical background:

Please describe your organized quartet experience:

Please describe your experience directing a chorus:

Please describe your experience as a quartet and/or chorus coach:

For **MUSICALITY** Category Applicants:

Please describe your experience as an arranger:

For **PERFORMANCE** Category Applicants:

Please describe your theatrical background:

For **SINGING** Category Applicants:

Please describe your experience and understanding of vocal pedagogy:

What other experience or abilities are pertinent to your acceptance in your chosen category?

Why do you want to be a judge?

What is likely to be your biggest challenge in becoming a certified judge in your chosen category?

Please use additional pages in answering these questions if necessary.

II. APPLICATION FOR ADMINISTRATIVE CATEGORY

BHS Contest and Judging Program

Please type or print the information requested. Send your application to your District Representative for Contest and Judging (DRCJ) or, if not a district member, to the ADM Category Specialist. The form may be submitted electronically. Recommendation letters from the two certified judges in the Administrative (ADM) category should be sent directly from those judges to the DRCJ or the ADM category specialist. They will attach those letters to your application packet that the DRCJ will send to the category specialist, as appropriate.

Name:		BHS Member #:	
E-mail:			
Address:			
City:	State/Prov:	Country:	Zip/Postal Code: -
Cell Phone: () -	Home Phone: () -	Work Phone: () -	

Chapter(s):		
Current District:	Former Districts:	Years active in BHS:
Offices held (include chapter, district, Society, other barbershop organization):		
Number of contests attended:	District:	International:

Competition experience:	Division or Below		District		International	
	Quartet	Chorus	Quartet	Chorus	Quartet	Chorus
Number of contests						
Date of last contest (mo/year)	/	/	/	/	/	/

Are you willing to make yourself available to judge at least two contests each year, every year?	☐ Yes / ☐ No
--	--

Please list five references who may be asked to give an appraisal of your abilities.

Do not list the two certified Administrative judges who have given written recommendations. Please consider Society members or barbershoppers in other organizations who know your abilities and who can comment on your suitability for the judging program. List name, email address, telephone number, mailing address, and position (chorus director, certified judge, district officer, etc.).

1)
2)
3)
4)
5)

Sign the completed application below.

Signature of applicant	Date
------------------------	------

Approvals:

DRJC	Date
Category Specialist	Date

Please describe your background, if any, in the contest and judging program:

Please describe your computer background. Please include: How often do you use a computer? What types of applications do you use?

Do you own a laptop/notebook computer?	☐ Yes / ☐ No
If so, what kind and with what operating system?	
Do you own, or plan to buy, a <i>portable</i> printer?	☐ Yes / ☐ No
If not, are you prepared to buy – at your own expense – a portable computer and printer for use in contest assignments?	☐ Yes / ☐ No / ☐ N/A

Please describe your experience as a presenter at events or spokesperson:

What leadership experience do you have?

What other experience or abilities could be pertinent to your acceptance as an applicant in the Administrative category?

Why do you want to be a judge in the Administrative category?

What is likely to be your biggest challenge in becoming an Administrative judge ?

Please use additional pages if necessary in answering these questions.

III. APPLICANT APPRAISAL

BHS Contest and Judging Program

Dear fellow Barbershopper,

Your name has been submitted as a person who can make a knowledgeable evaluation of the suitability for the Society's Judging program of _____ who is applying for enrollment as an applicant in the _____ category.

Would you kindly complete the appraisal summary and return it to me within the next five days?
Thank you very much.

The factors in the appraisal are described in detail in order to promote uniform interpretation by all appraisers. In completing this appraisal, please be as frank as possible, and feel free to make additional comments you feel may assist the committee. If you do not know the applicant well enough to complete the appraisal, please return it to me promptly.

It is important for you to understand that this information will only be used by the leadership of the contest and judging program and will be restricted in distribution to those with a need to know.

Thank you very much for your prompt reply.

Sincerely yours,

District Representative for Contest & Judging

IV. APPLICANT APPRAISAL SUMMARY (Scoring Category)

Applicant Name: _____ District: _____ Chapter: _____

Address: _____ Phone: _____ E-mail: _____

Appraiser: _____ Phone: _____ E-mail: _____

Appraiser's C&J Category (if applicable): _____

Appraiser's Relationship to Applicant: Check all that apply

☐ Sing together in a chorus or quartet	☐ On the same District leadership team
☐ On the same chapter leadership team	☐ HOD or other cross-chapter leadership
☐ Other: _____	

APPRAISAL

(Specific Characteristics that make this an exceptional Applicant with **examples of each [required!]**.)

1. **Computer Skills:** Most of us use computers daily. Is the applicant confident in his or her computer skills and able to identify problems that can be solved locally or need technical assistance?

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

2. **Leadership:** Some people command respect on the basis of their leadership qualities, temperament, social skills, and appearance. Others command little respect, are not sought out as leaders, and create a negative impression on those with whom they come in contact. I rate this applicant's leadership as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

3. **Willingness and Dependability:** Some people are always ready to help out, while others are hesitant to offer their services and often don't carry through even when they accept a job. I rate this applicant's dependability and sense of responsibility as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

4. **Maturity:** Some people always seem to be in control of themselves and their emotions while others get very upset when things don't go their way. I rate this applicant's general maturity and stability as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

5. **Verbal Communication Skills:** Some people speak fluently, confidently and in a way that people understand. Others can usually communicate fairly well, but still others have difficulty speaking to an audience. Announcing results and contestant information is an integral part of being a Contest Administrator. I rate this applicant's verbal communication skills as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

V. APPLICANT APPRAISAL SUMMARY (Administrative Judge Category)

Applicant Name: _____ District: _____ Chapter: _____

Address: _____ Phone: _____ E-mail: _____

Appraiser: _____ Phone: _____ E-mail: _____

Appraiser's C&J Category (if applicable): _____

Appraiser's Relationship to Applicant: Check all that apply

☐ Sing together in a chorus or quartet	☐ On the same District leadership team
☐ On the same chapter leadership team	☐ HOD or other cross-chapter leadership
☐ Other: _____	

APPRAISAL

(Specific Characteristics that make this an exceptional Applicant with **examples of each [required!]**.)

1. **Computer Skills:** Most of us use computers daily. Is the applicant confident in his or her computer skills and able to identify problems that can be solved locally or need technical assistance?

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

2. **Leadership:** Some people command respect on the basis of their leadership qualities, temperament, social skills, and appearance. Others command little respect, are not sought out as leaders, and create a negative impression on those with whom they come in contact. I rate this applicant's leadership as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

3. **Willingness and Dependability:** Some people are always ready to help out, while others are hesitant to offer their services and often don't carry through even when they accept a job. I rate this applicant's dependability and sense of responsibility as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

4. **Maturity:** Some people always seem to be in control of themselves and their emotions while others get very upset when things don't go their way. I rate this applicant's general maturity and stability as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

5. **Verbal Communication Skills:** Some people speak fluently, confidently and in a way that people understand. Others can usually communicate fairly well, but still others have difficulty speaking to an audience. Announcing results and contestant information is an integral part of being a Contest Administrator. I rate this applicant's verbal communication skills as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

6. Written Communication Skills: Some people articulate events in a concise and complete way in writing. Others either belabor a point or are so terse that the meaning is lost. Reports are an essential and necessary part of a contest weekend. Written communications skills include, but are not limited to: 1) good grammar; 2) proofreading; and 3) attention to detail; ensuring complete and accurate information is included in all reports. I rate this applicant's written communications skills as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

7. Negotiating Skills: Some people can diffuse a possible confrontation with their presence and calming attitude while others exacerbate the situation by their very demeanor. I rate this applicant's negotiating skills as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

8. Persistence: Some people show enthusiasm for a task at the outset, but quickly lose interest and often fail to complete the assignment. Others persist at a job even though there are many frustrations involved in seeing it through. I rate this applicant's persistence and ability to follow through as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

9. BHS Involvement: Some members and associates involve themselves in chapter, district, and inter-chapter events, and participate in special schools or meetings designed to help Barbershoppers learn more about their hobby. Others rarely attend such functions and know very little about the Society and its various activities. I rate this applicant's involvement in BHS activities as:

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

10. Overall Assessment: The contest and judging program will continue to be instrumental in upgrading the quality of quartet and chorus performances in the Society. The men and women in the scoring categories provide coaching to each chorus and quartet as well as the original score. Accuracy in reporting the scores provides an historical record for each quartet as they make their journey through their barbershop careers. Would this applicant be an asset to the C&J Community? Please provide specifics, not just "he or she wants to give back".

☐ Don't know ☐ Poor ☐ Below Average ☐ Average ☐ Above Average ☐ Outstanding

Example: _____

11. Any Reservations? (none is an acceptable answer) _____

12. Other Comments? _____

If you need more room for comments you may use additional pages.

VI. GENERAL CANDIDATE EVALUATION INFORMATION

Candidate evaluations are submitted after each contest weekend using the online [candidate evaluation form](https://www.tfaforms.com/5022172), available at <https://www.tfaforms.com/5022172>. Once the form is submitted, an automatic email notification (containing the form entry info) is sent to:

- The person submitting the evaluation/rating
- The Category Specialist

A red asterisk (*) next to an item indicates a required entry.

After opening the online form, the Evaluator is asked to select their name from the drop-down list of certified judges, and specify their email address, then select the candidate being evaluated from another drop-down list and finally, select the Category for which the candidate is being evaluated.

Candidate Evaluation Form

Evaluator (You) *
Please select... ▼

Evaluator Email *
[Text Input Field]

Candidate Being Rated *
Please select... ▼

Category *
☐ SNG
 ☐ MUS
 ☐ PER
 ☐ ADM

Submit

Depending on which Category is selected, additional screens are displayed to collect more information.

[ADM Category Evaluation Forms](#)

[MUS Category Evaluation Forms](#)

[PER Category Evaluation Forms](#)

[SNG Category Evaluation Forms](#)

VII. ADM CATEGORY EVALUATION FORMS

ADM Candidate Evaluation

Training Stage *

Please select...



Is Evaluator the Candidate's Mentor? *

☐ Yes

☐ No

Other ADM team member *

Is other ADM the Candidate's Mentor? *

☐ Yes

☐ No

Contest District *

Please select...



Date of Contest Weekend (Saturday) *

Contest Information

Sessions Judged *

☐ Quartet Finals ☐ Quartet Semi-Finals ☐ Quartet Quarter-Finals ☐ Chorus Contest

☐ Other

Panel Size (# of scoring judges per category) *

Please select...



Contest Type (check all that apply) *

- | | | |
|---|--|---|
| ☐ Division Chorus | ☐ Division Quartet | ☐ District Chorus |
| ☐ District Quartet | ☐ Int'l Prelim Chorus | ☐ Int'l Prelim Quartet |
| ☐ Int'l Prelim Seniors | ☐ Int'l Chorus | ☐ Int'l Quartet |
| ☐ Int'l Seniors Chorus | ☐ Int'l Seniors Quartet | ☐ Int'l Youth Festival |
| ☐ Other Festival | | |

ADM CATEGORY EVALUATION FORMS (Cont'd)

Candidate Skill Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.**

Here are some guidelines:

NE = Not Evaluated at this time. Lack of sufficient information or not observed.

1-2 = Poor: well below acceptable parameters for this training stage.

3-4 = Fair: shows potential, but somewhat below acceptable parameters for this training stage.

5-6 = Good: at expected candidate competence for this training stage.

7-8 = Excellent: equal to average certified competence; within acceptability for certification.

9-10 = Superior: above average certified competence; exceeds that of average certified administrator.

Knowledge and Use of References (Contest Rules, C&J Handbook, ADM Manual)

How well did candidate know and interpret reference documents? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate make decisions on adverse situations based on rules and policies? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well was the candidate able to explain rationale for decisions? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

ADM CATEGORY EVALUATION FORMS (Cont'd)

Pre-Contest Actions

How accurate was candidate's judge & contestant setup, including sessions/sub-sessions? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate prepare scoring forms and folders? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How accurately did candidate prepare Preliminary Evaluation Matrix? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate prepare correspondence with DRCJ, MCs, and Panel? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Contest Site Inspection

How well did candidate establish a friendly/helpful atmosphere? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate identify main areas to address and recommend fixes for them? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate set up the judging area? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

ADM CATEGORY EVALUATION FORMS (Cont'd)

Contest Session

How well did candidate collect and sort scoring forms? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How accurately did candidate enter scores and penalties? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate deal with problems arising during the session? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

End of Session Processing and Use of Program

How well did candidate perform in producing and comparing results? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How accurate was candidate in producing OSSs, including footnotes? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate use the functions of the Legacy Program overall? *

☐ NE ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Describe program functions with which the candidate had concerns, if any.

ADM CATEGORY EVALUATION FORMS (Cont'd)

Judicial Professionalism and Maturity

How well did the candidate display comfort and confidence in their dealings with judges? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate display comfort and confidence in their dealings with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate manage their responsibilities and meet obligations? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did candidate exhibit good listening skills? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate respond to feedback in order to continually improve? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

ADM CATEGORY EVALUATION FORMS (Cont'd)

Final Evaluation

Rate this candidate's OVERALL performance

(1 = Far below certified; 10 = Better than certified) *

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Recommended level(s) of participation for next contest. Check as many as appropriate. *

- ☐ Official Forms (Labels) Preparation
- ☐ Run Evals, Certified ADM Assists
- ☐ Run Evals, Certified ADM Observes
- ☐ Preparation of Scoring Analysis
- ☐ Official Computer for CSAs
- ☐ Official Eval Schedule
- ☐ Official Computer for OSSs
- ☐ Run Site Inspection, Certified ADM Observes
- ☐ Conduct Judges' Briefing
- ☐ Do All Correspondence
- ☐ Ready for Acting ADM or Official Assignment

Was your debriefing of the candidate in a face-to-face interview on-site? *

- ☐ Yes
- ☐ No

Please add detailed comments about this candidate here: *

Submit

VIII. MUS CATEGORY EVALUATION FORMS

Session Information

Contest District *

Please select...

Date of Contest Weekend (Saturday) *

Sessions Judged *

- ☐ Quartet Semi-Finals ☐ Quartet Finals
☐ Chorus Contest ☐ Other

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.**
Here are some guidelines:

N/A = not applicable for this weekend or not evaluated by you at this time.

1-2 = Poor: currently well below minimum as compared to certified judges.

3-4 = Fair: currently a little below minimum level as compared to certified judges.

5-6 = Good: currently right around the minimum level as compared to certified judges.

7-8 = Excellent: would currently rank in the middle of certified judges.

9-10 = Superior: would currently rank in the top half of certified judges.

Candidate's Scoring of Contestants

How accurate was their scoring of contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they use the scoring range (with respect to the range of the contest)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well were they able to provide a rationale for their scores? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

MUS CATEGORY EVALUATION FORMS (Cont'd)

Candidate's Contestant Evaluations

How well did they PROFILE and established a cordial relationship with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRIORITIZE their recommendations for contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRESENT their recommendations to the contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they relate to the experience level of the contestants with effective coaching? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

MUS Category Knowledge

How well do they use MUS category language? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well do they utilize the 5 category elements for scoring (Consonance, Execution, Theme/Development, Delivery, Embellishment)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well do they recognize the style-centric Musical Elements of the category (e.g. characteristic chord progressions, recognition of featured dominant seventh and ninth chords in a variety of roots, melody on an inside voice, lyric-centric textures)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well do they recognize the Performance Elements of the category, and the performers' musicianship in bringing the song and arrangement to life? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

MUS CATEGORY EVALUATION FORMS (Cont'd)

Judicial Professionalism and Maturity

How well did the candidate display comfort and confidence in their dealings with judges? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate display comfort and confidence in their dealings with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate manage their responsibilities and meet obligations? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate respond to feedback in order to continually improve? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Final Evaluation

Rate this candidate's OVERALL performance

(1 = Far below certified; 10 = Better than certified) *

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Was your debriefing of the candidate in a face-to-face interview on-site? *

☐ Yes

☐ No

Please add detailed comments about this candidate here: *

Submit

IX. PER CATEGORY EVALUATION FORMS

Session Information

Contest District *

Please select...



Date of Contest Weekend (Saturday) *

Sessions Judged *

- ☐ Quartet Semi-Finals ☐ Quartet Finals
☐ Chorus Contest ☐ Other

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.**
Here are some guidelines:

N/A = not applicable for this weekend or not evaluated by you at this time.

1-2 = Poor: currently well below minimum as compared to certified judges.

3-4 = Fair: currently a little below minimum level as compared to certified judges.

5-6 = Good: currently right around the minimum level as compared to certified judges.

7-8 = Excellent: would currently rank in the middle of certified judges.

9-10 = Superior: would currently rank in the top half of certified judges.

Candidate's Scoring of Contestants

How accurate was their scoring of contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they use the scoring range (with respect to the range of the contest)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well were they able to provide a rationale for their scores? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

PER CATEGORY EVALUATION FORMS (Cont'd)

Candidate's Contestant Evaluations

How well did they PROFILE and established a cordial relationship with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRIORITIZE their recommendations for contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRESENT their recommendations to the contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they relate to the experience level of the contestants with effective coaching? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

PER Category Knowledge

How well do they use PER category language? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well do they utilize the 5 category relationships for scoring (Entertainment Value, Audience Rapport, Expressiveness, Visual/Vocal Agreement, Believability)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well do they understand and utilize the 4 basic Performance Elements (Effect/Impact, Vocal/Musical, Visual, Performance Style)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

PER CATEGORY EVALUATION FORMS (Cont'd)

Judicial Professionalism and Maturity

How well did the candidate display comfort and confidence in their dealings with judges? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate display comfort and confidence in their dealings with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate manage their responsibilities and meet obligations? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate respond to feedback in order to continually improve? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Final Evaluation

Rate this candidate's OVERALL performance

(1 = Far below certified; 10 = Better than certified) *

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Was your debriefing of the candidate in a face-to-face interview on-site? *

☐ Yes

☐ No

Please add detailed comments about this candidate here: *

Submit

X. SNG CATEGORY EVALUATION FORMS

Session Information

Contest District *

Please select...



Date of Contest Weekend (Saturday) *

Sessions Judged *

- ☐ Quartet Semi-Finals ☐ Quartet Finals
☐ Chorus Contest ☐ Other

Candidate Skills Assessment

Rate the candidate 1-10 for each question asked below. **Please do not inflate the ratings.**
Here are some guidelines:

N/A = not applicable for this weekend or not evaluated by you at this time.

1-2 = Poor: currently well below minimum as compared to certified judges.

3-4 = Fair: currently a little below minimum level as compared to certified judges.

5-6 = Good: currently right around the minimum level as compared to certified judges.

7-8 = Excellent: would currently rank in the middle of certified judges.

9-10 = Superior: would currently rank in the top half of certified judges.

Candidate's Scoring of Contestants

How accurate was their scoring of contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they use the scoring range (with respect to the range of the contest)? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well were they able to provide a rationale for their scores? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

SNG CATEGORY EVALUATION FORMS (Cont'd)

Candidate's Contestant Evaluations

How well did they PROFILE and established a cordial relationship with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRIORITIZE their recommendations for contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they PRESENT their recommendations to the contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they relate to the experience level of the contestants with effective coaching? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

SNG Category Knowledge

How precisely and accurately did they hear vocal production issues? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they appropriately use SNG category terminology? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did they understand and properly apply all four SNG elements (Intonation, Vocal Quality, Unity, Vocal Expression) including reference to Expansion as appropriate? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

SNG CATEGORY EVALUATION FORMS (Cont'd)

Judicial Professionalism and Maturity

How well did the candidate display comfort and confidence in their dealings with judges? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate display comfort and confidence in their dealings with contestants? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate manage their responsibilities and meet obligations? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

How well did the candidate respond to feedback in order to continually improve? *

☐ N/A ☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Final Evaluation

Rate this candidate's OVERALL performance

(1 = Far below certified; 10 = Better than certified) *

☐ 1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐ 8 ☐ 9 ☐ 10

Was your debriefing of the candidate in a face-to-face interview on-site? *

☐ Yes

☐ No

Please add detailed comments about this candidate here: *

Submit

XI. INFORMATION FOR COMPUTING EXPENSE ALLOWANCE FOR OFFICIAL PANEL MEMBERS

This form is supplied by the DRCJ to the convention chairman at least ten weeks in advance of the contest date. The convention chairman completes the form in duplicate, retains one copy, and returns the other copy to the DRCJ *at least eight weeks before the contest date*.

Contest: _____ Dates: From _____ to _____

Day and time of first official activity for panel: _____

Day and time of last official activity for panel: _____

Headquarters hotel/motel: _____ Phone: (____) _____

Address: _____

Alternate lodging for panel as agreed upon between DRCJ and convention chairman, if different from above:

Address: _____ Phone: (____) _____

Contest location address: _____ Phone: (____) _____

Conv. Gen. Chairman: _____ Home Phone: (____) _____ E-mail _____

Judges Service Chair: _____ Home Phone: (____) _____ E-mail _____

Direct billing for airfares? No Yes Agency _____ Phone: (____) _____

I. Lodging expense

Determine guaranteed twin bed room rate at place indicated above, including all room charges, taxes, etc. \$ _____

Determine guaranteed single room rate, including all room charges, taxes, etc. \$ _____

Will the rooms be prepaid by you? Yes No

II. Meal expenses paid for by the convention

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

CJ-21

Standard Procedure for Determining Expense Allowance for Members of Contest Panel

- A. All district administrations and panel members are expected to follow these rules, which apply to official panels at the division, district, and international levels. Application of these rules to other contests is purely a matter between the panel members selected and those in charge of the contests.
- B. The expense allowance for members of judging panels should be an equitable sum of money to cover prudent median expenses for panel members serving at contests. The expense allowance is not intended to result in either hardship or monetary gain to the panel member. It is the responsibility of the District Representative for Contest and Judging (DRCJ) to approve only that expense allowance considered to be prudent, fair, and equitable.
- C. Panel members eligible for expense allowance consist of official scoring panel members, contest administrators, and guest practice panel administrators (so long as there are sufficient guest practice panel members and the PPA is not receiving training credit for the service). A panel member who is attending the convention as an official other than a panel member shall not receive duplicate expenses. The DRCJ determines the eligibility of a guest practice panel administrator and a panel member who is attending as an official.
- D. Ten weeks prior to the contest, the DRCJ will send two copies of Form CJ-21 to the convention general chairman. That chairman will complete the forms, retain a copy, and return the original to the DRCJ at least eight weeks prior to the contest date.
- E. At least eight weeks prior to the contest date, the DRCJ will send three copies of Form CJ-22 to each panel member, who will fill out items I, II, III, and return all three copies to the DRCJ within five days of receipt. Using the information on Forms CJ-21 and CJ-22, the DRCJ will finish completing Form CJ-22. A panel member may request and use any type of accommodation that is available, but expense allowance will be determined by the DRCJ in accordance with district policy regarding single or shared rooms. At least five weeks prior to the contest, the DRCJ will send all three completed copies of Form CJ-22 to the convention general chairman, who approves them and sends advance checks to the panel members with one copy of Form CJ-22. The convention general chairman retains another copy of the form, and sends the third copy to the DRCJ at least one week prior to the contest. In the event that agreement cannot be reached between the convention general chairman and the DRCJ, the convention general chairman will pay the expenses determined by the DRCJ and may petition the chairman of the Society Contest & Judging Committee within 30 days following the contest for a final ruling on expenses allowed.
- F. In the event that the panel member can use less expensive transportation, or is forced to use more expensive transportation, the member will contact the DRCJ at the contest site and request the filing of a new CJ-22, which will indicate the true amount of money spent for transportation. The panel member will refund the amount due to the DRCJ or receive the amount due after the DRCJ has contacted the convention general chairman for a settlement.
- G. Registration fees at contests will be gratis to members of the official panel and guest practice panel members as authorized by the DRCJ.

H. Admission tickets to convention sessions will be furnished gratis, or passes furnished, to the official and guest practice panel members only if the DRCJ expects their attendance; otherwise, the panel member may or may not purchase a ticket as desired.

I. If there is a dispute as to the number of miles between cities, the mileage shown in the latest “Household Goods Carrier Bureau Mileage Guide” plus 10% will be used. This guide is used by most moving companies and reference to it is easy and conclusive. The additional 10% will permit use of more convenient, though longer, routes.

J. Contest Expense reimbursement

- BHS reimbursement

Please submit all expenses except any per diem and Administrative Expense Stipend (AES) to BHS. These expenses include:

- Airfare if you used a personal credit card
- Roundtrip mileage to and from the airport
- Tolls to and from the airport
- Airport parking
- Meals traveling to and from the contest
- ADM baggage fee for up to one checked bag

If you are driving to a contest, please estimate your airfare as if you had flown, as mileage reimbursement cannot exceed the cost of your airfare.

Please use the latest BHS expense form, found on the BHS website under documents, then search for expense. Here is the link:

<https://members.barbershop.org/s/article/Society-Expense-Report-Template>

Please be aware if this does not open in your preferred browser, please try another browser:

- Chrome is inconsistent, sometimes it gives you the link, sometimes it does not
- Mozilla (Firefox), consistently provides link to Expense form (excel spreadsheet)
- Edge will provide opened spreadsheet and link to download

When you have completed the Expense form, email to: reimbursements@barbershop.org

- District Reimbursement

Please submit per diem expense (meals not provided while on site) and request for Administrative Expense Stipend to the DRCJ in the District in which you served.

XII. TOTAL ALLOWABLE EXPENSES FOR OFFICIAL PANEL

To the panel member: Complete this side only of this form and return it to the DRCJ *within five days*. Speedy turnaround of this information directly affects the speed with which your expense check is mailed to you. Panel member completes information below. *DRCJ completes items in italics*.

Panel member: _____ Category: _____ E-mail: _____

Address: _____

Home Phone: (____) _____ Cell Phone: (____) _____

Contest name: _____ Location: _____

Venue Address: _____ Phone: (____) _____

Headquarters hotel/motel: _____

Address: _____ Phone: (____) _____

Alternate place of lodging, if different from above: _____

Address: _____ Phone: (____) _____

First official activity: _____ Date: _____ Start time: _____

Last official activity: _____ Date: _____ End time: _____

Conv. Gen. Chairman: _____ Home Phone: (____) _____ E-mail: _____

Judges Services Chair: _____ Home Phone (____) _____ E-mail: _____

Travel agency to use (direct bill OK): _____ Phone: (____) _____

I. Method of transportation (indicate airfare, mileage, both, or an alternate travel method)

Round-trip coach fare **OR** Driving at the standard BHS mileage rate/mile, _____ miles [whichever is less] \$ _____

Parking, tolls, etc. \$ _____

(Other - please specify) \$ _____

Traveling by car with another panel member? Yes Name: _____

II. Travel information (please indicate arrival time even if driving)

Arrival Date: _____ Time: _____ am/pm Airline/flight #: _____ Airport: _____

Departure Date: _____ Time: _____ am/pm Airline/flight #: _____ Airport: _____

III. Housing information (check off one of the items below) reimbursement: 1/2 twin rate **OR** full single rate

____ Single room _____ Twin bedroom with another panel member: Smoker Non-smoker

____ My spouse/partner _____ will accompany me. Please provide twin / double bedroom. I understand their expenses are my responsibility (except as indicated on this form). Their name is: _____

____ I have arranged my own accommodations at: _____

Phone number for above: (____) _____ Advance expense check? Yes No

Panel member signature: _____ Date: _____

TOTAL ALLOWABLE EXPENSES FOR OFFICIAL PANEL MEMBERS, (continued)

DRCJ completes below.

Balance from page 1 \$ _____

IV. Other expenses

Events/meals paid by the convention Time: _____ Place: _____
Time: _____ Place: _____
Time: _____ Place: _____

Wife/guest expenses paid by the convention: _____

Host chapter will will not provide transportation from and to the airport; taxi limo \$ _____

Meals: \$ _____ per diem, _____ days, or:

_____ Breakfasts at \$ _____ each

_____ Lunches at \$ _____ each

_____ Dinners at \$ _____ each

_____ Extra meals while traveling at \$ _____ each

Lodging: _____ nights at \$ _____ 1/2 twin full single prepaid \$ _____

Baggage handling and tips \$ _____

Other expenses: _____

_____ \$ _____

V. Total allowable expenses \$ _____

Adjustments, if any, by panel chair at contest site _____

_____ \$ _____

Check amount \$ _____

Check # _____ Mailed Given Date _____

Approved by DRCJ Date _____ Approved by Convention Chairman Date _____

FORM ROUTING

Date
received mailed

_____ DRCJ: Complete all applicable information and send one copy to panel member 8 weeks before the contest

_____ Panel member: Complete all pertinent items, sign and return to the DRCJ within 5 days of receipt.

_____ DRCJ: Sign and send 3 copies of the completed form to the Convention General Chairman.

_____ CGC: Approves expenses, signs and, only if requested by the panel member, sends an advance check to the panel member with a copy of the CJ-22 at least two weeks prior to the contest. The CGC retains one copy, and returns the third copy to the DRCJ.

XIII. MUS, PER, SNG Judging (Long) and Scoring (Short) Forms

Copies of these official scoring forms have been removed from this handbook to avoid maintaining updates in multiple sources. See the following links for the current forms posted online:

[CJ-23 MUS Judging \(Long\) Form](#)

[CJ-24 PER Judging \(Long\) Form](#)

[CJ-25 SNG Judging \(Long\) Form](#)

[CJ-26 MUS Scoring \(Short\) Form](#)

[CJ-27 PER Scoring \(Short\) Form](#)

[CJ-28 SNG Scoring \(Short\) Form](#)

XIV. PERFORMANCE EVALUATION OF SCORING JUDGE

Print Name of Judge: _____ Category: _____

Print Name of Evaluator: _____ Category: _____

Contest District: _____ Contest: _____ Contest Date: _____

Once completed, this form should be returned to the DRCJ.

1. Evaluate the judge's timeliness at meetings, contest sessions, evaluation/coaching sessions, group meals, etc.

Superior Good Average Weak Poor

2. Evaluate the judge's performance in the judging area with respect to deportment, speed, accuracy, etc.

Superior Good Average Weak Poor

3. Evaluate the judge's ability to present a positive, encouraging manner to contestants, fellow panel members, and candidates.

Superior Good Average Weak Poor

4. Evaluate the judge's completion of all required paperwork in a thorough and timely manner, both before and during the contest.

Superior Good Average Weak Poor

5. Evaluate competitors' reports about this judge's evaluation/coaching sessions. Summarize below.

Superior Good Average Weak Poor

6. Would you be pleased to have the judge on a contest panel again? Yes No

COMMENTS:

Signed by Evaluator (PC or DRCJ): _____ Date: _____

DRCJ sends copy to CS; original goes to home DRCJ of evaluated judge

XV. ADMINISTRATIVE (ADM) TEAM FEEDBACK FORM

(This is a transcription of online form. The form may be found [here](#).)

District: _____ Contest Type: _____ Contest Date (Sat): _____

PC / ADM: _____ / _____ Evaluator: _____

Panel size (scoring judges per category): 1 2 3 4 Is Evaluator the DRCJ? Yes No

Please provide feedback on the certified Administrative Judge(s) at your recent convention. This will help improve their performance at future contests. Use a scale of 1-10 for each question asked below. Here are some guidelines. Please do not inflate the ratings. Add comments at end of form, if appropriate

NE = Not Evaluated. Lack of sufficient information or not observed.

1-2 = Poor: well below acceptable standards

3-4 = Fair: decent, but deficient in several areas

5-6 = Good: at expected level for certified judges

7-8 = Excellent: above expected level in most aspects

9-10 = Outstanding: superior performance in all aspects, especially dealing with challenges

I) Communications

a) Timely acceptance of assignment?

NE 1 2 3 4 5 6 7 8 9 10

b) Early and timely communications?

NE 1 2 3 4 5 6 7 8 9 10

c) Prompt scheduling of travel?

NE 1 2 3 4 5 6 7 8 9 10

d) Copied you on communications to CGC or district events team?

NE 1 2 3 4 5 6 7 8 9 10

e) Provided copies of contestant reports for confirmation of entrants/contests/awards?

NE 1 2 3 4 5 6 7 8 9 10

II) On Site

f) Promptness for site inspection and all scheduled events?

NE 1 2 3 4 5 6 7 8 9 10

g) Completeness of site inspection?

NE 1 2 3 4 5 6 7 8 9 10

h) Kept panel informed and updated with the contest timeline?

NE 1 2 3 4 5 6 7 8 9 10

i) Had the contest under control at all times, including monitoring venue for distractions, flash, etc.?

NE 1 2 3 4 5 6 7 8 9 10

j) Moved the contest along, including form collection?

NE 1 2 3 4 5 6 7 8 9 10

k) Produced Announcements in a timely manner?

NE 1 2 3 4 5 6 7 8 9 10

l) Reviewed the Announcements details with you prior to announcements?

NE 1 2 3 4 5 6 7 8 9 10

m) Provided clear instructions for Evaluation sessions?

NE 1 2 3 4 5 6 7 8 9 10

n) Provided the OSS(s) for review prior to printing?

NE 1 2 3 4 5 6 7 8 9 10

III) Evaluations

o) Kept eval sessions on schedule and contestant friendly?

NE 1 2 3 4 5 6 7 8 9 10

p) Made adjustment to schedule as necessary to deal with issues and avoid judge abuse?

NE 1 2 3 4 5 6 7 8 9 10

IV) Post Contest

q) Provided copies of all Scoring Analyses and OSSs?

NE 1 2 3 4 5 6 7 8 9 10

r) Provided electronic copies of OSSs for district web site?

NE 1 2 3 4 5 6 7 8 9 10

s) Provided timely information on songs sung but not submitted?

NE 1 2 3 4 5 6 7 8 9 10

V) Attitude and Teamwork

t) Maintained a positive manner and cooperative attitude at all times?

NE 1 2 3 4 5 6 7 8 9 10

u) Worked as a team??

NE 1 2 3 4 5 6 7 8 9 10

v) Would you like the PC back for another contest?

NE 1 2 3 4 5 6 7 8 9 10

w) Would you like the ADM back for another contest?

NE 1 2 3 4 5 6 7 8 9 10

Rate the ADM Team's OVERALL performance:

Inadequate 1 2 3 4 5 6 7 8 9 10 Exceptional

What did the team do well?

How could the team improve its performance?

Suggestions to improve future contest/convention?

XVI. SOCIETY ALLIANCE JUDGE SERVICES REQUEST FORM

This form is to be used when a Society alliance organization has a request for services from the Society judging community.

The Society (BHS) judging system has two judge assignment cycles each year, with the assignments made for the spring contests made in November of the previous year and the assignments made for the fall contests in May of that year. Our districts must have their convention requirements submitted in April for the fall and October for the spring contests and assignments are made in May and November respectively. **To ensure maximum availability of all judges, we request that alliance organizations submit their services request to us at least 2 months in advance of the applicable BHS assignment process for your convention or other event so that we can fill your requirements prior to our own assignments. If you are combining multiple services into one trip, use the earliest date for your request.** Otherwise, follow the designated submission guideline for those services.

I. Type of Service: Judge Assignments for Alliance Contests

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of judges requested for each category:

Description of the Contest Environment:

We are requesting the following judges (we have communicated with them and they have indicated they are available):

We are requesting the following judges (there has been no communication with them):

The following quartets/choruses from BHS will be performing at our convention:

Comments:

We may ask the judges to consider coaching quartets and/or choruses (before or) after the contest:
YES ___ No ___

Request submission date: March for Fall contests; August for Spring contests

II. Type of Service: Judges to Teach Classes at a Judge Training School

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of Judge Instructors Required:

Description of the Training Environment including teaching aids, videos, training materials needed:

Comments:

We may ask the judges to consider coaching quartets and/or choruses before or after the school:
YES ___ No ___

Request submission date: 6-9 months in advance of training

III.A. Type of Service: Judges to Teach Classes at a Harmony Education School (no judge training will take place)

Inclusive Dates for Services to be provided:

Location:

Preferred Arriving/Departing Airports:

Number of Judge Instructors Required:

Description of the Training Environment Including Types of Courses/Classes Needed:

Comments:

We may ask the judges to consider coaching quartets and/or choruses before or after the school:
YES ___ No ___

Request submission date: 6-9 months in advance of training

III.B. Type of Service: Identification of judges who have taught Classes at a Harmony Education School (no judge training took place)

Inclusive Dates for Services provided:

Location:

Names of Judge Instructors and courses/classes taught:

Comments:

The following judges also coached quartets or choruses before or after the school:

Request receipt: within 3 months following training

IV. Type of Service: Recommendation of Judges to Coach Quartets and / or Choruses

Inclusive Dates for Services to be provided:

Locations:

Preferred Arriving/Departing Airports:

Number of Judge Coaches Required:

Description of the Coaching Environment Including Types of Groups to be Coached and
Approximate Level of Experience:

Comments:

Request submission date: 6-9 months in advance of 1st coaching session (or same as request for judge for alliance contest if coaching to take place in association with or immediately following a contest).

V. Type of Service: Training Materials

Dates Needed for Materials to be provided:

Mailing Location:

Description of the Training Materials and Media Needed:

Comments:

Request submission date: 2-4 months in advance of training session

16 CONTEST AND JUDGING HANDBOOK EXHIBITS

(Click link to go to that exhibit)

Exhibit A: Official Scoring Summary, International Quartet Finals	Page 155
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Exhibit F: Contestant Scoring Analysis, Chorus Finals	Page 162

I. Exhibit A: Official Scoring Summary, International Quartet Finals

Official Scoring Summary
BHS International Quartet Session 2022 Quartet Finals
Charlotte, NC; July 9, 2022



Group	Songs	MUS	PER	SNG	Total
1. Quorum	Total: 8462 Points	94.6	93.3	94.3	94.0
JAD (1)	Finals: 2840 Points	95.0	94.2	94.8	94.7
Puck Ross, Chris Vaughn, Nathan Johnston, Gary Lewis	Do I Love You? [Brent Graham]	94.8	93.6	94.8	94.4
	Them There Eyes [Aaron Dale]	95.2	94.8	94.8	94.9
	Semi-Finals: 2817 Points	94.3	92.4	95.0	93.9
	Happy/Sad [Adam Reimnitz]	93.8	91.6	95.2	93.5
	It's A Good Day [David Wright]	94.8	93.2	94.8	94.3
	Quarter-Finals: 2805 Points	94.3	93.2	93.0	93.5
	As Long As You're Mine (from Wicked) [Theo Hicks]	94.6	93.8	94.2	94.2
	All About Love [Kohl Kitzmiller]	94.0	92.6	91.8	92.8
2. Midtown	Total: 8309 Points	92.0	93.3	91.8	92.3
MAD (1)	Finals: 2790 Points	92.4	94.1	92.5	93.0
Nick Gordon, Anthony Fortino, KJ McAleesejergins, Christian Diaz	Carefully Taught/ Children Will Listen [Theo Hick...	92.4	94.4	92.0	92.9
	You're Falling In Love [Aaron Dale]	92.4	93.8	93.0	93.1
	Semi-Finals: 2763 Points	91.7	93.2	91.4	92.1
	Danny's Arrival Song (from Cats Don't Dance) [Aar...	91.4	93.2	92.4	92.3
	Something's Gotta Give (from Daddy Long Legs) [Aa...	92.0	93.2	90.4	91.9
	Quarter-Finals: 2756 Points	91.7	92.6	91.3	91.9
	Still Hurting (from The Last Five Years) [Theo Hi...	92.6	93.4	92.2	92.7
	Spider-Man Theme [Aaron Dale]	90.8	91.8	90.4	91.0
3. Throwback	Total: 8283 Points	92.1	91.8	92.3	92.0
SUN (1)	Finals: 2768 Points	92.5	91.9	92.4	92.3
Dan Rubin, Sean Devine, Alex Rubin, Michael Skutt	Weekend In New England [Steve Armstrong/Bob "Diz" ...	91.6	91.0	91.4	91.3
	Burnin' The Roadhouse Down [Aaron Dale]	93.4	92.8	93.4	93.2
	Semi-Finals: 2733 Points	90.8	90.8	91.7	91.1
	You Don't Mess Around With Jim [Aaron Dale]	91.2	90.8	91.4	91.1
	All The Time [Steve Tramack]	90.4	90.8	92.0	91.1
	Quarter-Finals: 2782 Points	92.9	92.7	92.6	92.7
	Run Away With Me [Patrick McAlexander]	92.2	91.8	92.2	92.1
	I Want You To Want Me [Aaron Dale]	93.6	93.6	93.0	93.4
4. GQ	Total: 7968 Points	88.8	89.4	87.4	88.5
MAD (1)	Finals: 2708 Points	90.9	92.2	87.7	90.3
Amanda Sandroni, Katie Gillis, Ali Hauger, Katie Macdonald	Pity Party [Patrick McAlexander]	91.4	90.4	89.6	90.5
	Where Do You Belong? (Parody) [Anthony Bartholome...	90.4	94.0	85.8	90.1
	Semi-Finals: 2657 Points	88.8	89.0	87.9	88.6
	There Are Worse Things I Could Do (from Grease) [...]	88.8	88.4	87.2	88.1
	I've Found A New Baby [David Wright]	88.8	89.6	88.6	89.0
	Quarter-Finals: 2603 Points	86.7	87.0	86.6	86.8
	Someone To Watch Over Me (from Oh, Kay!) [Patrick...	86.4	87.2	86.0	86.5
	Almost There (from The Princess and the Frog) [Aa...	87.0	86.8	87.2	87.0
5. First Take	Total: 7878 Points	88.6	86.9	87.2	87.5
MAD (1)	Finals: 2629 Points	89.2	86.2	87.5	87.6
Alex Corson, Anthony Colosimo, Drew Wheaton, Andrew Havens	You Didn't Want Me When You Had Me [Patrick McAle...	89.6	86.6	88.0	88.1
	A Bit Of Earth (from The Secret Garden) [Steve Tr...	88.8	85.8	87.0	87.2
	Semi-Finals: 2656 Points	89.4	88.3	87.9	88.5
	The Best Things Happen While You're Dancing (from...	90.4	88.4	88.6	89.1
	Not While I'm Around (from Sweeney Todd) [Theo Hi...	88.4	88.2	87.2	87.9
	Quarter-Finals: 2593 Points	87.0	86.1	86.2	86.4
	Santa Fe (from Newsies) [Theo Hicks]	87.4	86.4	86.2	86.7
	Seize The Day (from Newsies) [Theo Hicks]	86.6	85.8	86.2	86.2
6. The Ladies	Total: 7865 Points	87.8	87.8	86.7	87.4
SWD (1)	Finals: 2618 Points	87.4	88.0	86.4	87.3
Quincie Snook, Caroline Beal, Kim Newcomb, Ashley Rohovit	Spend My Life With You [Kyle Kitzmiller]	87.0	87.0	86.0	86.7
	Thousand Things [David Wright]	87.8	89.0	86.8	87.9
	Semi-Finals: 2614 Points	87.6	87.8	86.0	87.1
	When Sunny Gets Blue [Kohl Kitzmiller]	87.2	87.8	85.2	86.7
	Something's Gotta Give [Patrick McAlexander]	88.0	87.8	86.8	87.5
	Quarter-Finals: 2633 Points	88.2	87.6	87.5	87.8
	Basin Street Blues [David Wright]	88.2	87.4	87.0	87.5
	Cuddle Up A Little Closer (Lovey Mine) [Clay Hine]	88.2	87.8	88.0	88.0
7. Gimme Four	Total: 7837 Points	87.7	86.4	87.3	87.1
MAD (1)	Finals: 2649 Points	88.6	87.8	88.5	88.3
Paul Franek, Dave Ammirata, Joe Servidio, Jr., Will Downey	Dream On [Patrick McAlexander]	88.0	87.0	87.8	87.6
	Five Minutes More [Patrick McAlexander]	89.2	88.6	89.2	89.0
	Semi-Finals: 2610 Points	87.8	86.2	87.0	87.0
	I'm Never Satisfied [Brian Mastrull]	88.6	86.2	86.4	87.1
	Love Like This [David Wright]	87.0	86.2	87.6	86.9
	Quarter-Finals: 2578 Points	86.5	85.1	86.2	85.9
	I'm Sitting On Top Of The World [Patrick McAlexan...	87.2	85.0	86.2	86.1
	Such A Night [Aaron Dale]	85.8	85.2	86.2	85.7

Group	Songs	MUS	PER	SNG	Total
8. Clutch	Total: 7836 Points	87.8	86.9	86.6	87.1
SWD (1)	Finals: 2650 Points	89.1	88.3	87.6	88.3
Charlie Lotspeich, Scott Hale, Steven Keener, Marcus Kang	If You're Happy And You Know It [Anthony Bartholo...	89.6	89.2	87.4	88.7
	This Can't Be Love [Wayne Grimmer]	88.6	87.4	87.8	87.9
	Semi-Finals: 2602 Points	87.2	86.7	86.3	86.7
	Tennessee Whiskey [Dan Wessler]	86.8	86.0	86.0	86.3
	Satan's Li'l Lamb [Kevin Keller]	87.6	87.4	86.6	87.2
	Quarter-Finals: 2584 Points	86.9	85.6	85.9	86.1
	Gimme That Wine [Dan Wessler]	86.6	85.8	85.6	86.0
	The Mad Hatter (from Wonderland) [Patrick McAlexa...	87.2	85.4	86.2	86.3
9. 'Round Midnight	Total: 7667 Points	85.5	85.1	85.1	85.2
MAD (1)	Finals: 2572 Points	85.9	85.5	85.8	85.7
Larry Bomback, Wayne Grimmer, T.J. Carollo, Jeff Glemboski	Nothing Can Change This Love [Wayne Grimmer]	86.6	85.6	85.8	86.0
	Take The "A" Train [Wayne Grimmer]	85.2	85.4	85.8	85.5
	Semi-Finals: 2550 Points	85.0	85.0	85.0	85.0
	Saving All My Love For You [Wayne Grimmer]	84.8	85.0	84.8	84.9
	'Round Midnight [Wayne Grimmer]	85.2	85.0	85.2	85.1
	Quarter-Finals: 2545 Points	85.4	84.8	84.3	84.8
	New York State Of Mind [Wayne Grimmer]	84.8	84.6	83.8	84.4
	I've Got You Under My Skin [Wayne Grimmer]	86.0	85.0	84.8	85.3
10. Artistic License	Total: 7662 Points	84.9	85.3	85.3	85.1
FWD (1)	Finals: 2556 Points	85.2	85.4	85.0	85.2
Julian Kusnadi, Rich Brunner, Gabe Caretto, Jason Dyer	Never Never Land (from Peter Pan) [Steve Tramack]	85.4	85.0	84.8	85.1
	Everybody Wants To Be A Cat [Jason Dyer]	85.0	85.8	85.2	85.3
	Semi-Finals: 2557 Points	84.7	85.8	85.2	85.2
	Unusual Way [David Wright]	85.0	86.4	85.0	85.5
	Darn That Dream (from Swingin' The Dream) [Jason ...	84.4	85.2	85.4	85.0
	Quarter-Finals: 2549 Points	84.7	84.7	85.5	85.0
	My One And Only Love [Clay Hine]	85.0	85.0	85.8	85.3
	I Didn't Know What Time It Was (from Too Many Gir...	84.4	84.4	85.2	84.7

Groups are ranked above in accordance with Article VII of the BHS Contest Rules.

Awards

1 International Quartet Championship:

Quorum

2 International Dealer's Choice Award:

Windfall

Official Panel

ADM: Dave Bjork, Ron Eubank, Randy Rensi

MUS: John Burri, Rob Campbell, Andrew Carolan, Joseph Cerutti, Kevin Keller

PER: Mark Kettner, Mike Louque, Shawn Mondragon, Jake Pirner, Barry Towner

SNG: James Estes, Alan Gordon, Chris Hebert, Ig Jakovac, David Mills

Footnotes

Steve Tramack judged MUS in the Quarter-Finals in place of Joe Cerutti.

II. Exhibit B: Official Scoring Summary, International Chorus Finals

Official Scoring Summary
BHS International Chorus Session 2022 Chorus Finals
Charlotte, NC; July 9, 2022



Group	Songs	MUS	PER	SNG	Total
1. Music City Chorus Nashville, TN (1) Dir(s): Dusty Schleier; OnStage: 86	Total: 2872 Points Together Again Medley [Patrick McAlexander] Circle of Life [Patrick McAlexander]	96.4 96.6 96.2	95.7 96.8 94.6	95.1 95.2 95.0	95.7 96.2 95.3
2. Ambassadors of Harmony St. Charles, MO (1) Dir(s): Jim Henry & Jonny Moroni; OnStage: 95	Total: 2863 Points My Romance [David Wright] 'S Wonderful (from Funny Face) [David Wright]	96.0 96.4 95.6	95.2 94.4 96.0	95.1 96.2 94.0	95.4 95.7 95.2
3. Alexandria Harmonizers Alexandria, VA (1) Dir(s): Joe Cerutti; OnStage: 68	Total: 2788 Points Oh, What A Beautiful Mornin' (from Oklahoma) [Dav... Forty Second Street [Kevin Keller]	92.7 93.2 92.2	93.9 91.8 96.0	92.2 93.4 91.0	92.9 92.8 93.1
4. Parkside Harmony Hershey, PA (1) Dir(s): Sean Devine, Vincent Sandroni; OnStage: 43	Total: 2750 Points I'm Alright (from Caddyshack) [Aaron Dale] (Sittin' On) The Dock Of The Bay [Aaron Dale]	91.5 92.0 91.0	91.9 92.0 91.8	91.6 91.6 91.6	91.7 91.9 91.5
5. Central Standard Metro Kansas City, MO (1) Dir(s): Rob Mance; OnStage: 37	Total: 2749 Points At Last (from Sun Valley Serenade) [David Wright] Old Devil Moon (from Finian's Rainbow) [David Wri...]	93.0 93.0 93.0	91.0 91.6 90.4	90.9 91.4 90.4	91.6 92.0 91.3
6. Masters of Harmony Greater Los Angeles (1) Dir(s): Alan Gordon; OnStage: 80	Total: 2708 Points Audition (The Fools Who Dream)/City of Stars [Kir... Defying Gravity (from Wicked) [Aaron Dale]	90.7 91.0 90.4	90.5 89.2 91.8	89.6 89.2 90.0	90.3 89.8 90.7
7. Heralds of Harmony Tampa, FL (1) Dir(s): Tony De Rosa, Clay Hine; OnStage: 67	Total: 2676 Points A Nightingale Sang In Berkeley Square [S. K. Grun... Coney Island Washboard Roundelay [Clay Hine]	89.1 89.4 88.8	88.9 88.4 89.4	89.6 90.0 89.2	89.2 89.3 89.1
8. Gotham Hell's Kitchen, NY (1) Dir(s): Larry Bomback, Anna Chelak, Alexander Ronneburg; OnStage: 69	Total: 2659 Points What'll I Do? [Renee Craig/Ed Waesche] Swinging' With Gotham [Patrick McAlexander]	89.5 88.0 91.0	87.8 86.4 89.2	88.6 87.8 89.4	88.6 87.4 89.9
9. Fog City Singers Barbary Coast, CA (1) Dir(s): Chris Lewis; OnStage: 28	Total: 2616 Points Cry Me A River [Aaron Dale] Lush Life [Chris Lewis]	87.4 88.8 86.0	86.7 87.6 85.8	87.5 87.4 87.6	87.2 87.9 86.5
10. Parkside Melody Hershey, PA (1) Dir(s): Katie Macdonald; OnStage: 27	Total: 2583 Points There's a Fine, Fine Line (from Avenue Q) [Theo H... They Just Keep Moving The Line (from Smash) [Stev...]	85.6 85.8 85.4	87.0 87.4 86.6	85.7 86.0 85.4	86.1 86.4 85.8
11. East Coast Sound Caldwell, NJ (1) Dir(s): Will Downey; OnStage: 27	Total: 2552 Points Paralyzed [Brian Mastrull] You Made Me Love You (I Didn't Want to Do It) [Ma...]	85.8 85.6 86.0	84.4 84.4 84.4	85.0 85.0 85.0	85.1 85.0 85.1
12. Sound of Tennessee Cleveland, TN (1) Dir(s): Brandon Guyton; OnStage: 40	Total: 2540 Points Little Pal [Clay Hine] (Keep Your) Sunnyside Up [Greg Volk]	85.5 85.8 85.2	83.3 83.0 83.6	85.2 85.4 85.0	84.7 84.7 84.6
13. Southern Gateway Chorus Western Hills (Cincinnati), OH (1) Dir(s): Jeff Legters; OnStage: 55	Total: 2524 Points They Just Keep Moving The Line (from Smash) [Stev... Ain't We Got Fun [Clay Hine]	84.2 84.4 84.0	84.6 84.4 84.8	83.6 83.6 83.6	84.1 84.1 84.1
14. Space City Sound Houston Metro Area, TX (1) Dir(s): Matthew Swann; OnStage: 22	Total: 2520 Points If I Loved You (from Carousel) [Rasmus Krigström] Back In Business (from Dick Tracy) [David Wright]	84.8 84.8 84.8	83.3 83.2 83.4	83.9 83.6 84.2	84.0 83.9 84.1
15. City Lights The Motor City Metro, MI (1) Dir(s): Aaron Pollard/Brandon Smith; OnStage: 39	Total: 2515 Points If I Never Knew You (from Pocahontas) [Theo Hicks] Ain't That A Kick In The Head? [Rich Hasty]	83.5 83.8 83.2	83.4 83.0 83.8	84.6 85.0 84.2	83.8 83.9 83.7
16. Sound of Illinois Bloomington, IL (1) Dir(s): Terry Ludwig, Tim Beutel; OnStage: 42	Total: 2505 Points The Place Where Lost Things Go (from Mary Poppins... Trip A Little Light Fantastic (from Mary Poppins ...)	83.2 83.2 83.2	84.1 84.0 84.2	83.2 83.8 82.6	83.5 83.7 83.3
17. A Cappella Syndicate Salt River Valley, AZ (1) Dir(s): Brent Graham, Gary Steinkamp; OnStage: 20	Total: 2503 Points This Is The Moment (from Jekyll & Hyde) [Brent Gr... I'd Like to Teach the World to Sing (Medley) [Cla...]	83.5 83.6 83.4	85.7 84.2 87.2	81.1 81.8 80.4	83.4 83.2 83.7
18. Singing Buckeyes Buckeye Columbus, OH (1) Dir(s): David Calland; OnStage: 42	Total: 2494 Points Somewhere Out There (from American Tail) [Kevin K... Burnin' The Roadhouse Down [Aaron Dale]	82.8 82.6 83.0	83.9 83.2 84.6	82.7 83.0 82.4	83.1 82.9 83.3
19. The Men of Independence Independence, OH (1) Dir(s): Gary Lewis; OnStage: 45	Total: 2477 Points The Girl I Love [Gary Lewis] Ain't We Got Fun? [Anthony Bartholomew]	83.0 82.4 83.6	82.3 82.0 82.6	82.4 82.2 82.6	82.6 82.2 82.9
20. The Recruits St. Charles, MO (1) Dir(s): Eric Dalbey, Keegan Eich; OnStage: 21	Total: 2475 Points What Kind Of Fool Am I? [David Harrington] You Took Advantage Of Me (from Present Arms) [Aar...]	82.8 82.4 83.2	81.9 81.4 82.4	82.8 82.6 83.0	82.5 82.1 82.9

Group	Songs	MUS	PER	SNG	Total
21. PDX Voices Portland, OR (1) Dir(s): Rob Roman; OnStage: 20	Total: 2466 Points The Chordbuster March [Darin Drown, Mark Hale an... Like I'm Gonna Lose You [Jeremy Johnson]	81.8 81.0 82.6	82.0 81.6 82.4	82.8 82.6 83.0	82.2 81.7 82.7
22. Northwest Sound Men's Chorus Bellevue, WA (1) Dir(s): Ken Potter; OnStage: 33	Total: 2466 Points Stranger In Paradise [Rob Campbell/Mark Hale] Another Day Of Sun [Matt Astle]	82.5 83.2 81.8	82.1 82.6 81.6	82.0 83.2 80.8	82.2 83.0 81.4
23. SmorgasChorus South Central Kansas, KS (1) Dir(s): Matt Webber; OnStage: 28	Total: 2453 Points Come What May (from Moulin Rouge!) [Kevin Keller] Come Alive (from The Greatest Showman) [Aaron Dal...	81.8 82.8 80.8	80.8 80.8 80.8	82.7 83.4 82.0	81.8 82.3 81.2
24. Voices of Harmony Northwest Ohio (1) Dir(s): CC Snyder, Will Baughman; OnStage: 26	Total: 2451 Points Nobody Knows You When You're Down And Out [Steve ... Oh! Look At Me Now [Aaron Dale]	82.2 82.2 82.2	81.6 81.8 81.4	81.3 81.0 81.6	81.7 81.7 81.7
25. Circle City Sound Greater Indianapolis, IN (1) Dir(s): Theo Hicks; OnStage: 32	Total: 2429 Points Anything Can Happen [Theo Hicks] If The Devil Danced (In Empty Pockets) [Michael W...	81.0 81.6 80.4	80.4 80.0 80.8	81.5 82.0 81.0	81.0 81.2 80.7
26. Vocal Revolution Greater Boston, Mass. (1) Dir(s): Cay Outerbridge; OnStage: 33	Total: 2425 Points But The World Goes 'Round [Cay Outerbridge] As We Stumble Along (from Drowsy Chaperone) [Cay ...	80.8 81.0 80.6	81.5 81.6 81.4	80.2 80.2 80.2	80.8 80.9 80.7
27. The Alliance Greater Central Ohio (1) Dir(s): Jay Dougherty; OnStage: 21	Total: 2419 Points Like I'm Gonna Lose You [Matt Astle] It's No Secret Any More [Adam Scott]	80.6 81.2 80.0	80.0 80.4 79.6	81.3 82.0 80.6	80.6 81.2 80.1
28. The Timberliners Denver Mile High, CO (1) Dir(s): Tyler Wigginton; OnStage: 32	Total: 2411 Points On The Street Where You Live (from My Fair Lady) ... Cheering For Me Now [Aaron Dale]	79.7 80.0 79.4	80.5 80.4 80.6	80.9 81.4 80.4	80.4 80.6 80.1
29. Palmetto Vocal Project Mount Pleasant, SC (1) Dir(s): George Gipp, Jay Butterfield; OnStage: 35	Total: 2393 Points In The Wee Small Hours Of The Morning [Michael Ge... Come Fly With Me [Kevin Keller]	80.3 81.2 79.4	78.8 79.2 78.4	80.2 80.6 79.8	79.8 80.3 79.2
30. Midwest Vocal Express Greendale, WI (1) Dir(s): Bryan Ziegler; OnStage: 28	Total: 2374 Points Together Again (from Sesame Street) [Clay Hine] Auld Lang Syne [Clay Hine]	79.5 79.2 79.8	78.5 78.2 78.8	79.4 79.4 79.4	79.1 78.9 79.3
31. Pathfinder Chorus Fremont, NE (1) Dir(s): Andrew Barber; OnStage: 25	Total: 2350 Points Make Them Hear You (from Ragtime) [Adam Reimnitz] I've Gotta Be Me (from Golden Rainbow) [Steve Tra...	78.3 78.0 78.6	78.4 78.2 78.6	78.3 78.2 78.4	78.3 78.1 78.5
32. Heart of Carolina A Cappella Mixed Chorus Central Carolina (1) Dir(s): Dr. Bill Adams; OnStage: 34	Total: 2336 Points You Turned The Tables On Me [Nancy Bergmaan] The Way You Look Tonight [Mark Hale]	77.6 77.8 77.4	78.7 79.2 78.2	77.3 76.8 77.8	77.9 77.9 77.8
33. Harmonic Collective Liverpool, NY (1) Dir(s): Amanda Sky Harris; OnStage: 19	Total: 2316 Points That's Life [SPEBSQSA] When There's Love At Home [Tom Gentry]	77.3 78.0 76.6	76.9 77.2 76.6	77.4 77.4 77.4	77.2 77.5 76.9
34. Voices of California California Delta (1) Dir(s): Gabe Caretto; OnStage: 34	Total: 2303 Points Happy-Go-Lucky Lane [Jay Giallombardo/Greg Volk] Brother, Can You Spare A Dime? [David Wright]	76.1 76.6 75.6	77.5 77.6 77.4	76.7 76.6 76.8	76.8 76.9 76.6
35. THX Sunrise, FL (1) Dir(s): Alex Rubin; OnStage: 21	Total: 2253 Points Yesterday I Heard the Rain [Brent Graham] Bye Bye Blues [Greg Volk]	74.7 75.0 74.4	75.6 75.6 75.6	75.0 75.0 75.0	75.1 75.2 75.0
36. Bridge Town Sound Portland Metro, OR (1) Dir(s): Paul Olguin; OnStage: 17	Total: 2236 Points The Gift Of Harmony [Paul Olguin] Make The Most Of This Moment [Paul Olguin]	74.8 75.0 74.6	74.9 74.2 75.6	73.9 74.2 73.6	74.5 74.5 74.6
37. New Tradition Northbrook, IL (1) Dir(s): Mitch Greenberg; OnStage: 26	Total: 2235 Points Glory Of Love [Dan Wessler] If I Had My Way [David Harrington]	75.4 75.8 75.0	73.9 75.6 72.2	74.2 75.0 73.4	74.5 75.5 73.5

Groups are ranked above in accordance with Article VII of the BHS Contest Rules.

Awards

1 International Chorus Championship:

Music City Chorus

Official Panel

ADM: Dave Bjork, Ron Eubank, Randy Rensi

MUS: John Burri, Rob Campbell, Andrew Carolan, Kevin Keller, Alex Morris

PER: Mark Kettner, Mike Louque, Shawn Mondragon, Jake Pirner, Barry Townner

SNG: James Estes, Chris Hebert, Ig Jakovac, David Mills, Chad Wulf

III. Exhibit C: Official Scoring Summary, District Quartet Semi-Finals

Official Scoring Summary
SUN Fall 2023 Quartet Semi-Finals
St. Augustine, Florida; October 13, 2023

Group	Songs	MUS	PER	SNG	Total
11. Limitless SUN (1) Juliet Collins, Britney Hoch, Dean Davis, Nick Collins	Total: 819 Points What'll I Do? [Renee Craig/Ed Waesche] That's Life [SPEBSQSA]	68.5 67.0 70.0	67.3 66.5 68.0	69.0 68.0 70.0	68.3 67.2 69.3
12. Half Step Up SUN (1) Timothy Yu, Norman Young, Tommy Berrien, Bobby Berrien	Total: 784 Points Blue Skies [Clay Hine] Surfer Girl [Aaron Dale]	64.8 64.5 65.0	65.0 65.0 65.0	66.3 66.5 66.0	65.3 65.3 65.3
13. Tenor Eleven SUN (1) Timothy Yu, Ethan Westrate, Norman Young, Jon Hall	Total: 767 Points Hello, My Baby [David Harrington] When She Loved Me (from Toy Story 2) [Rasmus Krigström]	62.5 63.0 62.0	63.8 64.5 63.0	65.5 66.0 65.0	63.9 64.5 63.3
14. TBQ SUN (1, 2, 3) Ed McKenzie, Frank Bovino, Jr, Joe Kane, Dean Sellers	Total: 758 Points A Wink And A Smile (from Sleepless In Seattle) [Kim Brittain] I Don't Know Why (I Just Do) [Mel Knight]	64.3 64.5 64.0	61.0 61.0 61.0	64.3 64.0 64.5	63.2 63.2 63.2
15. Casual Harmonies BHS (1) Jonathan Duque, Trevor Saewert, Ethan Milonas, Shaun Malonzo	Total: 750 Points I Will Go Sailing No More [Rich Hasty] Drivin' Me Crazy [Bob "Diz" Disney]	59.3 58.0 60.5	61.5 61.0 62.0	66.8 66.5 67.0	62.5 61.8 63.2
16. Skirt and Ties SUN (1, 3) Megan Clark, Mike Wood, Gary Raulerson, Jeffrey Paul	Total: 748 Points Smile (from Modern Times) [Tom Gentry] Fly Me To The Moon (In Other Words) [Roger Payne]	63.3 62.5 64.0	61.3 60.5 62.0	62.5 61.5 63.5	62.3 61.5 63.2
17. Dynamix SUN (1) Jenn Gaspari, Paul Tousignant, Bob Tucker, David Nations	Total: 714 Points The Chordbuster March [W. A. Wyatt/Joel Liles] You Tell Me Your Dream (And I Will Tell You Mine) [Clay Hine]	58.5 56.5 60.5	60.3 59.0 61.5	59.8 58.0 61.5	59.5 57.8 61.2
18. Geezaires SUN (1, 2) Andy Plotkin, Jim Gammon, Randy Harner, Don Knieriem	Total: 693 Points There's A New Gang On The Corner [Gene Cokeroff] Bye-Bye Blues [SPEBSQSA]	57.0 58.0 56.0	58.3 59.0 57.5	58.0 58.5 57.5	57.8 58.5 57.0
19. 4 Oysters in Search of a Pearl SUN (1) Erich Brough, Ken Schroeder, Glen Warren, Jerry Parr, Jr.	Total: 681 Points Breaking Up Is Hard To Do [Paul Engel] You've Got A Friend In Me [Dan Wessler]	56.3 56.0 56.5	55.8 56.0 55.5	58.3 58.5 58.0	56.8 56.8 56.7

Groups not advancing and/or competing only for single-round awards are listed above by total points and in accordance with Article VII of the BHS Contest Rules.

Awards

1 Sunshine District Quartet Championship: (Result determined in Finals)

3 Sunshine District Gene Cokeroff Most-Improved Quartet Award: (Result determined in Finals)

Draw

1: Smash Hit! **2:** Q4 **3:** Local Edition **4:** Tonal Fusion **5:** Time of Our Lives **6:** Right on Q **7:** 4 for 4 **8:** Suite Life
9: Three and a Half Men **10:** Neat! **MT:** Limitless

Official Panel

PC: Chris Buechler

ADM: Bari Courts

MUS: Scott Kitzmiller, Adam Porter

PER: Paul Ellinger, Joe Hunter

SNG: Jeremy Conover, Ig Jakovac

IV. Exhibit D: Official Scoring Summary, District Chorus Finals

Official Scoring Summary
SUN Fall 2023 Chorus Finals
St. Augustine, Florida; October 13, 2023

Group	Songs	MUS	PER	SNG	Total
1. Heralds of Harmony Tampa, FL (1, 2, 3) Dir(s): Tony De Rosa & Clay Hine; OnStage: 55	Total: 1084 Points With A Song In My Heart (from Spring Is Here) [Clay Hine] Coney Island Washboard [Clay Hine]	92.3 93.5 91.0	89.3 90.0 88.5	89.5 90.5 88.5	90.3 91.3 89.3
2. Big Orange Chorus Jacksonville Big O (1, 2, 3) Dir(s): Daniel Pesante; OnStage: 23	Total: 898 Points Who Will Buy? [Dave Briner] Where Is Love? (from Oliver!) [Tom Gentry]	73.8 73.5 74.0	75.8 75.5 76.0	75.0 74.5 75.5	74.8 74.5 75.2
3. Miamians Miami, FL (1, 2, 3) Dir(s): Alex Rubin & Eddie Mejia; OnStage: 26	Total: 892 Points A Dream Is A Wish Your Heart Makes [Gene Cokeroff] Surfer Girl [Aaron Dale]	75.3 75.5 75.0	73.8 73.5 74.0	74.0 74.0 74.0	74.3 74.3 74.3
4. Orlando Harmony Winter Park, FL (1, 2, 3) Dir(s): Marshall Webb; OnStage: 15	Total: 830 Points Sentimental Gentleman From Georgia [Ed Waesche] Yesterdays (from Roberta) [Burt Szabo]	69.0 67.5 70.5	70.8 69.0 72.5	67.8 70.5 65.0	69.2 69.0 69.3
5. Orange Blossom Chorus Orlando, FL (1, 2, 3) Dir(s): Sean Stork; OnStage: 19	Total: 823 Points When The Red, Red Robin (Comes Bob, Bob, Bobbin' Along [Ed Waesche] When My Sugar Walks Down The Street [David Harrington]	67.3 67.0 67.5	70.0 69.5 70.5	68.5 69.5 67.5	68.6 68.7 68.5
6. Joe Breeden Memorial Festival Chorus Fort Walton Beach, FL (1) Dir(s): Jeff Buehler; OnStage: 29	Total: 808 Points Alexander's Ragtime Band [Burt Szabo] The Memphis Blues [Dave Briner]	67.5 68.5 66.5	67.0 66.5 67.5	67.5 67.0 68.0	67.3 67.3 67.3
7. Capital Chordsmen Tallahassee, FL (1, 2, 3) Dir(s): Norman Young; OnStage: 17	Total: 762 Points After You've Gone [Don Gray] Last Night Was The End Of The World [SPEBSQSA]	66.3 67.0 65.5	62.8 62.5 63.0	61.5 61.5 61.5	63.5 63.7 63.3
8. Emerald Coast Chorus Fort Walton Beach, FL (1, 2, 3) Dir(s): Jeff Buehler; OnStage: 21	Total: 761 Points Ma, She's Making Eyes At Me [David Wallace] I Only Have Eyes For You [Bobby Gray]	63.5 63.0 64.0	62.8 62.5 63.0	64.0 63.5 64.5	63.4 63.0 63.8

Groups are listed above by total points and in accordance with Article VII of the BHS Contest Rules.

Awards

- 1 Intl Prelim Chorus District Representative (SUN):** Heralds of Harmony
- 2 Sunshine District Chorus Grade Improvement Award [Fall]:** Heralds of Harmony from A- to A
- 3 Sunshine District Most-Improved Chorus Award [Fall]:** Heralds of Harmony

Official Panel

PC: Chris Buehler
ADM: Bari Courts
MUS: Scott Kitzmiller, Adam Porter
PER: Paul Ellinger, Joe Hunter
SNG: Jeremy Conover, Ig Jakovac

V. Exhibit E: Contestant Scoring Analysis, District Quartet Finals

Contestant Scoring Analysis

SUN Fall 2023 Quartet Finals

St. Augustine, Florida; October 14, 2023

Three and a Half Men

Points: 2244 (93.5)

Members: Joseph De Rosa, Josh Szolomayer, Tony De Rosa, Chris Keough

Results

Songs	MUS	PER	SNG	Total
Total	747 (93.4)	754 (94.3)	743 (92.9)	2244 (93.5)
Finals (OA: 9)	378 (94.5)	380 (95.0)	373 (93.3)	1131 (94.3)
Over The Rainbow	191 (95.5)	192 (96.0)	186 (93.0)	569 (94.8)
Ding-Dong! The Witch Is Dead	187 (93.5)	188 (94.0)	187 (93.5)	562 (93.7)
Semi-Finals (OA: 10)	369 (92.3)	374 (93.5)	370 (92.5)	1113 (92.8)
As Long As I Live	184 (92.0)	187 (93.5)	186 (93.0)	557 (92.8)
In My Life	185 (92.5)	187 (93.5)	184 (92.0)	556 (92.7)

Scores

Songs	M01	M02	P03	P04	S05	S06
Over The Rainbow	97	94	96	96	94	92
Ding-Dong! The Witch Is Dead	92	95	94	94	93	94
As Long As I Live	92	92	93	94	93	93
In My Life	92	93	94	93	92	92

Panel

Music

M01 = Scott Kitzmiller

M02 = Adam Porter

Performance

P03 = Paul Ellinger

P04 = Joe Hunter

Singing

S05 = Jeremy Conover

S06 = Ig Jakovac

VI. Exhibit F: Contestant Scoring Analysis, District Chorus Finals

Contestant Scoring Analysis

SUN Fall 2023 Chorus Finals

St. Augustine, Florida; October 13, 2023

Miamians

Points: 892 (74.3)

Director(s): Alex Rubin & Eddie Mejia

Persons on Stage: 26

Results

Songs	MUS	PER	SNG	Total
Total (OA: 7)	301 (75.3)	295 (73.8)	296 (74.0)	892 (74.3)
A Dream Is A Wish Your Heart Makes	151 (75.5)	147 (73.5)	148 (74.0)	446 (74.3)
Surfer Girl	150 (75.0)	148 (74.0)	148 (74.0)	446 (74.3)

Scores

Songs	M01	M02	P03	P04	S05	S06
A Dream Is A Wish Your Heart Makes	75	76	74	73	74	74
Surfer Girl	75	75	75	73	74	74

Panel

Music

M01 = Scott Kitzmiller

M02 = Adam Porter

Performance

P03 = Paul Ellinger

P04 = Joe Hunter

Singing

S05 = Jeremy Conover

S06 = Ig Jakovac

17 GLOSSARY

AD LIB: the style in which a song segment is delivered without particular attention to the meter, but within the described form of the passage being sung.

ARRANGEMENT: the harmonization of the song with embellishments and other added material.

ARRANGEMENT DEVICE: a musical element contained in the arrangement of the song that provide opportunities to enhance the theme of the song and the barbershop style of performing it.

ATTACK: the onset of sound; characterized by three basic types: aspirate, glottal, and coordinated.

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

CHROMATIC: the adjective used in connection with the chromatic scale or instruments that can produce all, or nearly all, the pitches; the chromatic scale consists of 12 tones, each 1/2 tone higher, ascending, or 1/2 tone lower, descending.

CIRCLE OF FIFTHS: (1) generally defined as root progression of chords by descending fifths; classic barbershop progressions are created by the use of secondary dominants resolving by descending fifths back to the tonic “around the circle of fifths;” (2) the twelve tones of the chromatic scale arranged in a sequence of ascending or descending perfect fifths.

CLIMAX: the point of maximum emotion in the song.

CLOSED POSITION VOICING: the distribution of notes in a chord when all four voices fall on consecutive notes of the chord, and the interval from the highest to lowest note is an octave or less.

COLOR: variation in timbre of the vocal sound for effect; the quality of the vocal sound that evokes emotional response. (*See TIMBRE*)

COMBINATION TONE: in musical acoustics, a tone of different pitch that is heard when two loud tones are sounded simultaneously; its frequency is the difference or sum of the frequencies of the two primary tones or of their multiples.

COMEDIC: a style of song or performance that focuses on the humorous value of the performance; it may be generated by the words, performer’s style, or both.

COMPLETE CHORDS: voicings in which all chord tones are present.

CONSONANCE: a pleasing sound resulting from the combination of two or more tones whose frequencies are related as the ratios of small whole numbers and in which the roughness related to the beat phenomenon is reduced to a minimum.

CONSONANT: (1) referring to Consonance; (2) any non-vowel sound, including pitched (m, n, l, r, ng), voiced (b, d, g, j, v, z), unvoiced (c, ch, f, h, p, s, sh, t).

CONSTRUCTION: the order and organization of the components of the song (introduction, verse, chorus, interlude, coda, etc.).

CONTRAST: (1) the variation applied to a performance after the establishment of unity; (2) the variation in the melodic lines of song phrases, as in the B section of an AABA song form.

CRESCENDO: a gradual increase in volume.

DIFFERENCE TONE: a type of combination tone created, when two loud tones sound simultaneously, that differs in pitch from the two sounded tones; its frequency is the difference of the frequencies of the two primary tones or of their multiples.

DIMINUENDO: a gradual decrease in volume.

DISSONANCE: the absence of consonance, characterized by a rough sound resulting from the beats produced by two or more tones whose frequencies do not relate.

DIVORCED VOICING: the vertical organization of voice parts resulting when the lowest or highest note in the chord is distantly removed from the other three voices.

DYNAMICS: the use of contrasting energies, colors, vocal volumes, or physical motions, for effect.

ENERGY: the presence of vitality, intensity, liveliness, etc., in the vocal and visual parts of the performance.

EMBELLISHMENTS: swipes, echoes, key changes, back time, and other devices, which elevate the music from the level of a harmonization to that of an arrangement.

ENHARMONIC: the relationship between two notes of different spelling that are identical on keyboard instruments, e.g., B# and C.

EQUAL TEMPERAMENT: a method of tuning that divides the octave into 12 equal-ratio half steps, such as is used in tuning pianos; barbershop singers do not tune vertically using equal temperament, but it is satisfactory for melodic lines and in staying true to the tonal center for songs whose melodies do not progress harmonically more than three steps on the “circle of fifths.” (*See PYTHAGOREAN TUNING*)

EXPANDED SOUND: the effect resulting from the combined interaction of voices singing with accurate intonation, with uniform word sounds in good quality, with proper volume relationships that reinforce the more compatible harmonics and combination tones, and with precision, all producing an effect greater than the sum of the individual voices.

FERMATA: the symbol placed over a note or rest to indicate that it is to be prolonged beyond its normal duration; also called a pause or hold. (*See Pause/Grand Pause*)

FIRST-INVERSION CHORD: a chord whose lowest note is a third above the nominal root of the chord.

FLOW: the sensation of progress, motion, and orderliness of the vocal and visual aspects of a performance.

FOCAL POINT: a specific place, direction, or location to which the performer wishes to draw attention.

FOCUS: the object of the song: an idea, feeling, person, place, or time (not to be confused with focal point).

FORM: the pattern of the two-, four-, or eight-measure phrases that subdivide the song's Verse or Chorus or other major section (Trio, Patter, etc.).

FORMANTS: a series of broad resonant frequency bands that correspond to the natural resonant frequencies of the vocal tract; during singing, unique patterns of resonant formant frequencies are established that are influenced by the positioning of the jaw, tongue, lips, etc.

FORTE: loud.

FORTISSIMO: very loud.

FORWARD MOTION: the sense of progress of the performance, that is, the use of musical tempo and physical development to lead toward a climax.

FREE STYLE: the style in which a song segment is presented without regard to a symmetrical time balance (meter or rhythm) or phrase structure (form).

FREQUENCY: the number of periodic vibrations or cycles occurring per second.

FULLNESS: the sense of space or size of a sound, not to be confused with volume.

FUNDAMENTAL: the name for the harmonic of the lowest frequency of a harmonic series.

GESTURES: actions of the hands, arms, head, or other body movement designed to illustrate or amplify the theme of the song.

GLISSANDO: a movement from one pitch to another during which discrete rather than continuous pitches are heard. (*See PORTAMENTO*)

GLOTTAL ATTACK/RELEASE: the beginning or ending of voiced sound resulting from the opening or closure of the vocal folds by direct pressure of the singer, rather than by starting and stopping of air movement across them; as this forces the two halves of the vocal folds in direct contact, it is not conducive to good vocal-fold health or good vocal production.

HARMONIC: tones of higher pitch that are present in a regular series in nearly every musical sound and whose presence and relative intensity determine the timbre of the musical sound; another term for overtone or part of a complex tone or partial.

HARMONIC PARTIALS: another name for overtones or harmonics.

HARMONIC SERIES: a theoretically infinite number of tones whose frequencies are small whole number multiples of the frequency of a pure fundamental note.

HARMONIZATION: the basic setting of the melody with three harmonizing parts.

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

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

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

INFLECTION: a distinctive emphasis of volume or color for effect; pulsation.

INTENSITY: in performance, intensity refers to a focus of energy; in singing, intensity is perceived as energy expended to project the sound, although technically, the intensity of a sound wave is proportional to the square of both the amplitude and the frequency and decreases with the square of the distance separating the sound source and the listener.

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

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

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

INTONATION: the degree to which the tonal center appropriate to any point in a song remains invariant, and the degree of maintenance of consonant-interval relationships between the harmony parts and the anticipated melodic line.

JUST INTONATION: used in barbershop singing for the vertical tuning of chords, just intonation is a method of tuning that relies on intervals tuned in the ratios of small whole numbers, as derived from the natural overtone series.

LARYNX: the "voice box" in the throat containing the vocal folds.

LEGATO: the style of smooth connection of successive notes.

LOCK and RING: "lock" refers to the feeling associated with a justly in-tune chord, whose quality is determined by the degree of intonation achieved in and between the individual voice parts (*See Just Intonation*); "ring" is the sound resulting from the production and reinforcement of harmonics in the composite voice parts, derived from the ringing quality contained in the individual voices.

LOUDNESS: the magnitude of the auditory sensation produced by sound; loudness relates closely to intensity and frequency, but because the ear is non-linear in its response – being most sensitive to higher frequencies and higher intensity levels – our perception of loudness is subjective.

LYRIC: the words of a song; a style of song relying mainly on story values.

MARCATO: a strong sense of pulsation or accent akin to marching music.

MEDLEY: a construction in which major portions of two or more songs are used.

MELODIC STYLIZATION: changing the melody to provide musical contrast while maintaining a balance between the alterations and a character suggestive of the original song.

MELODY: the pattern of notes of a song; a style of song that relies principally upon melody for its impact.

METER: the orderly pattern of beats and measures of a song.

MEZZO FORTE/MEZZO PIANO: mezzo forte is moderately loud, less loud than forte; mezzo piano is moderately soft, but louder than piano.

MIGRATION: the natural tendency to change vowel sound and timbre with changes of pitch or volume.

MODIFICATION: the conscious adjustment of the vocal tract/formant frequencies to correct for the natural tendency of migration of the vowel sound; though modification amounts differ for different singers, normal modifications could include a slight brightening of timbre when low or soft and a slight broadening when high or loud.

MUSIC: the song and arrangement as performed.

MUSICALITY: the degree of artistic sensitivity to the pleasing, harmonious qualities of music, as demonstrated in the performance.

NON-SINGING TIME: all elements of a performance other than those performed while singing.

OVERTONES: harmonics of second order or higher; it is usual to refer to the first overtone as the second harmonic, the second overtone as the third harmonic, etc.

PARTIALS: (*See Overtones*).

PAUSE/GRAND PAUSE: (*See Fermata*).

PERFORMANCE: the totality and effect of giving or sharing of a musical performance.

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

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

PIANISSIMO: very soft.

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

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

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

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

PROPS: portable inanimate articles used to enhance a performance.

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

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

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

PYTHAGOREAN TUNING: a tuning of the scale characterized by pure fifths (3:2), pure fourths (4:3), and whole tones defined as the difference between a pure fifth and a fourth ($3:2 - 4:3 = 9:8$); tuning used by melody singers when the melody's implied harmony progresses at least four steps on the circle-of-fifths away from tonal center. (*See Equal Temperament*)

RELEASE: the termination or cessation of sound.

RESONATOR: that which acoustically reinforces the initial sound produced. The throat, mouth, and nasal passages make up the primary resonators for the voice.

REST: a suspension of the lyric, melody, or physical motion for a specified duration; used by the performer to heighten, sustain, or change moods.

RHYTHM: the distinctive pattern of relative duration of notes or syllables in successive measures of a song; a type of song that features rhythm.

RING: (*See Lock and Ring*).

ROOT-POSITION CHORD: a chord in which the root of the chord is the lowest tone.

RUBATO: the style of moderate variation of tempo or duration of notes while maintaining a sense of meter.

SECOND-INVERSION CHORD: a chord in which the fifth of the chord is the lowest tone.

SETS: large, fixed articles of staging intended to enhance a performance; not typical of barbershop contest performances.

SONG: the composer's melody, lyrics, rhythm, and implied harmony, in conjunction with any added song elements provided by the arranger.

STACCATO: the style of separate, detached execution of notes.

STAGE PRESENCE: the physical persona of the performer as it relates to comfort or command of the stage and the music being performed.

STRONG VOICING: a voicing that places the root or fifth of the chord in the bass and has no divorced tones in the chord.

SUBJECTIVE TONE: another term for combination tone.

SUM TONE: a combination tone that is similar to a difference tone; instead of the frequency of the note produced being the difference of the two primary pitches, it is the sum of those two pitches.

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

SYNCHRONIZATION: the degree of coordination achieved in the execution of chord progressions and word sounds.

TESSITURA: “the general ‘lie’ of a vocal part, whether high or low in its average pitch. It differs from range in that it does not take into account a few isolated notes of extraordinarily high or low pitch.” [Willi Apel, ed., *Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1978), 839.]

TEMPO: the rate of speed of the beats of a song.

TENUTO: a slight holding or lengthening of a note.

TEXTURE: the effect of relative fullness of the vocal sound upon the listener, described in terms such as “thin,” “thick,” “transparent,” “opaque,” “light,” and “dense.”

THEME: the essential, featured element in the music, whether it be lyrics, melody, harmony, rhythm, or, in rare instances, combinations of those elements.

THIRD-INVERSION CHORD: a chord in which the third note above the theoretical root is the lowest tone.

TIMBRE: the harmonic profile or sound quality of a sound source or instrument; also called “tone color.” Certain descriptive words may be used to express the effect of musical timbre or tone color, such as: dark-brilliant; rich-mellow; fuzzy-clear; dull-sharp; complex-simple. (*See COLOR*)

TIMING: the sensitivity of the performer to action/reaction moments in the performance and its effect on communication with the audience.

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

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

TREMOLO: commonly means the excessive vibrato that leads to loss of distinct sense of a central pitch; usually results from lack of breath control and faulty control of the singing mechanism.

UNDERTONE: another synonym for difference tone; the inner ear (cochlea), owing to its nonlinear organization, produces the aural sensation corresponding to the higher or, in undertones, lower frequency.

UNITY: (1) in Music, the basic essence of the song or its message in its purest form, as agreed upon by the performers; not to be confused with precision; (2) the recurring melodic motif or

phrase in a song or medley (See Contrast); (3) in the Singing Category, the net effect of ensemble-unifying techniques, such as matched word sounds and timbre, synchronization and precision, sound flow, and diction.

VIBRATO: a pulsating effect produced in an instrumental or vocal tone by barely perceptible and minute variations in pitch.

VOCAL TRACT: extending chiefly from the larynx to the lips, it is the path taken by the sound produced by the vocal folds.

VOICING: the distribution and positioning of the tones of a chord. (*See STRONG VOICING*)

VOLUME: degree of loudness.

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

18 CHANGE LOG

<i>(This change log records changes made after Mar 2025 for Version 17.0 and later. See Appendix A for historical changes made to this document from its original version through the previous V16.5 Approved Release.)</i>			
Date	Paragraphs Affected	Authority	Changed by
Aug 2025	Approved by SCJC for General Distribution	SCJC	S. Tremper