



BARBERSHOP HARMONY SOCIETY

HISTORY OF SPEBSQSA/BHS CONTEST & JUDGING

PART 3 – FINDING THE FORMULA

1951-1960

KEVIN KELLER

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



POST 1950 INTERNATIONAL

It was hoped that the record tests which were taken by the candidates of the Harmony Accuracy and Blend, Voice Expression, and Arrangement categories last spring would be sufficiently conclusive to enable the certification of judges in those categories. A thorough study of the results of the tests, however, has shown that any attempt to certify judges on the basis of the record tests would be unsound and certainly unfair. The variance was so great, even among men who have done a lot of judging, that it was impossible to say who was right and who was wrong.

The only logical conclusion that could be reached was that a new pattern must be devised for the training and final certification of the judges.

At the Board Meeting in Omaha the new C. & J. Committee was authorized to prepare for submission to the Board at its meeting in San Francisco in January of 1951, any changes in rules and procedures which it considered worthy. These proposals are now being prepared.

Edwin Smith, ICJC Chair, July 18, 1950

As much improvement that has taken place, the current system isn't producing results that generate certified judges prepared to judge consistently. Meanwhile, there is a growing demand for judges.

POST 1950 INTERNATIONAL

The committee feels very strongly that each judge should be a specialist, that he should become known as an expert in one particular category. In order to acquire and merit such recognition it is reasonable to presume that he should spend every minute that he can allow, for this part of his barbershopping time, to the improvement of his abilities in appraising and evaluating the many factors and considerations that are involved in his chosen category. We hope you will agree with this premise. If you do, will you please make known to the committee the category you would prefer. You will then be assigned to the committee member in charge of that category.

Edwin Smith, ICJC Chair, July 18, 1950

ICJC is pushing towards certification in only one category in order to increase competence in that chosen field.

That didn't happen but there was far more diversity in category selection

MORE COMMENTARY ON THE STATE OF AFFAIRS

Without any criticism of past efforts on the judging procedure, I too am not satisfied with it. I promise to get my thoughts together and write you a letter a little later on with any suggestions that I can add.

Joe Stern to Incoming Pres Jerry Beeler, May 20, 1950

I think that all the judges must admit that our judging cannot be mathematically exact, although we compute our scores mathematically. It seems to me that under our system, when two quartets score within about 50 points of each other, for all practical purposes, it is a tie. When this



PROPOSAL TO BOARD AT MIDWINTER 1951

A great deal of thought and experimentation was put on the matter of scoring the several categories. With the exception of Harmony Accuracy, which is an exact science, and some features in the Voice Expression category such as diction and attacks and releases, the Committee concluded that the only feasible approach was on the basis of appraisal. In the selection of a winning quartet, or quartets, everyone of the abstruse and esoteric as well as the

they must be evaluated by appraisal.

In the early days of our Society the judges reached their decisions by appraisal. There was a big difference between the system then employed and the one we now propose, however. Then each judge placed a valuation on all categories, allowing a certain percentage for Harmony Accuracy, a certain percentage for Stage Presence, a certain percentage for Voice Expression, and so on. On the face of it, that was just too big a job for anyone, so a new set of rules was devised that attempted to divide the duties in a way that would make the judging easier and more accurate. Each judge was assigned to a category and given the devices by which to score the features embodied in it. That is the system currently in use. The changes we recommend retain all of the categories and all of the features. They do, however, eliminate most point values and all bonus considerations. A quartet is presumed to be perfect prior to its appearance, and will be graded only one way - downward. To start at a level and grade both ways is not only a confusing procedure, but it just does not square with the many considerations that must be made in the evaluation of each category. This is attested to by the fact that judges have continually had to adjust their scores to bring them into proper relation and balance with the grade to which they felt the quartet to be entitled. That is to say - the appraisal method was never abandoned by the judges.

The changes that have

Change in philosophy about appraisal vs deductive system

Note "presumed to be perfect". Yet there are no penalties. So they aren't really starting with 100. We expect them to be wonderful!



LATE 1950 – WANTED TO APPRAISE EACH QUARTET ON THE FOLLOWING CRITERIA

1. Was it a good barbershop song?
2. Was it executed well musically?
3. Was the quartet on pitch?
4. Did the voices blend?
5. Was the song presented well physically?

If we were to combine questions 3 and 4 and say - "Was the quartet on pitch and did the voices blend?" - the pattern of the present system would have remained intact. We have recommended, however, that they be divorced for reasons which will appear later.



PROPOSAL TO BOARD AT 1951 MIDWINTER

You have seen from your study of the proposed rules that each song, in every category but that of Stage Presence, is to be graded separately, and that a perfect score for the song would be 100. You observed, also, that each category commands the same number of scoring points - 200 per judge for each quartet appearance. We feel that there is much to commend both of these recommendations. The thinking of Americans has been turned to the idea of 100 representing perfection - of percentage calculations - 100 percent perfect, 90 percent perfect, and so on. That is the way students are graded in all of our schools. It is sensible, too, that each song be graded separately. Those of you who have carried the scoring of a quartet through two songs are aware of the difficulties of the present system in that regard. Each song now will stand on its own merits, and the quartet will have an opportunity to learn wherein it failed to approach most nearly to perfection. The advantage of setting up the scoring points for each category on an equal basis, stems likewise from the conviction that it will make the scoring more facile and bring the relative bearing of each category to the whole in better balance.

Except for SP, each song is scored on its own merits. SP remains scored in an entire set due to all of the non-singing time before, between songs, and after.



CHANGES TO 1951 ARRANGEMENT CATEGORY

1. The Arrangement category has been expanded to include all features which are component parts of an arrangement - the chord arrangement, the voice arrangement, phrasing, composition, time and rhythm, lyrics, melody. The judge of this category shall seek the answers to such questions as these:

- (a) Is it Barbershop?
- (b) Does it meet the requirement that prohibits the use of religious or patriotic numbers?
- (c) Is it in good taste?
- (d) Does the harmony pattern lend itself to smooth-flowing chord progressions and sound harmonization?
- (e) Is the voicing arranged in a manner that is suitable to the voice range of the quartet, and conducive to the production of clear ringing chords?
- (f) Have rhythmic patterns, expressed through meaningless sounds, been used with discretion and good taste and in a manner consistent with the character of the song?
- (g) Does it meet the requirement that the melody shall not be sung by the top voice except for an occasional few chords?
- (h) Does the pattern of the song (the words, phrasing, melody and rhythm) fit artistically into harmonious unity?

Other categories are appraising the performer based upon appraisal.

The written words describing ARR is more defining a presence or an absence of features in the song and arrangement. Yet it is a performance scored category.

CHANGES TO 1951 ARRANGEMENT CATEGORY

It must be understood that songs are seldom sung by barbershoppers exactly as they are written. If they were it would seem that the arrangement could be given a rating before the quartet used it. This still would not be the case, however. An arrangement that is suitable for one quartet might be entirely unsuitable for another. In order for an arrangement to receive a good score it must be sung well. Judges judge what they hear. Identical arrangements in the same contest sung by different quartets might justifiably merit widely different scores. No judge would be apt to give a high score on Arrangement if the tenor were unable to reach his high notes or if the lead could not carry the intricate variations in the melody in a smooth and pleasing manner, or if the bass was attempting things beyond the limitations of his voice. One quartet may sing the number too slowly, the other may sing it too fast. One may phrase it poorly, the other may phrase it excellently. Yet on paper it might be the same arrangement.

In many respects similar to the MUS category of today

CHANGES TO 1951 ARRANGEMENT CATEGORY

It may seem to you that this philosophy of judging arrangements might result in double penalties. We admit that it will likely do so. We venture also to submit that the judge of Arrangements, because of the very nature of his job, assumes in addition to all of his other duties, somewhat the status of an over-all judge. But, above all, we wish to impress upon the Board, the judges, the quartets, and the membership, that a judge of Arrangements is not passing judgement on, nor giving a rating to Embury, Diekema, Hill, Svanoe, Reagan, Thorne, or any of the other arrangers in our Society, when he makes his final tabulation in the Song Arrangement category. Because a quartet selects a number that a champion used in a Medalist Contest does not mean that the quartet is assured of a top score in Arrangements.

In order that a quartet may not sing in competition a number that flagrantly departs from the traditional barbershop style of singing, a clause was inserted in the rules to provide for such offenders' disqualification by majority vote of the judges of Arrangement, Voice Expression, Harmony Accuracy and Balance and Blend.



ARRANGEMENT CATEGORY ADDITION IN 1957

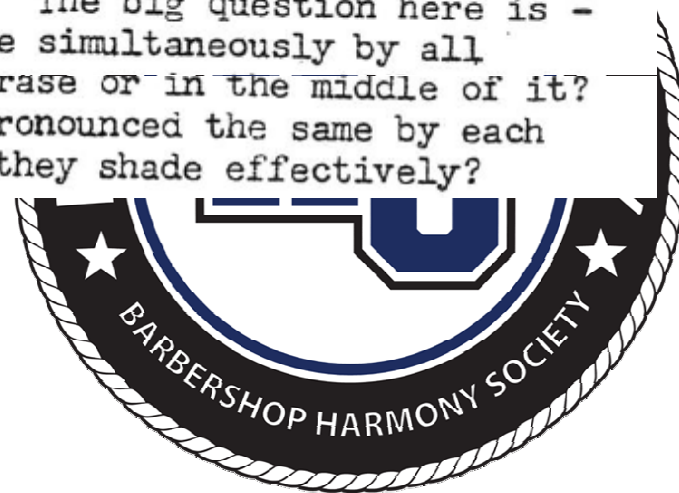
- (b) The quartet shall be judged as to its effectiveness in presenting the song, the opening, closing, climax, mood, support of the melody, appropriateness of the harmony and voicing, and other embellishments that affect the telling of the story of the song.

Six years later it is documented how the ARR category appraises quartets and choruses.



1951 – VOICE EXPRESSION

2. The Voice Expression category has been reduced to include only those features which deal with the mechanical phases and the precision of a rendition. The category is composed of shading, attacks and releases, and diction. The term "diction" was employed to include both pronunciation and enunciation. The big question here is - "Was it presented well musically"? Were the attacks made simultaneously by all members of the quartet, whether at the beginning of a phrase or in the middle of it? Were all words released together? Were all syllables pronounced the same by each voice and were the words enunciated clearly? Also, did they shade effectively?



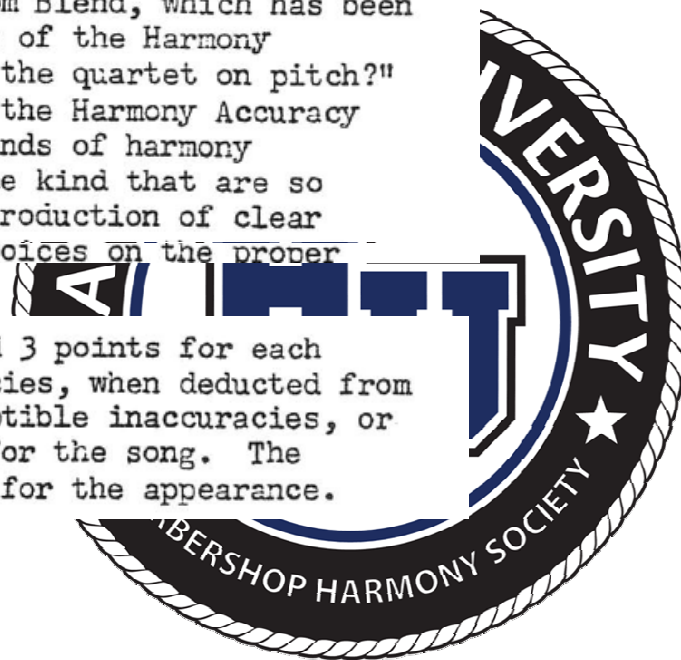
1951 – VOICE EXPRESSION

While the quartet is singing the judge of this category shall mark off two points on his score sheet for each faulty attack, each faulty release, and for each failure to enunciate clearly or pronounce correctly in accordance with the idiom or dialect that the quartet employs. It is not proposed to restrict the use of dialects, nor to require an Easterner to say New Jersey, when it is well known that he cannot possibly say New Jersey. The judge shall understand that he must settle for New Joisey. The point is, however, that all members of the quartet must likewise say, New Joisey, or run the risk of a penalty. While the judge is listening for errors in the attacks, releases and diction, he must also be concentrating on the shading. At the end of the song he shall give an appraisal, percentage-wise, of the quartet's shading ability in that song, and from the shading score he shall deduct the sum of the penalties scored by reason of failures in the departments of attacks, releases and diction. The resultant figure shall be the score for the song. When the second song is sung the scores for each song shall be added to give the complete score for the quartet.

1951 CHANGES TO HARMONY ACCURACY

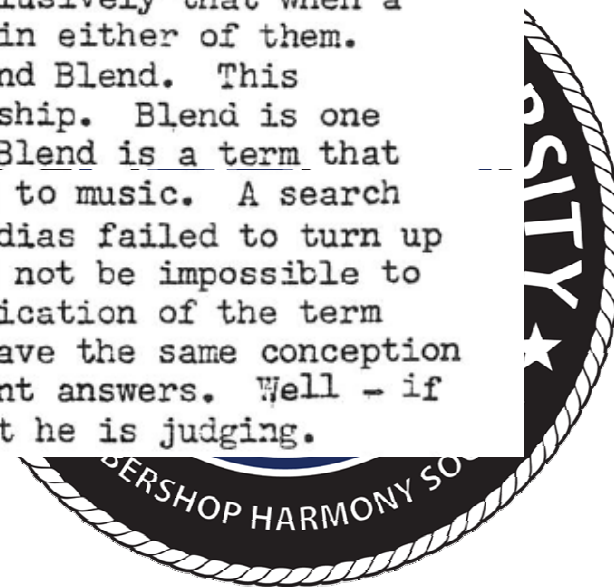
3. The category of Harmony Accuracy has been separated from Blend, which has been set up in a new category called Balance and Blend. The judge of the Harmony Accuracy category is concerned with only one question - "Was the quartet on pitch?" If the ear could detect all inaccuracies of pitch the job of the Harmony Accuracy judge would be relatively simple. There are, however, two kinds of harmony inaccuracies - (1) The apparent, perceptible kind, and (2) the kind that are so minute as to defy detection, yet which serve to prevent the production of clear ringing composite tones. A chord that is produced with all voices on the proper

During the singing of the song the quartet shall be penalized 3 points for each perceptible inaccuracy. The sum of the perceptible inaccuracies, when deducted from the percentage score that was given by reason of the imperceptible inaccuracies, or failure to produce clear ringing chords, shall be the score for the song. The combined score for the two songs shall be the quartet's score for the appearance.



1951 BALANCE AND BLEND

4. The category of Balance and Blend has commanded a tremendous amount of study and discussion by the Committee. The decision to separate Blend from Harmony Accuracy came as a result of many tests that were made which proved conclusively that when a judge tried to score both features, he failed to do a good job in either of them. The present rules assume an affinity between Harmony Accuracy and Blend. This Committee's concept of blend does not recognize such a relationship. Blend is one thing, accuracy is another, and "never the twain shall meet". Blend is a term that has apparently been coined by barbershoppers in its application to music. A search of many musical dictionaries and the foremost musical encyclopedias failed to turn up even an intimation of the use of the term. Therefore, it would not be impossible to make it all-inclusive if one wished. However, the general application of the term has caused confusion in our judging. No two judges seemed to have the same conception of what it meant. All queries by the Committee brought different answers. Well - if a Judge is going to render a just verdict, he ought to know what he is judging.



1951 BALANCE AND BLEND

Webster defines blend as follows: "To mix or mingle so that the separate things mixed, or the line of demarkation, cannot be distinguished." - "To pass or shade insensibly into each other." Now, accuracy is a state of exactness. It is not a thing. It is freedom from mistake - precision. It is not an element that will blend. In order to achieve blend in anything it is necessary that the ingredients will mix. Oil and water will not mix. Nor will a reedy voice mix with a flute voice. If you were to strike a chord, say a major chord, on your piano, and the tones were sounded in perfect balance you would hear one composite sound or perfect blend, where the line of demarkation between one tone and the other could not be distinguished. Now, if you were to strike eight white keys in the same octave in the same manner you would also have blend. But if, in either instance, you added a tin horn or a flute, you would destroy the blend. If it were in perfect balance, it would stand out as a tin horn or a flute, whichever the case might be. That is to say, that if you could hear it



1951 BALANCE AND BLEND

The same is true of many quartets. The voices do not possess the characteristics that will produce perfect blend. The human voice is a wonderful instrument. It is capable of infinite variations. It can be trained to blend if its owner is willing to pay the price. If not, and you have ambitions to lead the pack you had better change your tenor.

- 6 -

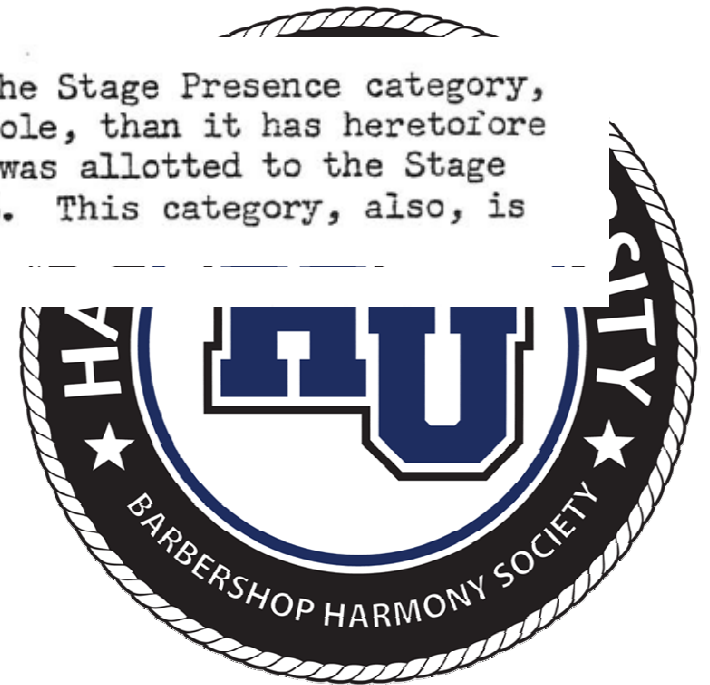
Does the quartet have blend? That is the big question the judge of this category is asking. The next question is - Is it in balance? You can have blend and not have balance, or you can have balance and not have blend. Balance is merely the volume control. Is the bass too loud or is the lead too weak? Is the blend maintained when the volume is high or do the tone qualities lose their good blending characteristics? Is the quartet capable of sustaining round full pleasing tones and does it sustain them properly.

Blend, balance, and quality of tone production are all within the province of the Balance and Blend judge. He will use helpful scoring devices that are now in the process of preparation, but the rating of the quartets in this department will be on a percentage basis - 100 points for each song.



1951 STAGE PRESENCE

5. No major change is contemplated in the features of the Stage Presence category, other than to give it a higher rating in relation to the whole, than it has heretofore enjoyed. Where previously 10% of the total scoring points was allotted to the Stage Presence category, it is proposed now to increase it to 20%. This category, also, is designed to be scored on an appraisal basis.



INITIAL TRAINING OF JUDGES

It is obligated to establish and maintain a panel of judges, of sufficient size to fulfill the assignments that the Society shall command. The judges must be trained men, and they must be of irreproachable character. Membership in the Judiciary of the Society should be a most prized attainment.

The selection of men for the training courses will require the help of every member of the International Board, as well as the District Officers and leading quartet members. It is planned now to create a panel of eighty judges with each District furnishing a number equal to twice the number of quartets which it sends to the International Semi-Finals Contest. This number will need to be increased in the same democratic way as time goes on. The type of individual training that is contemplated at the present time, however, would bog down if more than eighty men were enrolled at once.

Within a few months, 100 were selected for training in Toledo with plans for 50 more by the Fall of 1951

WHO DOES THE TRAINING???

- Judge Perpetuum

- Frank Thorne
- Maurice (Molly) Reagan
- Phil Embury
- Don Webster

- Certified Judges (JCJC)

- Richard Swanson
- Mark Roberts
- John Hill
- James Knipe
- John Means
- Edwin Smith



TRAINING

- Application
- Johnson temperament test
- Written tests
- Attending schools at International
- Practice judging at International with debrief with the judges on results
- Practice judging at district events and feedback from certified judges



TESTING EXAMPLES – HARMONY ACCURACY

#6

CAN'T YOU HEAR ME CALLIN' CAROLINE

Can't you hear me callin' Caroline

It's my heart a callin' thine

Lordy, how I miss you, gal o'mine

Wish that I could kiss you, Caroline

Ain't no use now for the sun to shine

Caroline, Caroline,

Can't you hear my lips a sayin'

Can't you hear my soul a prayin'

Can't you hear me callin' Caroline

Can't you hear me callin' Caroline

It's my heart a callin' thine

Lordy, how I miss you, gal o'mine

Wish that I could kiss you, Caroline

Ain't no use now for the sun to shine

Caroline, Caroline

Can't you hear my lips a sayin'

Can't you hear my soul a prayin'

Can't you hear me callin' Caroline

Mail completed copy to:

CATEGORY

Can't you hear me callin' Caroline

It's my heart a callin' thine

Lordy, how I miss you, gal o'mine

Wish that I could kiss you, Caroline

Ain't no use now for the sun to shine

Caroline, Caroline

Can't you hear my lips a sayin'

Can't you hear my soul a prayin'

Can't you hear me callin' Caroline

SUBMITTED BY

Name

Address

Completed copy to:

CATEGORY

#5

MEET ME TONIGHT IN DREAMLAND

Meet me tonight in dreamland

Under the silvery moon.

Meet me tonight in dreamland

Where love's sweet roses bloom.

Come with the lovelight gleaming

In your dear eyes of blue.

Meet me in dreamland

Sweet dreamy dreamland

There let my dreams come true.

Meet me tonight

Oh meet me tonight in dreamland

Under the silvery moon.

Meet me tonight in dreamland

Where love's sweet roses bloom.

Come with the lovelight gleaming

In your dear eyes of blue.

Meet me in dreamland

Sweet dreamy dreamland

There let my dreams come true.

So meet me in dreamland

Sweet dreamy dreamland

There let my dreams come true.

SUBMITTED BY

Name

Address

Examples of Harmony Accuracy testing

A record was sent to each candidate. They would listen to the song and notate errors that they heard

TESTING EXAMPLES – STAGE PRESENCE

R M HAEGER Page 1

QUESTION 1.

The situation is this---The Pittsburghers are in there in the Medalist Contest. They start to sing "Night in June." They swing rhythmically in unison from left to right. In the middle of the song they change key, execute a complicated maneuver ending with all facing in the opposite direction and swinging from right to left. (Sounds impossible, doesn't it? It is. But let's just imagine it's so for the sake of argument). Anyhow, whatever they do in that change of pace is very pretty. It's effective. It's perfectly done. The audience loves it.

What do you as a Stage Presence Judge do?

- ☐ Wish you were home in bed?
- ☐ Visualize a long, cool, wet drink?
- ☐ Knock 5 points off their score?
- ☒ Credit them something? How many points? 10

Remarks _____

QUESTION 2.

The Varsity Four is in action and we do mean action. Bill Wainwright, that mighty mite of a bass, is in there with that left arm pumping out those tones, every muscle comes into use as he turns on that human dynamo which is his five feet five, or thereabouts, of body. You can hear murmurs throughout the audience as they stare fascinated at Bill. He's terrific. You can see in every movement just how hard he's trying and in his facial expressions how he loves those chords and how much fun he's having.

What do you as a Stage Presence Judge do?

- ☐ Ignore Bill?
- ☐ Decide that it's all put on?
- ☐ Knock 5 points off their score?
- ☒ Study the quartet carefully, decide whether or not Bill's antics detract from the quartet's overall presentation and act accordingly?

Remarks _____

Although the 13 questions seemed absurd, there was a lot of diversity amongst the judges taking this exam.

One of the traps was the answer about "knocking off 5 points" in each question. The only thing that could be penalized at the time was religious and patriotic music.

It reflects a pervasive idea that judging is a punitive exercise and many judges throughout history have reinforced this idea, despite admonitions otherwise.

1951 – CANDIDATE JUDGE ROSTER

- 145 men applied in a variety of categories, from a single category to all
 - ARR – 43
 - B&B – 43
 - HA – 54
 - SP – 68
 - VE - 68

- Breakdown of 145 amongst 1-5 categories

- 1 = 88
- 2 = 10
- 3 = 18
- 4 = 7
- 5 = 13 (8 Certified or Perpetuating)



It is unknown exactly how many of the 145 actually certified.
By mid-1952, 75 men had certified and there were 80 candidates.

SECRETARY DESCRIPTION - 1951

- (d) The secretary of the judges shall be an International Board member or a Past International Board member and a member of the Society, in good standing. (Whenever assistants to the secretary are required they shall also be Board members or Past Board members, in good standing.) His duty shall be to total all scores and enter them on the master-sheet which shall become a permanent record. He shall also have a record kept of all songs sung by the contestants and shall assist the judges in any way directed by the Chairman of Judges. The International President shall appoint the Secretary for all International Contests and the District President shall appoint the Secretary for District Contests.

First real description of duties found buried in an addendum to Board meeting minutes!

Still pervasive concerns about integrity of results dictating the qualifications of Secretary

1951

■ Points of interest

- International: 3 judges per category
- District and Regional Preliminary Contests: 1 judge per category
- 40 quartets allocated to districts based upon district size (until 1991)
- Same 40 to 15 to 5 (Semis, Finals, Medalist Rounds)
- Scores by Song except for Stage Presence
- Category Specialists manage only their own category judges vs by committee over all judges
- Each district has a C&J Committee to help foster judges within district
- Quartet briefings prior to the contest by the judges



HOW FAST SCORESHEETS CHANGE — 1949 TO 1951

QUARTET No. _____ **VOICE EXPRESSION . . . ATTACKS & RELEASES AND ENUNCIATION—TIME & RHYTHM—PHRASING AND SHADING.**

QUARTET NAME _____ CONTEST _____ HELD AT _____ DATE _____

ATTACKS and RELEASES and ENUNCIATION				
Maximum Score 100 Points Minimum Score 0 Points PENALIZE ONLY. Cross off highest open number for each penalty.				
100	95	90	85	80
75	70	65	60	55
50	45	40	35	30
25	20	15	10	5
SCORE _____ (Maximum Score 100 Points)				

TIME and RHYTHM				
Maximum Score 100 Points Minimum Score 0 Points Start at a level of 50 points. To credit, cross off a black number. To penalize, cross off a red number.				
+	5	5	5	5
—	5	5	5	5
+	5	5	5	5
—	5	5	5	5
STARTING LEVEL 50 + or — _____ SCORE _____ (Maximum Score 100 points)				

PHRASING and SHADING				
Maximum Score 100 Points Minimum Score 0 Points Start at a level of 50 points. To credit, cross off a black number. To penalize, cross off a red number.				
+	5	5	5	5
—	5	5	5	5
+	5	5	5	5
—	5	5	5	5
STARTING LEVEL 50 + or — _____ SCORE _____ (Maximum Score 100 Points)				

ADD TOGETHER A. R. E. SCORE _____
T. & R. SCORE _____
P. & S. SCORE _____
TOTAL SCORE _____
(Maximum Total Score 300 Points)

ERK'S INITIALS _____ CHECKED BY SECRETARY _____ SIGNATURE OF JUDGE _____

VOICE EXPRESSION QUARTET NO. _____

QUARTET NAME _____ HELD AT _____ DATE _____

CONTEST _____

SONG #1	
SHADING	%

SONG #2	
SHADING	%

ATTACKS — RELEASES — DICTION	
2 4 6 8 10 12 14 16 18 20	
22 24 26 28 30 32 34 36 38 40	
42 44 46 48 50 52 54 56 58 60	
62 64 66 68 70 72 74 76 78 80	
82 84 86 88 90 92 94 96 98 100	

SUBTRACT ATT. REL. DIC. PENALTY _____
(Last Mark Out)

SCORE SONG #1 _____

ATTACKS — RELEASES — DICTION	
2 4 6 8 10 12 14 16 18 20	
22 24 26 28 30 32 34 36 38 40	
42 44 46 48 50 52 54 56 58 60	
62 64 66 68 70 72 74 76 78 80	
82 84 86 88 90 92 94 96 98 100	

SUBTRACT ATT. REL. DIC. PENALTY _____
(Last Mark Out)

SCORE SONG #2 _____

CHECKED BY SECRETARY _____ JUDGE'S SIGNATURE _____ NO. _____

HOW FAST SCORESHEETS CHANGE – 1949 TO 1951

QUARTET No. _____

QUARTET NAME _____ CONTEST _____ HELD AT _____ DATE _____

HARMONY ACCURACY
 MAXIMUM SCORE—200 Points
 MINIMUM SCORE— 0 Points
PENALIZE ONLY. Cross off highest number for each penalty.

200	195	190	185	180
175	170	165	160	155
150	145	140	135	130
125	120	115	110	105
100	95	90	85	80
75	70	65	60	55
50	45	40	35	30
25	20	15	10	5

SCORE _____
 (Maximum Score 200 Points)

BLEND
 MAXIMUM SCORE—100 Points
 MINIMUM SCORE— 0 Points
 Score on a percentage basis, giving consideration to the maintenance of blend and its quality.

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

SCORE _____
 (Maximum Score 100 Points)

Add together H. A. SCORE _____

BLEND SCORE _____

TOTAL SCORE _____
 (Maximum Total Score 300 Points)

ERK'S INITIALS _____ CHECKED BY SECRETARY _____ SIGNATURE OF JUDGE _____

3557

QUARTET NO. _____

HARMONY ACCURACY

QUARTET NAME _____ HELD AT _____ DATE _____

CONTEST _____

SONG #1

FIDELITY RATING (%) _____

GROSS PITCH ERRORS															
3	6	9	12	15	18	21	24	27	30	33					
36	39	42	45	48	51	54	57	60	63	66					
69	72	75	78	81	84	87	90	93	96	99					

SUBTRACT G.P.E. PENALTY _____
 (Lost Mark Out)

SCORE SONG #1 _____

SONG #2

FIDELITY RATING (%) _____

GROSS PITCH ERRORS															
3	6	9	12	15	18	21	24	27	30	33					
36	39	42	45	48	51	54	57	60	63	66					
69	72	75	78	81	84	87	90	93	96	99					

SUBTRACT G.P.E. PENALTY _____
 (Lost Mark Out)

SCORE SONG #2 _____

CHECKED BY SECRETARY _____ JUDGE'S SIGNATURE _____ NO. _____

HOW FAST SCORESHEETS CHANGE – 1949 TO 1951

QUARTET No. _____	ARRANGEMENT	DATE _____												
QUARTET NAME _____	CONTEST _____	HELD AT _____												
<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <p>VOICING (VOICE ARRANGEMENT) Maximum Score 150 Points Minimum Score 0 Points Start at a level of 75 points. To credit, cross off one or more black numbers. To penalize, cross off one or more red numbers.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> </table> </div> <div style="width: 48%;"> <p>HARMONIZATION (SONG ARRANGEMENT) Maximum Score 150 Points Minimum Score 0 Points Start at a level of 75 points. To credit, cross off one or more black numbers. To penalize, cross off one or more red numbers.</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> <tr><td style="text-align: center;">+ 5</td></tr> <tr><td style="text-align: center;">- 5</td></tr> </table> </div> </div>			+ 5	- 5	+ 5	- 5	+ 5	- 5	+ 5	- 5	+ 5	- 5	+ 5	- 5
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<div style="display: flex; justify-content: space-between;"> <div style="width: 48%;"> <p>STARTING LEVEL 75 + or - _____ VOICING SCORE _____ (Maximum Score 150 Points)</p> </div> <div style="width: 48%;"> <p>STARTING LEVEL 75 + or - _____ HARMONIZATION SCORE _____ (Maximum Score 150 Points) + VOICING SCORE _____ TOTAL SCORE _____ (Maximum Total Score 300 Points)</p> </div> </div>														
JUROR'S INITIALS _____	CHECKED BY SECRETARY _____	SIGNATURE OF JUDGE _____												

GRADING (Per Song)		<u>ARRANGEMENT</u>		QUARTET NO. _____	
EXCELLENT — 81-100 — A		QUARTET NAME _____			
GOOD — 61- 80 — B		HELD AT _____ DATE _____			
FAIR — 41- 60 — C		CONTEST _____			
POOR — 0- 40 — D					

SONG #1 - Title _____

1. COMPOSITION	YES	NO	BORDERLINE
Traditional Barbershop (Words) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(Melody) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Song in Good Taste (Words) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(Melody) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Religious or Patriotic _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. HARMONIZATION

Chords full and logical throughout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voicings in Barbershop Style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Range and register ideal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. PHRASING

Did song "build" throughout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Were rhythms clean, accurate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Was tempo appropriate and meter observed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

REMARKS: _____

SONG #2 - Title _____

1. COMPOSITION	YES	NO	BORDERLINE
Traditional Barbershop (Words) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(Melody) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Song in Good Taste (Words) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
(Melody) _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Religious or Patriotic _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

2. HARMONIZATION

Chords full and logical throughout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Voicings in Barbershop Style	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Range and register ideal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. PHRASING

Did song "build" throughout	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Were rhythms clean, accurate	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Was tempo appropriate and meter observed	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

REMARKS: _____

SCORE SONG #1 _____
SCORE SONG #2 _____

CHECKED BY SECRETARY _____	JUDGE'S SIGNATURE _____	NO. _____
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HOW FAST SCORESHEETS CHANGE – 1949 TO 1951

[illegible]

<div style="display: flex; justify-content: space-between;"> QUARTETS NOT APPEARING IN COSTUME OR UNIFORM DRESS SHALL BE DISQUALIFIED BY STAGE PRESENCE JUDGE QUARTET NO. _____ </div>											
A — All Around Performance Score 161-200 B — All Around Performance Score 121-160 C — All Around Performance Score 81-120 D — All Around Performance Score 0-80	STAGE PRESENCE and COSTUME										
QUARTET NAME _____											
CONTEST _____	HELD AT _____ DATE _____										
ENTRANCE — BOW — LINE UP Planned or Haphazard - Neat or Sloppy - Lively - Dull - Original - Stereotyped - How is Pitch Pipe Handled? Are movements organized or uncoordinated? _____	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;">POOR</td> <td style="width: 50%; text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">FAIR</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">VERY GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">SUPER</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	POOR	<input type="checkbox"/>	FAIR	<input type="checkbox"/>	GOOD	<input type="checkbox"/>	VERY GOOD	<input type="checkbox"/>	SUPER	<input type="checkbox"/>
POOR	<input type="checkbox"/>										
FAIR	<input type="checkbox"/>										
GOOD	<input type="checkbox"/>										
VERY GOOD	<input type="checkbox"/>										
SUPER	<input type="checkbox"/>										
FIRST SONG — ANIMATION Does Quartet "Sell" or just go thru the motions - Sing to audience or ceiling - or themselves - Fitting gestures or aimless motions - do facial expressions fit song and add to audience appreciation. Any smiles - all dead fish - enjoying singing or uncomfortable - Entertaining or just going thru the motions.	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;">POOR</td> <td style="width: 50%; text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">FAIR</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">VERY GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">SUPER</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	POOR	<input type="checkbox"/>	FAIR	<input type="checkbox"/>	GOOD	<input type="checkbox"/>	VERY GOOD	<input type="checkbox"/>	SUPER	<input type="checkbox"/>
POOR	<input type="checkbox"/>										
FAIR	<input type="checkbox"/>										
GOOD	<input type="checkbox"/>										
VERY GOOD	<input type="checkbox"/>										
SUPER	<input type="checkbox"/>										
BREAK — APPLAUSE ACCEPTANCE — LINE UP Planned or Haphazard - Lively or Dull. Acknowledge applause or ignore - appreciate it or don't they seem to care. Smooth or Rough Line Up - Planned Pitch Pipe? or Haphazard.	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 50%; padding: 2px;">POOR</td> <td style="width: 50%; text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">FAIR</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">VERY GOOD</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> <tr> <td style="padding: 2px;">SUPER</td> <td style="text-align: center;"><input type="checkbox"/></td> </tr> </table>	POOR	<input type="checkbox"/>	FAIR	<input type="checkbox"/>	GOOD	<input type="checkbox"/>	VERY GOOD	<input type="checkbox"/>	SUPER	<input type="checkbox"/>
POOR	<input type="checkbox"/>										
FAIR	<input type="checkbox"/>										
GOOD	<input type="checkbox"/>										
VERY GOOD	<input type="checkbox"/>										
SUPER	<input type="checkbox"/>										
SECOND SONG — ANIMATION Check List (same as 1st Song) Sell or just go thru motions for audience or otherwise - Fitting gestures? Facial expressions help? Smiling or just "Blah" - Lively or Dull? Enjoying themselves or uncomfortable - varied or monotonous? A presentation or just an appearance?											
BREAK — APPLAUSE ACCEPTANCE — EXIT Planned - or Haphazard - Lively or Dull. Acknowledge applause or ignore - Relieved it's over or do they look like they would like to sing again? Exit Neat or Sloppy - Original or just a walk off.											
COSTUME Clean—persons well groomed - original & Different—Props if any - Canes (know how)—Hats (know how)—Should they see a Tailor - Cleaner - Shoeshine Boy? Is costume attractive and eye catching or easiest uniformity?											
DOES THE AUDIENCE WANT TO SEE THEM AGAIN? HOW MUCH?											
SCORE _____											

BALANCE AND BLEND - 1951

S.P.E.B.S.Q.S.A. INC.

OFFICIAL JUDGING FORM

GRADING (Per Song)		
EXCELLENT	— 81-100 —	A
GOOD	— 61- 80 —	B
FAIR	— 41- 60 —	C
POOR	— 0- 40 —	D

BALANCE and BLEND

QUARTET
NO. _____

QUARTET
NAME _____

CONTEST _____ HELD AT _____ DATE _____

SONG #1

SUGGESTED CHECK LIST (to be used or not used at the Discretion of Judge)

General Balance _____
 Intended Unbalance _____
 Voice(s) Loud _____
 Voice(s) Inaudible _____
 General Blend _____
 Shading Blend _____
 Non-Blending Voice _____

SONG #2

SUGGESTED CHECK LIST (to be used or not used at the Discretion of Judge)

General Balance _____
 Intended Unbalance _____
 Voice(s) Loud _____
 Voice(s) Inaudible _____
 General Blend _____
 Shading Blend _____
 Non-Blending Voice _____

SCORE SONG #1 _____

SCORE SONG #2 _____

CHECKED BY
SECRETARY _____

JUDGE'S
SIGNATURE _____

NO. _____



The intent is clear on where things are appraised vs deducted through the language and layout of the scoresheet

1952 – QUARTET CLINICS

- Precursor to A&R's

- 10 minutes per quartet with judges

- Criticisms and Suggestions

- Typically held after the contest

- If held prior to the contest, they would sing one song and receive ideas (stopped this in 1953 – always after the contest)

This began improving the judging program in the eyes of the society.

Concerns about certification will continue to plague C&J

WHO IS PERMITTED TO ATTEND? - Usually all Society members and their wives and families, and particularly quartet wives should be encouraged to attend. They have usually heard the quartet work over a song for hours and it heightens their interest to hear qualified criticism, also their understanding helps decidedly. Who would dare to say it doesn't help to have the little woman interested? Also all judge candidates are strongly urged to attend.

1952

- Issues arising include

- Rather than having out of district judges (common practice for impartiality) using district judges to select quartets to International
- Can a judge who has coached a quartet be impartial?
- Continue to move towards judging only one category
- Professional has been redefined back to describe the quartet making its living at being professional vs the individuals
- Candidate judges often in use because of lack of available certified judges (either competing or otherwise busy)



EARLY 1953 – FOUR SONGS TO QUALIFY FOR INT'L

ARTICLE 13. Number of Songs. Quartets shall sing two songs or medleys in the Semi-Finals; shall sing two entirely different songs or medleys in the Finals; and in the Medalist Contest shall sing two songs or medleys entirely different from those previously sung. This rule shall be observed as far as applicable to Regional Preliminaries and to District Contests which are conducted through one or more eliminating sessions.

It appears although the rules state that multiple songs must be sung at Regional Preliminaries, this wasn't the case across the society. From 1953 on, each quartet **MUST** sing 4 songs to qualify for Int'l.

Chairman Johnny Means of the Contests & Judging Committee outlined his Committee's proposals for changes in the Rules. The first recommendation was that all Judges for District Quartet Contests be named by the International President upon the recommendation of the Chairman of the Contests & Judging Committee. The second recommendation was that Regional Preliminaries in the future be conducted so that all competing quartets will be required to sing 4 songs. The third recommendation was that the following men be certified for the permanent panel of Contest officials –



1953 – HARMONY ACCURACY REDUCTIONS REFINED

The scoring sheet with which you are provided and the C & J rules are but tools for you to use in doing your job. Remember that it is the final number you come up with that represents the quartet's score and that it is your job to rate the quartets relatively in their Harmony Accuracy.

The "fidelity rating" aspect of making your scoring determination is provided to assist you in exercising your judgment and expressing your opinion of HOW SOUND, pitch-wise, was the singing you heard.

The "3-point" table appears on the scoring sheet to permit you to readily keep a running tally of the "bad chords". You may find yourself mentally accumulating border-line or questionable chords before "knocking off" a 3-point penalty deserved by a really bad "bloop". That is your own "business" and would be but a link in your mental mechanics that serve you in making a scoring determination.

A score of 180 points out of a possible 200 points does not indicate that the quartet was 90% accurate in their singing. It does mean that they were more accurate than a quartet with a score of 170 points but less accurate than a quartet scoring 185 points.

From John Hill, HA
Category
Specialist, March
17, 1953

Even though we
have reductions, it
is ultimately
appraisal

REFINING THE QUARTET CLINICS

2. Explain to the assembly the purpose of the Clinic -- stress the fact that it is the paramount desire of the Judges to encourage the quartets -- that the criticisms will be directed toward the 5% to 10% of the things the quartet did wrong, and little will be said concerning the 90% to 95% they did correctly.
3. Inform the quartets they will automatically receive the scores of all quartets within 30 days and, in analyzing their score, they should make their analysis on a horizontal plane, rather than a vertical, in order to establish their relative position in each category. Their total score will establish their relative position in the Contest.

Mandated only after the contest!

Emphasis of feedback on mistakes, not strengths.

Many notes about quartets never having read the rules as well as audience members.

TRENDS – 1954 NOTE FROM BUD ARBERG, ARR CS

-2-

"There are two trends which can be clearly seen in the past two or three years which are not good for the barbershop style of singing and, therefore, not good for the Society. The C&J Committee should clarify its position with regard to them.

The first of these trends really falls in Floyd Connett's category, Voice Expression. It can be called the 'whatever-it-is-it's-got-to-be-loud' craze. In this mad scramble for knocking 'em off their seats, every swipe is belted unmercifully; every phrase ending becomes a big deal. The danger here seems obvious. The places in a song that should sound big will be pale instead. And I like loud chords (real 'gassers') as much or more than most. But I like them rationed and saved for the really big moments in a song.

"Another aspect of this loud business is the increasing use by quartets of loud swelling chords on words which don't call for it. No matter how ringing the chord, if it completely destroys the meaning of the word, or the spirit of the song, it's wrong. The tag on 'Good Fellow' should be loud. Too-Ra-Loe-Ra-Loe-Ral, in 'Irish Lullaby,' should not. It seems to me that most choruses, and many quartets, should develop a wider shading scale from softest to loudest. Then they should use this wide range of volume to give the song the delivery it requires and the audience the thrill it seeks. Indiscriminate use of loudness, or contrast just for the sake of contrast, will do neither.

"The second trend which seems clearer each year, and which C&J should cry out against (and penalize in contests) can be called the 'let's-throw-in-some-more-chords' approach. A perfectly simple song can be lost in the onslaught of chords designed to knock the Arrangements judge on his assaulted ear. As with loudness, a series of chords, unabating in their complexity, soon begin to sound the same. Gone is the chance for a real surprise chord or breeches-rattler. Sure some tunes do call for a great many chords to set them off well! O.K. But most barbershop songs will sound best with straightforward, solid harmonies, with spare use of the chords that 'embroider the edges'. If it's all embroidery, it's not very satisfying. I realize that, as an arranger, I've probably been as guilty as anyone of 'overdressing' at times.

"To sum up, I'm suggesting a 'return to simplicity' and emphasis on basic musical values in our singing and in our judging. Voice Expression and Arrangement are the principal categories involved; the other three categories to a lesser degree. C&J, through a revised supplement to the judging rules, through the HARMONIZER, and through District and Chapter papers, should make its position clear. By so doing, all quartets and choruses will be better guided, and more beginning quartets and choruses will be encouraged to enter contests, realizing that simple songs, sung with controlled enthusiasm, taste, and a touch or two of originality, will earn as many or more points than an ill-considered effort to wow the judges and audience and, in so doing, lose the song!"

A clear example of how judging observes trends that occur in contest

These trends transcend time; these arguments are true almost at any point in our history!!!

TRENDS – 1956 LOOKING FORWARD

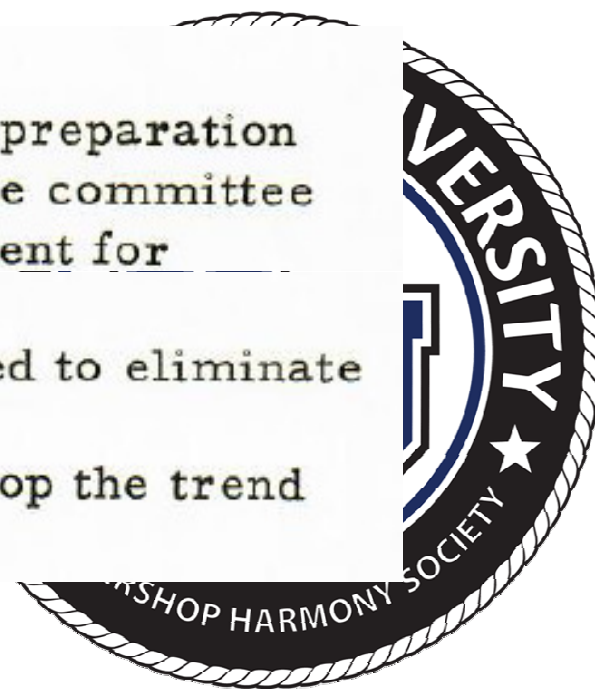
For the future:

(1) More work can be done in the preparation of instructions for judges in each category. The committee suggests consideration of a thesis as a requirement for certification.

(2) Could a ranking method be used to eliminate the bias of variance in score range?

(3) What means can be used to stop the trend toward modern harmony?

June 1956 ICJC Committee Minutes



1957 ICJC REPORT TO THE SBOD – JOE JONES, CHAIR

-2-

Let's put the cards face up on the table. For the past several years there has been considerable criticism of both the judging system and the activities of this Committee. Regardless of the personnel of this Committee or prior C&J Committees, certain criticisms have arisen about candidate certification, candidate training, ineptness of some certified judges, and other points of contention for which this Committee has been the target.

Like our predecessors, we tried our best to administer the present system which is top heavy in responsibility without good, strong roots at the bottom .. the District level. We have been asked to appraise the work of candidate judges whom we do not know. We have been asked to approve judges whose record we question. We have been asked to train judges when there has been little material with which to train them.

There is little contention with the judging rules. The "hue and cry" has been directed to the lack of a sound judging program. We don't need more rules. We do need more and better qualified judges, the result of more and better training.

During the past year this urgent need for training has emerged to dwarf all the other current responsibilities of this Committee. We need an overall program for education of both judge candidates and certified judges AT THE DISTRICT LEVEL; a comprehensive course of training, category by category, devised by the International Contest & Judging Committee in cooperation with the Barbershop Craft Committee to be administered at the District level by the District Associate C&J Committees under the close supervision of this Committee.

Detailed plan given to the SBOD to systematize and improve the training of candidate judges.

Because of travel limitations, judges are desired at the local level to save on travel costs. There is not consistency in training or ability

REVISED OFFICIAL SPEBSQSA QUARTET CONTEST RULES

Adopted January 19, 1951 - Revised to September 1, 1957

(Supersedes all previous editions)

FOREWORD

The problem of maintaining impartial, enlightened and easily understood rules of quartet contests remains a primary concern of our Society. Much time and thought have been given to the problem by experienced and best qualified barbershoppers. No one believes that the "perfect" set of rules has now been evolved or will be produced in the near future. However, it is a reasonable assumption that the factors of time, experience and trial and error will produce better and better rules.

These pages contain the latest rules governing quartet contests as suggested by the International Contest and Judging Committee and adopted by the International Board of Directors. It is hoped that judges, contestants and all other interested parties will study and master the rules so as to create uniformity of understanding and interpretation.



Providing a large caveat or disclaimer that rules and judging can't be perfect and can't cover every scenario!

This Foreward remains until 1971. The Chorus Rules Foreward is slightly amended to recognize there are unique issues associated with choruses

CHANGES TO STRUCTURE OF FINALS AND SEMIS

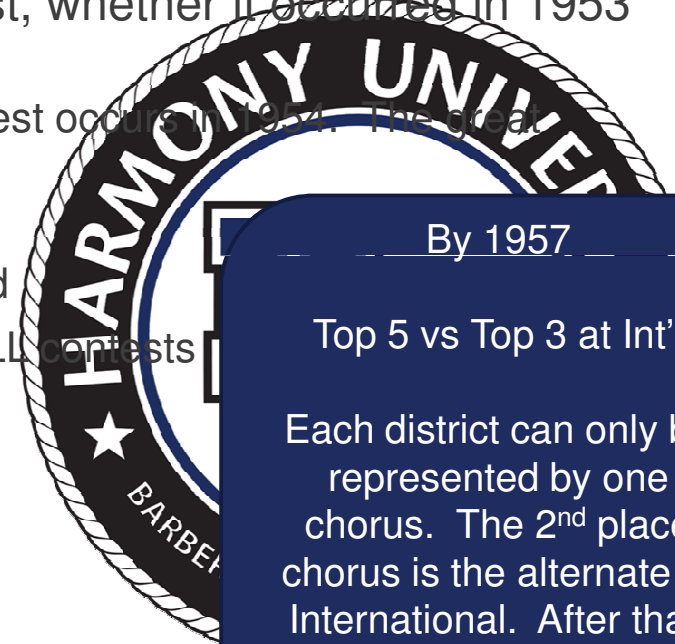
- Through 1957, Semis, Finals, and Medalist Rounds
- Beginning in 1958, Quarters, Semis (Top 20) and Finals (Top 10)
 - In 1960, ranks were provided for the Top 10 but no scores. No ranks for any other quartets
 - Scores (and thus ranks) would not be shared until 1961 and then for all quartets for all rounds
- Beginning in 1954, scores for every quartet and chorus for every song will be mailed out. A true ranking is now possible. This is not published to the general membership.



WE NOW HAVE CHORUSES!!!

- There is much argument about the first chorus contest, whether it occurred in 1953 or 1954
 - Per society structure and rules, the first policy chorus contest occurred in 1954. The great experiment worked in 1953
 - In 1954, only the top 3 choruses will be announced
 - Districts have latitude in how chorus contests are managed
 - Districts can send 1 OR 2 choruses to International. For ALL contests
 - Two songs and or medleys
 - Minimum chorus size is 20 men
 - Can only sing in one chorus
 - Directors can only direct one chorus
 - Chapters can not combine to form a chorus
 - International Champions must sit out four years

BARBERSHOP HARMONY SOCIETY



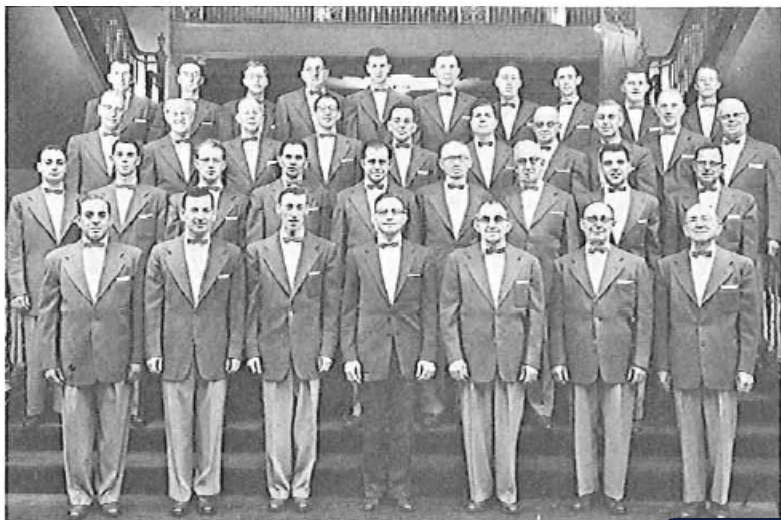
By 1957

Top 5 vs Top 3 at Int'l

Each district can only be represented by one chorus. The 2nd place chorus is the alternate to International. After that, the district is not represented.

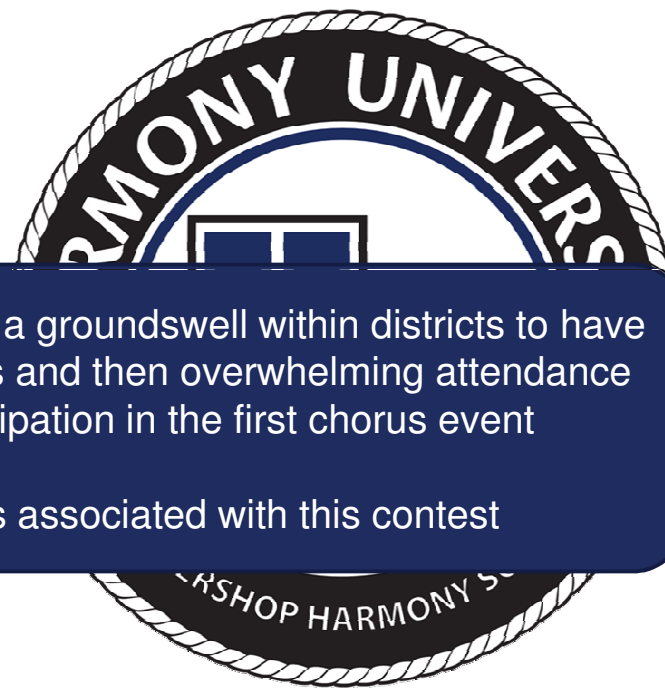
1953 CHORUS CONTEST HIGHLY POPULAR

They had to, for many were singing in choruses. Eighteen had shown up at Detroit for the first Convention Champion Chorus Contest. Scheduled for the ballroom of the Sheraton-Cadillac hotel, it became obvious as convention time approached that more room was needed for contestants and audience. The contest was moved to the Masonic Temple with the consent of the Executive Committee and it proved to be a wise move as over two thousand witnessed the competition.



Great Lakes Chorus, Grand Rapids, Michigan

Melodies for Millions, 1965



There had been a groundswell within districts to have chorus contests and then overwhelming attendance and participation in the first chorus event

No rules associated with this contest

CHORUS RULES VS QUARTET RULES

- Because choruses have different needs & are different from quartets, it was decided to maintain two sets of rules
 - One for quartets and one for choruses. This was maintained throughout the rest of the 1950's and all of the 1960's
 - Future systems reduced it to one set of rules and make differences about chorus or quartet if it mattered



OTHER MINOR BUT IMPORTANT CHANGES

- Formal General Knowledge Test and Category Tests developed
- Scoring analysis of judges' scores are routine for all contests
- Military quartets can no longer perform in uniform
- Only one chorus per chapter
- A note in the 1958 Midwinter report requesting that the march on and off by choruses be eliminated. This is not in the rules, however.
- Members can now cross district lines to compete in other district quartets and choruses
- Recommendations to eliminate all morning sessions for International
- June 1960 recommendations
 - Each district gets 1 quartet and then up to 45 total are allocated based upon membership (now until 1961). Expanded in 1976 to 48-49 quartets
 - In 1961, the chorus contest would be two rounds, with the Top 7 competing in the finals (four different songs) – not implemented



NEXT TIME

- In our next episode, we will
 - Review the rules from 1961-1970
 - Looking at the events leading into significant change for the 1970s...
- Video Series is “free”
 - Donations in the name of this series are gladly accepted to <https://give.barbershop.org/preserve>
- Any new information you may have, please contact me at kkbari@charter.net



