
HISTORY OF SPEBSQSA/BHS CONTEST & JUDGING

PART 8 – A NEW ERA 1993-2000

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BHS CERTIFIED MUS JUDGE, 1998-PRESENT
MUS BOARD OF REVIEW, 2001-2007
MUS CATEGORY SPECIALIST, 2008-2010
CHAIRMAN, CONTEST & JUDGING 2012-2015
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C&J HISTORIAN
2020 BHS HALL OF FAME



CATCHING UP

- With the new rules, there was a reorganization of the Rulebook
 - Previously you had to go to the back of the C&J Handbook to find the rules and Category Descriptions
 - In the new version, the rules are first, followed by Common Ground, followed by each category description of MUS, PRS, and SNG, then all of the administration items
 - Quartet Rules and Chorus Rules are merged into one set of rules. Most Articles are shared and those that aren't are spelled out specifically as separate Articles
 - Judges are encouraged to be active competitors and compete at least every contest cycle (will be made a requirement in 2001)



CATCHING UP

- Differences between quartets and choruses
 - All categories stating that barbershop is a quartet style

D. Presentation Differences between Quartet and Chorus

1. The basis of barbershop music is the quartet. Where possible, choruses and other ensembles must display the desirable characteristics of a quartet in their style of music and their style of performance. Larger groups are able to utilize a broader range of performance elements, often on a grand scale, such as greater volume levels or degrees of physical motion. However, they must strive to keep the outer limits of that range within the bounds of appropriateness. In this way, the true impact of the song will have the highest degree of impact on the listener. In other words, sheer volume extremes (either loud or soft) and exaggerated, outrageous staging (which often interferes with good singing and seems to be intended only to show off the musical and physical dexterity of the ensemble) should be discouraged.

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 Music 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), devices or tags with extreme range requirements, or the extended use of staggered breathing that draws attention to the device itself.

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.

CATCHING UP

- In 1989, the First Buckeye Invitational was held in Columbus, OH
 - Not under the auspices of SPEBSQSA but run just like a convention
 - Embraced the show package concept we will see later in the decade
 - In 1996, it will go co-ed and SPESBQSA judges will judge along SAI and HI judges



WHERE DID WE LEAVE OFF?

- The “New” Categories have been implemented after the 1999 International
- We now have MUS, PRS, and SNG as the three scoring categories and CA’s are now running the contest
- No time penalties
- Evaluations vs A&R’s
- Rather than a “right” way, we are judging the effect – did the ensemble make it happen on stage?
 - Feedback should never be “I didn’t like _____” but “What you were going for didn’t happen the way you wanted. Let’s see what we can do to help you make it happen”.



SOCIETY TRENDS IN THE 1990'S IN THIS NEW ERA

- We are hearing songs from the Great American Songbook in contest
 - Tug of war between those who are enjoying the expansion of the style and (KBers/Keep It Barbershop)
 - Contest songs will begin appearing in quartet shows
- Singing quality will quickly change for the better at all levels
 - All categories see an impact of the changes
- In all categories, there is a conscious effort of recognizing quality from smaller choruses and not over-rewarding large choruses if there are quality issues
- Despite all efforts, a “gotcha” mentality still exists in a variety of corners within judging, C&J wishes to eliminate it
- The PRS Category is going to push hard for a Show Package Finals at the District level to improve entertainment skills of quartets



TECHNOLOGY TRENDS IN THE 1990'S

- Video tapes with performances are sent to judges on a regular basis to gain alignment in scoring and issues
- With email, judges are more accessible
- As email becomes commonplace, judges are able to communicate far faster and share ideas more
- Harmonet is a tool at the beginning that judges could share thoughts in “real-time” with members and competitors



COMPETITORS KNOW EVERY SCORE A JUDGE GAVE THEM

CONTESTANT SCORING SUMMARY SAMPLE

Johnny Appleseed District, S.P.E.B.S.Q.S.A., Inc.
International Preliminary Quartet Contest
April 2, 1993
Semifinal Round
Order of Appearance: 12

RANK: 9

Order of Appearance: 12										
	MUS			PRS			SNG			TOTALS
CONTESTANT	M1	M2	M3	P4	P5	P6	S7	S8	S9	
Heritage of Harmony Quartet										
If You Knew Susie	62	65	67	70	65	66	63	66	61	585
For the Sake of Auld Lang Syne	65	67	70	72	71	69	67	68	65	614
CATEGORY/SESSION TOTALS	396			413			390			1199
PREVIOUS POINTS										0
TOTAL										1199

M1 - R. Hawkins M2 - F. King M3 - E. Spacey
P4 - D. Charman P5 - S. Jaymes P6 - S. Pear
S7 - D. Flonn S8 - L. Peters S9 - J. Rich

COMMON GROUND

Each of the three categories—Music, Presentation, and Singing—is a particular orientation or perspective from which a judge views the total performance. To some extent, then, all judges will judge the total performance and certain elements of a barbershop performance will be evaluated by judges in two, or even all three, categories. Those aspects of a barbershop performance that are evaluated by judges in all three categories are the five elements of the common ground. Those five elements are listed at the bottom of every judging form as questions about the performance: 1) In the barbershop style?; 2) Ringing, in-tune sound?; 3) In good quality?; 4) Suitable to the performer?; and 5) From the heart?

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 81-100), good (B-level, from 61-80), fair (C-level, from 41-60), or poor (D-level, from 1-40), and award an exact score based upon an evaluation of all the elements in the performance that have an impact on his category. If no quality rating is appropriate owing to an unequivocal and definite violation of the rules, the judge will forfeit his score by awarding a 0.

MUSIC CATEGORY

Music is defined as the song and arrangement, as performed. The Music judge is responsible for adjudicating the musical elements in the performance. He judges the extent to which the musical performance displays the hallmarks of the barbershop style, and the degree to which the musical performance demonstrates an artistic sensitivity to the music's primary theme.

Every competitor receive a scoring summary after their competition is over. It has every score they earned on stage and by which judge

In addition, the scoring summary provides a brief description of what is in the rules and the category descriptions

OFFICIAL SCORING SUMMARY AND SCORING ANALYSIS EXAMPLES

OFFICIAL SCORING SUMMARY, District Quartet Contest
Cardinal District, S.P.E.B.S.Q.S.A., Inc., Evansville, Indiana, October 3, 1992

FINALS	SONGS	MUS	PRE	SNG	SUB TOTAL	PREV. PTS.	TOTAL SCORE
1 Backstage Pass	<i>Do You Really Really Love Me?</i>	157	151	150	904	883	1787
	<i>Wait 'Til You Get 'Em Up in the Air, Boys</i>	150	145	151			
2 Motive	<i>So Long, Mother</i>	128	158	142	879	851	1730
	<i>That's An Irish Lullaby</i>	139	161	151			
3 Four Hire	<i>You Keep Coming Back Like a Song</i>	123	140	142	801	748	1549
	<i>So Long Dearie/Who's Sorry Now Medley</i>	120	135	141			
4T All For One	<i>Forgive Me</i>	130	134	116	775	767	1542
	<i>Who Told You?</i>	132	138	125			
4T KYOVA Sound Authority	<i>If You Were the Only Girl in the World</i>	130	142	120	793	749	1542
	<i>Hello My Baby</i>	129	144	128			
6 Certified Sound	<i>Back in the Old Routine</i>	124	125	118	733	712	1445
	<i>April Showers</i>	125	124	117			
7 Over 40 Four	<i>I Don't Want a Doctor</i>	100	122	92	648	750	1398
	<i>I Wonder Who's Kissing Her Now Parody</i>	113	115	106			
8 The Pitching Staff	<i>Walkin' My Baby Back Home</i>	99	124	116	683	669	1352
	<i>I Dream of Jeanie</i>	103	123	118			

PANEL: ADMINISTRATOR	MUSIC	PRESENTATION	SINGING
R. Meyer-LOL	R. Hopkins-SLD	L. Ajer-LOL	B. Biffle-RMD
D. Kannberg-ILL	D. Wright-CSD	S. Plumb-NED	D. Comer-CSD

BARBERSHOP HARMONY SOCIETY

SCORING ANALYSIS SAMPLE

SA listed in order of finish for this session only on June 12, 1993 using version 4.0													
Senior Quartet Contest, Johnny Appleseed District, S.P.E.B.S.Q.S.A., Inc., Gambier, Ohio													
A1=Don Gray				A2=Jim West				B1=Larry Ajer				B2=Lance Heilmann	
C1=Larry Deters				C2=Darryl Flinn									
Rk	Gt	Subt	(OA)	Contestant Name									
	Song #1 Title			Rk	A1	A2	Rk	B1	B2	Rk	C1	C2	
	Song #2 Title			Tot	A1	A2	Tot	B1	B2	Tot	C1	C2	
<hr/>													
1	881	0	(2)	The Alumni									
	New Gang On the Corner Medley			1	78	75	1	81	73	2	62	66	
	Yes Sir That's My Baby			312	81	78	304	79	71	265	67	72	
2	804	0	(3)	Runnin' On Empty									
	Sam the Old Accordion Man			2	68	64	2	73	65	1	65	66	
	Who's Sorry Now?			260	64	64	278	72	68	266	68	66	
3	670	0	(5)	Rebound									
	A Little Street Where Old Friends Meet			3	49	53	3	63	54	3	50	58	
	I'm Goin' South			212	55	55	230	59	54	228	58	62	
4	650	0	(6)	Barber Pole Cats									
	Wait 'Til the Sun Shines Nellie			5	48	50	4	57	53	4	54	60	
	Old Songs Are Just Like Old Friends			204	51	55	226	57	59	220	53	53	
5	590	0	(4)	Crooked River Music Co.									
	Sunshine Medley			4	57	55	5	58	46	6	42	51	
	Alexander's Ragtime Band			205	46	47	207	55	48	178	38	47	
6	569	0	(7)	Happiness Shared									
	What a Wonderful Wedding That Will Be			6	48	48	6	50	48	5	48	53	
	When You and I Were Young Parody			180	44	40	199	52	49	190	45	44	
7	503	0	(1)	Late Bloomers									
	By the Light of the Silvery Moon			7	36	40	7	43	42	7	42	44	
	Sweet Adeline			168	42	50	167	41	41	168	38	44	

DIFFERENT PHILOSOPHY IN LANGUAGE OF THE MUSIC CATEGORY

- Throughout the MUS CD, when there are stylistic concerns the language reads generally “Should” or “Must” (in some cases it is stated as a fact without anything further as shown). In nearly every case, the outcome is
 - “will result in a lower MUS score”

This is a paradigm shift in language that is not recognized or embraced by anyone in Judging, competitors, or audience. Immediately the MUS judges begin quantifying the impact of the stylistic concern as a penalty for alignment



3. Voice leading that requires intervals not handled well by the singer will lead to a lower Music score.
1. The Music judge evaluates the musicality displayed in the execution of tempos and rhythms. Tempos that are inappropriately fast or slow, or are distractingly irregular, will result in a lower Music score, as will rhythms that are inappropriate or ambiguous.

Ultimately this language allows for the judge to exert judgment given the performance in front of them

COMMON GROUND

- Despite Common Ground being an important element for all categories, the categories were mired in a “bonus/penalty” mindset
 - As a formal element on the scoresheets, it only lasted until 1999
 - However, the elements were scattered about in each Category Description. The elements do influence each categories score to some degree (fine tuning)



Common Ground
___ In the barbershop style?
___ Ringing, in-tune sound?
___ In good quality?
___ Suitable to performer?
___ From the heart?

1993

■ Category School

- First time in history all judges are together
- Ultimately limit to the number of judges (40); PRS will have 45 for a while
- Not all judges invited to school are accepted
 - This is the end for some long tenured judges
- Representatives from BABS, BInG!, HH, HI and SAI are in attendance



1993

- Change in attitude about audience hearing the sound
 - Previously sound adjusted so judges could have unamplified sound
 - Now sound adjusted for the audience, competitors
 - It will take decades for the legacy of unamplified sound in the pit to evaporate
- Rather than districts appointing judges, ICJC will appoint judges to district and division contests
 - Judges can't return to a district until 18 months later at the earliest in an effort to avoid hearing from the same judges every contest
 - Ensures balancing of assignments



SONG CHOICES AT INTERNATIONAL

■ 1994

- Beautiful Dreamer
- When You Wish Upon a Star
- I Am a Pirate King
- Seems Like Old Times
- Recipe for Making Love
- Ain't Misbehavin'
- Happy Go Lucky Lane
- Blue Turning Grey Over You

■ 1995

- Orange Colored Sky
- My Heart Stood Still
- You're Nobody til Somebody Loves You
- Gypsy Love Song
- You Made Me Love This
- Hello, Mary Lou
- Emaline
- I'll Be Seeing You
- Happy Days and Lonely Nights
- Muskrat Ramble
- Just a Kid Named Joe
- Zing Went the Strings of my Hair



1994

- Position Papers will first come to life, although they will be internal judging documents – more how to judge and consider vs legislation
- First Candidate School held
 - Typically the summer after Category School with some emergency schools in the second year
- Women will be allowed (as will non-members) to be directors in contest
- Infancy of New Categories overall positive but concerns about “weaker” material
 - When You Wish Upon a Star (predominance of minor triads and minor sevenths)
 - Pirate King (I-IV-V predominantly)



POSITION PAPER ON PATRIOTIC AND RELIGIOUS

Patriotic and Religious Presentations, Dated March 1, 1994

Any significant part of a song or medley of songs that has as its primary intent the extolment of a personal pride, the love for, or a belief in the supremacy of any national government, its emblem, motto, creed, oath, or any other officially designated symbol, shall be considered as being primarily patriotic in intent, and that song's score shall be forfeited by the Presentation judge(s).

Any significant part of a song or medley of songs that has as its primary intent the extolment of a personal or corporate belief in, or glorification of, a supreme deity, including rewards for such beliefs, shall be considered as being primarily religious in intent, and that song's score shall be forfeited by the Presentation judge(s).

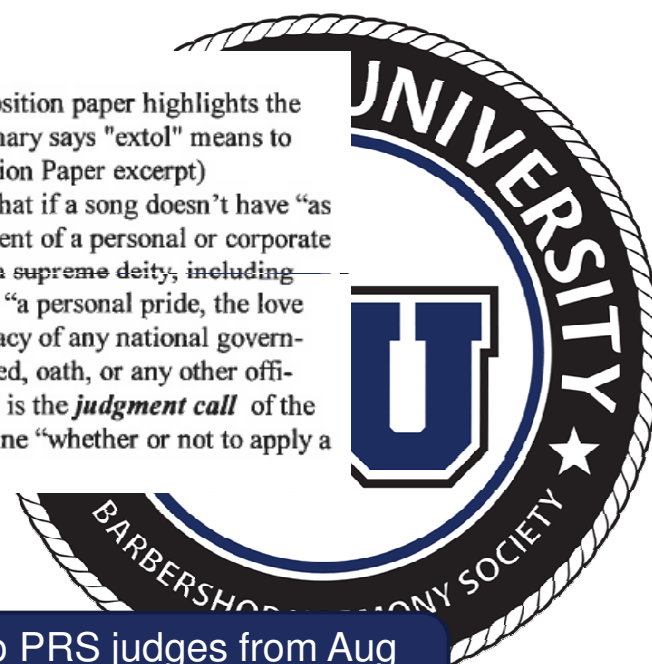
Hymns, such as "How Great Thou Art" and "A Mighty Fortress Is Our God," and anthems, such as "The Star Spangled Banner," "God Bless America," and "O Canada" are examples of songs which have specific goals for supporting worship and patriotism and are clearly subject to forfeiture of score.

Contestants should be aware that there are songs that are neither hymns nor anthems, but which may fall into a "gray area" where one may question the song's religious/patriotic intent. In these cases the Presentation judge will use his judgment as to whether or not to apply a light-to-moderate

penalty.

NOTE: underlining in the position paper highlights the term "extolment". My dictionary says "extol" means to praise lavishly. (End of Position Paper excerpt)

This paper clearly states that if a song doesn't have "as its **primary** intent the extolment of a personal or corporate belief in, or glorification of, a supreme deity, including rewards for such beliefs", or "a personal pride, the love for, or a belief in the supremacy of any national government, its emblem, motto, creed, oath, or any other officially designated symbol," it is the **judgment call** of the presentation judge to determine "whether or not to apply a light-to-moderate penalty".



Article to PRS judges from Aug
1999 New Directions – rest of
article not available

1994

- C&J is pushing judges internally to recognize the commitment of being a judge and setting the expectation that not all will pass in 1995 Category School

ened, and confirmed. If you do not have working relationships with performers, such that you can test your beliefs, then you are not learning. Absent an active coaching schedule, a judge can, and probably will, become stagnant and rely on old ideas, prejudices and stale beliefs for his decisions. That is not acceptable in a growing artistic society. By the way, if you are an arranger, I consider that the first level of coaching. You, who interpret the composer's work, give the rest of us the foundation for implementation of our ideas.

Presentation

1995

- With the knowledge that the judges would need to unify early on after the 1993 Category School, the next Category School was held in 1995
 - Every 3 years ever since
- Monitors are recommended for use vs permitted



1996

- Quartet qualification that each district receives only one automatic qualifier, attainment score of 76 and then wild cards if necessary, with a reduction to 40 quartets desired (qualified 44)
- Ron Black (SCJC Chair) invites Kevin Keller to look at other scoring methods similar to Jim Richards' study of 20 years before
 - No difference in recommendations, other than recommendation of analyzing in the pit scoring performance will be implemented 15 years later



1997


- SCJC is looking at the possibility of using the contest stage to improve show quality/entertainment value of quarters
 - If you don't measure it, you can't improve it...
- Three districts will test out the Show Package Finals (JAD, Eyo, SUN)
 - Results inconclusive
 - Approximately 50/50 of "Keep it/Dump it"
- More experimentation and trials in 1998



SHOW PACKAGE FINALS

- For the Quartet finals round in the district contests, a quartet would perform a show up to 14 minutes (later recommendations to 8-12 minutes)
 - Two contest songs (100 points each per song per judge)
 - Any other song(s) (40 points total per judge)
- Each judge adjudicate based upon **Entertainment**

BARBERSHOP HARMONY SOCIETY



Range	Description / Descriptive Words	Grade
31-40	Excellent to Memorable outstanding, captivating, delightful	A
21-30	Good to Comfortable competent, very good, sparkling moments	B
11-20	Mediocre to Forced uncomfortable, fair, mildly interesting	C
1-10	Poor to Incompetent blatantly bad (unlikely to be seen in finalist contestants)	D

Overtime Interval	Cumulative Penalty	Double panel Penalty
1-15 seconds	1 point per judge	6
16-30 seconds	2 point per judge	12
31-45 seconds	3 point per judge	18
46-60 seconds	4 point per judge	24
61-75 seconds	6 points per judge	36
76-90 seconds	8 points per judge	48
91-105 seconds	10 points per judge	60
106-(no limit)	12 points per judge	72
		(maximum)

SHOW PACKAGE FINALS IN MOST DISTRICT FINALS IN 1999

- 13 of the 16 districts employed Show Package finals
 - Audience responses were mixed
 - Judge reactions were mixed
 - A committee reviewed concerns about the music and had recommendations prepared to restrict some music
- In the end, there was not enough data or momentum to enact on a full-time basis
 - SCJC did recommend to the Board to adopt but it was turned down
 - Lack of majority by judges, competitors, audience
 - Wrong time after massive judging changes and a perception that the style is out of control
 - Not all judges can coach skills that make someone more entertaining
 - Not enough time in the Evaluation session to actually coach entertainment skills



1998

- At the 1998 Category School, a video of “Fly Me to the Moon” is shown to all judges and CA’s with the question of “Rate how the style is evolving” on a scale of 1-5
 - Results a reflection of the conservative nature of CA’s
 - With hindsight, the inability for Judging to truly legislate an evolving artform



1999

- The New Tradition chorus performs a “Les Miserables” package, causing an uproar about the style growing too quickly
 - Roger Payne (MUS CS) implements the Style Examination Committee (SEC)
 - Everyone expected that the MUS category would be asked to be more restrictive
 - The outcome was that with the changes in 1993, the aspect of “Lock and Ring” was beginning to be lost
 - All categories rewrote their CD’s to include that “Lock and Ring” is the hallmark of the barbershop style and must factor into their score from their category perspective

<https://www.youtube.com/watch?v=rrLcKyb3tvo>

Chaired by Music Judge and long-time quartet competitor Don Gray, the SEC members are:

- David Wright, Music Judge
- Tom Gentry, Music Judge
- Darryl Flinn, Singing Judge and Society Executive Director
- Joe Liles, Singing Judge and past Society Executive Director
- Jim Bagby, Presentation Judge and AIC member (Rural Route Four)
- Connie Keil, Presentation Judge
- Ken Hatton, Louisville Thoroughbreds director and AIC member (BGSU)
- Burt Szabo, past C&J Chair and Arrangement Category Specialist
- Mark Hale, Louisville Times director and quartet medalist (Michigan-Jake)
- Dennis Cook, Society Board member and past RMD quartet champion
- Ed Waesche, then Society President, past M-AD quartet champion and Music judge
- Brody McDonald, Turning Point baritone and Bowling Green alumnus
- Lauren Lindeman, Music Judge (Harmony, Inc.) and representative of Society Affiliates.



Approximately 50 percent of the 118 respondents said there was a style problem. Of that category, about two-thirds of the time the song was the problem. About 20 percent of the time it was an arrangement problem, and 14 percent of the time both. Some 45 problematic songs/arrangements were mentioned in the narrative responses. Northbrook's "Bring Him Home" was mentioned 28 times, their "Do You Hear the People Sing?" 26 times, Excalibur's "Alley Cat" 10 times, BSQ's "Fly Me To The Moon" eight times, and Gotcha's "Royal Garden Blues" five times. ("Greg Volk's Excalibur music" was also mentioned five times.) Half of the song titles were named only once.

SEC EXECUTIVE SUMMARY

Executive Summary

This report satisfies the charge given by the Society's Contest and Judging Committee to the Style Examination Committee (SEC) to evaluate the degree to which the barbershop style, as currently accepted in Society contests, reflects the style as we wish it to be, and to recommend appropriate changes to the style and/or the way it is adjudicated. On reviewing input from some 620 Barbershoppers, the SEC has determined that about half of that population is bothered by some of what they hear in contests. After discussing fifty critical issues related to their concerns, two-thirds of which are reported on herein, the SEC believes that the level of discomfort with the style as currently adjudicated is primarily due to the inability of the Contest and Judging community and other Society leaders to effectively communicate to the membership the characteristics of the style, how it's judged, and the way in which the judging system changed with the advent of the new categories in 1993.

In fact, there are only minor differences between the definition of the style that was adjudicated from 1971 through mid-1993 and the one now in force. The relaxing of constraints on rhythmic patterns, which thus allowed previously absent varieties of swing and jazz to appear on the contest stage, an increase in the number of over-arranged pieces and melodies "shoe-horned" to fit the style, and a subtle lessening of the importance of "ringing" chords in favor of "artistic vocal delivery" are the differences most often referred to by members as being bothersome trends. The SEC agrees that these areas need to be addressed by the judging community, and recommends changes to the various Category Descriptions and judge training syllabi and practices to ensure that in-tune singing, "lock and ring," and accurate rhythmic delivery receive proper attention and adjudication in the future.

The SEC also notes that the area of Common Ground, and the way in which its five shared elements are adjudicated, has been a source of confusion to competitors. The SEC recommends removing Common Ground from the *C&J Handbook*, and placing the treatment of its elements into each of the three judging category descriptions, as well as providing guidance as to the relationships between categories and the way each should judge in-tune singing, vocal quality, artistic delivery and the style itself. Judge training will have to be revised to ensure that all judges properly adjudicate these elements and communicate to competitors their approach to judging them. Although it notes that the style - as currently defined - needs no significant change, the SEC has suggested a recast definition wherein the style will have a technical aspect and an artistic (performance) aspect.

The SEC also notes the high degree of unfamiliarity with judging practices and the basis for adjudication as expressed by survey respondents, as well as concerns about the consistency with which the category descriptions have been interpreted. Accordingly, the SEC recommends a number of communication actions that need to be taken now, and continue to be taken, to address our members' concerns about the changes to the style that are perceived to have taken place. Many of these actions are beyond the purview of the C&J Committee, but will need its support during the many facets of membership communication suggested herein.

Finally, the SEC was not able to come to final agreement on two issues peculiar to the Music Category, viz., how best to determine when an arrangement has been "over-arranged" ("appropriate" degree of embellishment), and how best to ensure that arrangements, as performed, have harmonic integrity appropriate to the style and song itself. The SEC stands ready to assist the Music Category in its deliberations on how best to rectify concerns expressed in these two areas.

OUTCOMES FROM SEC (NOT UNTIL 2001)

- Common Ground “dropped” and elements moved into the CD’s
- “Lock and Ring” to be defined as the Hallmark of the Barbershop Style and mentioned throughout all categories
- “Nutshells” of each category to be developed for education
- More clarity to the rules
- More communication to the performers



GROWING PAINS

- During the initial years of the categories there was definitely the infancy phase and the start of the maturing phase
 - Presentation had the most mixture of filters/perspectives
 - INT judges (vocal effect perspective)
 - SP judges (visual perspective)
 - New important thought leaders (Massey, Treptow, Gray) and others (entertainment perspective)
 - Music had mainly previous ARR judges with a handful of INT judges
 - Delivery and development vs stylistic issues
 - Singing was mainly previous SND judges along with new candidates
 - Vocal pedagogy vs effect (Input vs output)
- Overall there is a lot of baggage from the previous categories vs the desired vision of the freedom with the new categories (prior AND new judges)



GROWING PAINS

- Common Ground a good idea but not working in practice
 - How does a SNG or PRS judge judge “In the barbershop style?”
 - How does SNG or MUS judge “From the Heart?”
- Scoring consistency a major focus as the decade evolved
 - Within category as well as between category
 - “Categories are fine tuning to the overall scoring of a performance” (DW)
- Category Overlap and language became a contentious issue at times
 - “Use category language”
- Many new judges and some experienced judges see the future with rapid change while others want the rate of change to slow down



All of this translates into mixed messages to competitors about what exactly is being judged

By 2001, lengthy Overlap papers and Position Papers are developed – more to come!

ICJC TURNS TO SCJC

- The International Contest and Judging Committee will change to the Society Contest and Judging Committee in 1996
- The International Board of Directors changed to the Society Board of Directors at the same time
 - Makeup
 - 3 Scoring Category Specialists (MUS, PRS, SNG) serving up to 3 years
 - 1 CA Category Specialist serving up to 2 years
 - 1 Chair with a two year term
 - 1 Past Chair with a two year term



NEXT TIME

- In our next episode, we will
 - Discuss the early years of the 2000's
 - Look at the maturation of each category
 - Discuss the Real World Relevancy Test
- Video Series is “free”
 - Donations in the name of this series are gladly accepted to <https://give.barbershop.org/preserve>
- Any new information you may have, please contact me at kkban@charter.net

