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Judging Category Description Book

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MISSION STATEMENT

Sweet Adelines International is a worldwide organization of women singers committed to advancing the musical art form of barbershop harmony through education and performance.

FOREWORD

Sweet Adelines International is a worldwide organization of women singers committed to advancing the musical art form of barbershop harmony through education and performance. The organization also provides for achievement through competition.

In keeping with its educational purpose and philosophy, Sweet Adelines International is committed to establishing and maintaining the very highest musical standards possible. To achieve these heights, as is true in any other form of music, technical proficiency must be developed. Of equal importance, however, is the performer's ability to use technique to project emotion through the music presented, to portray a story, and to create, through the artistry of song, a truly meaningful experience for both performer and audience.

The elements which, when combined to near perfection, enable the performer to achieve the ultimate are defined in the four judging categories. Each category supports the other three in such a manner that when a performance, as evaluated by the standards established for any one category, is completely flawless, the performance in the other three categories should be almost equally flawless. Conversely, when error is present in one category, it will usually affect a portion of at least one other category — and sometimes all three. Judges evaluate one performance, one entity that cannot be divided into four completely separate parts.

Very briefly: The sound judge evaluates vocal production, balance, blend, barbershop sound and the harmonic accuracy with which notes and chords are sung. The music judge evaluates the performance of the arrangement as well as the song and arrangement. The expression judge evaluates the artistic and synchronized delivery of musical language. The showmanship judge evaluates the degree of rapport established with the audience through the visual salesmanship of the musical product. Complete comprehension comes only with understanding the inter-relationships of all four categories.

The International Board of Directors of Sweet Adelines International has adopted the following definition of the barbershop style:

> Four-part harmony, barbershop style, is a combination of several characteristics unique to this form of music, such as chord structure (arrangement), the cone-shaped sound, delivery and interpretation. These are integral factors that contribute to the "lock-and-ring" characteristics of singing in the barbershop style.

In competition, the contestant presenting the best musical performance of an arrangement written in the barbershop style should receive the highest total score. In the case of two contestants giving an equal musical performance, the contestant exhibiting more proficiency in the execution of the barbershop style should be awarded the highest score.

GUIDE TO VOCAL SKILLS

OUTLINE OF CONTENT

GUIDE TO VOCAL SKILLS

INTRODUCTION

Vocal skills are an integral part of all aspects of the barbershop style, and all four judging categories are affected by the degree of proficiency in this area. The discussion of each category defines how vocal skills affect the fulfillment of the basic requirements of the four individual categories.

VOCAL PRODUCTION

Proper vocal production is the foundation upon which good sound is built. It is the first and foremost requisite to achieving unit sound. For the majority of our singers, the absence of good vocal production is the underlying cause of many vocal problems, including interrupted tone flow, balance problems, unmatched vowels, inaccurate intervals, lack of vocal coordination and the inability to sustain phrases, control a diversified range of dynamics and maintain pitch.

Although each voice has certain distinctive qualities, all well-produced voices share the following general characteristics:

- The voice has consistency, with a seemingly even tone quality from the lowest register to the highest.

- The voice has both ring, giving a sense of focus to the sound, and roundness, emanating from a throat that is open and free from tension.

- The voice has energy and words flow smoothly.

- The voice is free from tension and has warmth and color.

- The voice is flexible and capable of a wide variety of dynamics.

IndividualVoiceParts

Given an understanding of basic vocal skills, each voice part has specific criteria for singing barbershop harmony.

Tenor: The tenor voice has a lightness of quality, an almost bell-like clarity and sufficient maturity of sound to complement the lower voices, particularly the lead voice. Since the tenor part is sung primarily above the lead, this voice must be capable of singing high notes with consistent quality and control. Though the tenor sings in a range comparable to that of a soprano, the tenor part is sung with a lighter vocal adjustment and with much less vibrato than that used to sing soprano. The average voice range for tenors is E above middle C to G in the second octave above middle C.

Lead: The lead voice generally carries the melody, so she must sing with musical authority. The ideal lead voice has clarity, brilliance, depth, maturity and a sense of style that sets her voice apart from the other three. She sings with a sufficient amount of color to add interest to the tone but never so much as to distort the

locked chord characteristic of the barbershop style. The lead sings in approximately the same range as an alto (G below middle C to D in the second octave above middle C). While much of her vocal authority comes from utilizing the lower chest register, she must be able to execute a smooth transition between the lower and the upper registers so that quality remains consistent between the extremes of her range. The lead voice should also be capable of a wide range of expressive dynamics.

Baritone: The baritone voice provides the important fourth tone of the chord and must be flexible in vocal quality. She sings in approximately the same range as the lead (G below middle C to B above middle C) but with less authority. In most arrangements she sings in the lower portion of her range more frequently than in the upper. Although consistency of quality between upper and lower registers is always desirable, it is less important here than in the lead voice, for the baritone actually sings with what appears to be two voices. When her position in the chord is below the lead, she sings with a depth of tone that fills the gap between lead and bass; when her position in the chord is above the lead, her quality becomes more like that of the tenor. Vocal flexibility and appropriate handling of the intri- cacies of the baritone part play an important role in achieving the lock-and-ring characteristic of the barbershop sound.

Bass: The bass voice must also be able to sing with authority, for she provides the foundation for the barbershop sound. The barbershop arranger assists her by providing a strong chord tone, usually the root or the fifth. Although no comparable voice part exists in female choral music, the bass sings a range comparable to that used by a contralto or second alto (C below middle C to F above middle C). The bass voice must have a mellow, melodic quality, with sufficient weight to add the desirable bass timbre to the overall sound. She must be capable of sufficient volume and projection on the lowest tones so that her sound is not obscured by the higher voice parts. Her vocal quality must complement that of the lead voice.

Vibrato

Acoustically, vocal vibrato is a fluctuation in pitch, intensity and timbre — a perfectly normal phenomenon — which is the result of the intermittent supply of nerve energy to the vocal mechanism. Although vibrato is an identifiable characteristic of a well-produced tone, it is not a predominant characteristic of barbershop sound. The total absence of vibrato almost always results in a colorless, lifeless, edgy sound that lacks the full, rich, resonant ring inherent in a well-produced tone. However, when the sound is properly produced, the lead singer can regulate the amount of vibrato in the voice to give authoritative, lyrical beauty and color to the melody without adding so much vibrato that blend is destroyed. The other voices will sing clear tones, controlling vibrato to the point that it is almost imperceptible to the average listener.

Within the limited duration of a performance, a judge cannot be expected to identify the cause of an undesirable vibrato. However, it is the sound judge's responsibility to recognize that such a condition exists and to assess the degree to which that condition has a detrimental effect upon the performance. Since locked chords are an identifiable

characteristic of barbershop sound, vibrato that impairs that lock cannot be rewarded. Generally speaking, the quality that results from a desirable, natural vibrato should be outstanding; the vibrato itself should not.

VOCAL REGISTERS AND BARBERSHOP SINGING

The cone is generally used to demonstrate the shape of the desired balance of barbershop sound. However, it can also be a good visual example of the vocal adjustment required of each singer as she sings through the range of her voice part. In general, all tones below middle C, sung by any voice part, are produced by using the vocal cord adjustment for the lower register. At higher pitches within the octave between middle C and the C above, the upper register is gradually mixed with the lower, lightening the quality and allowing tones to remain free and musical. Tones above the C above middle C are produced by using the vocal cord adjustment for the upper register. These generalizations apply to tones of moderate volume, properly produced. An increase in volume generally requires more assistance from the lower mechanism; a decrease in volume generally requires less assistance from the lower and more from the upper.

The singer needs to understand the five elements of vocal production discussed in the sound category (see section II-A, pages 2-5), since coordination of the smooth transi- tion between the two vocal registers cannot otherwise be achieved. The singer who is unable to make this smooth transition because of faulty production or lack of vocal development generally forces up the lower register to a point where the pharyngeal mus- cles constrict the throat in an attempt to form a resonating cavity for the desired tone. When muscles are full constricted, the voice "breaks." whereupon a weakened upper register takes over. This break is actually a forced relaxation of the incorrect muscular adjustment.

A significant difference between female barbershop music and other types of female choral music is the manner in which the lower, or chest, register is used in singing the three lower voice parts. Even the tenor may occasionally need to use the chest register for lower tones or to achieve higher volume levels.

FREQUENT PROBLEMS IN VOCAL PRODUCTION

Knowing and understanding the fundamentals of singing is much easier than actually putting them into practice. Improvement in vocal production requires consistent work in the right direction over a period of time.

Voices that are not correctly produced lack the ring that is naturally inherent in a properly produced voice and are characterized by such varying, undesirable qualities as:

   a. <u>Dark or covered sounds</u>: Indicates a lack of head resonance, a closed soft palate or a high tongue position that alters the shape of the resonating cavity, damping out high frequencies.
   b. <u>Thin or shallow voices like a glee club</u>: Indicate improper resonation, a lack of

chest resonance, a lack of maturity or a mouth that is not sufficiently opened.

c. <u>Strained voices</u>: Result from a constricted throat created by forcing the lower register too high, by closed soft palate or by tension in the jaw.

d. <u>Breathy tones</u>: Characterized by fuzziness, hoarseness, lack of focus and clarity; indicate poor coordination of the vocal and breathing mechanisms, improper resonation or an unhealthy condition of the vocal cords.

e. <u>Vibrato</u>: While vibrato is a natural and desirable characteristic of a healthy voice, confusion arises when other, undesirable conditions are termed "vibrato." One such condition is "tremolo," which has been defined as an abnormal pulsation of the voice marked by a perceptible variation in pitch due to lack of proper coordination of the vocal mechanism, because of incorrect use of the breath or unnatural physical tension. Tremolo can result from tension in the jaw or in the muscles of the throat or larynx, from a fluttering of the epiglottis, from the fluctuating changes in the size and shape of the resonating cavities, from singing with too heavy an adjustment, from muscular weakness, from improper breathing habits or from nervousness.

It should be understood that these are merely examples of the vocal problems most often encountered. The possible causes are just that — possible reasons that the problem exists. It must be remembered that each individual voice is a unique entity, bringing with it its own strengths and weaknesses. There can be no substitute for actual experience in working with voices to obtain firsthand knowledge of the many possible vocal produc- tion problems and to discover the infinite variety of methods by which these problems can be overcome.

SOUND CATEGORY

OUTLINE OF CONTENT

SOUND CATEGORY

INTRODUCTION

The focus of the sound category is the evaluation of unit sound in the barbershop style. Unit sound occurs when tones are properly produced, accurately tuned, blended and balanced. In barbershop terminology, this is referred to as "lock-and-ring." Although the sound judge does not evaluate vocal technique in and of itself, the sound category does include evaluation of the basics of correct singing. Reasonable proficiency in the basics of correct singing must be achieved before the performer's efforts in any of the four categories will be totally successful.

The responsibility of the sound judge is twofold. She first uses the standards of her category to determine the extent to which the performance has met the established criteria; she then uses that information to arrive at a numerical score that accurately reflects the quality of the performance in her category.

The task of the sound judge is to recognize, identify and evaluate the individual components which, when combined, result in the locked, ringing, unit sound inherent in the barbershop style. She rewards a performance wherein:

- All singers consistently apply techniques of good vocal production.

- Total accuracy exists both horizontally within individual part lines and vertically within individual chords.

- Vocal qualities are blended both within chorus sections and within the overall quartet or chorus unit, culminating in a composite, well-produced, musical sound.

- Cone-shaped balance of voices or sections is maintained.

- Overall application of vocal and stylistic technique enhances the identifiable characteristics of the barbershop style, resulting in a musical performance in the sound category.

Although these major elements have been listed separately, it is almost impossible to judge them individually, since a weakness in one area frequently affects other areas.

UNIT SOUND (0-70 Points)

VOCAL SKILLS

Most vocal authorities agree that the five base elements of vocal production are posture, breathing, phonation, resonation and articulation. These five body actions build on each other in the order given.

Posture

Correct singing postures is an upright, slightly forward stance with the body

weight primarily on the balls of the feet. A careless body stance will inhibit the actions of the breathing and vocal mechanisms. The rib cage must be erect, with the shoulders back but relaxed and the head aligned over the spinal column so that the column of air in the pharynx — the primary resonating chamber — is upright.

Common posture problems include the following:

    a. <u>Swayback stance</u>. This literally cuts off breath support, making it impossible for the singer to produce a steady, sustained tone.

    b. <u>Slumping of the rib cage or bending forward from the waist</u>. This makes it impossible for the singer to breath efficiently, because the rib cage must be erect and capable of expansion to allow air to enter the lungs quickly.

    c. <u>Head and/or jaw thrust forward or upward</u>. This disturbs the air column in the pharynx, affecting resonation, and impairs the function of the vocal mechanism by altering the position of the larynx. Often a quick glance upward by a judge will confirm her suspicion that poor posture is the cause of a vocal problem, and she may suggest that correcting the posture will help to solve the vocal problem.

<u>Breathing</u>

After the instrument is properly aligned (posture), actuation comes from the breathing muscles. The most efficient breathing for singing is a combination of the abdominal and thoracic (rib cage) breathing methods. Clavicular (high chest) breathing is categorically wrong for singing and may even be potentially damaging vocally. For singing, the breathing mechanism consists of two sets of muscle groups which work antagonistically to produce support. They are:

Muscles of inhalation:

    a.   External intercostal muscles, which lift the rib cage and expand it outward to increase potential vital capacity;

    b.   Diaphragm (partially involuntary), which pulls downward to increase potential vital capacity and to pull air into the lungs.

Muscles of exhalation

    a.   Internal intercostal muscles, which lower the rib cage and contract it inward, decreasing vital capacity and/or expelling air from the lungs;

    b.   Transverse and oblique abdominal muscles, which pull inward and upward, exerting pressure against the lowered diaphragm, pressing air upward through the vocal mechanism.

Proper inspiration for singing begins with a relaxed jaw, a relaxed, open throat and an erect, expanded rib cage. The abdominal muscles are then allowed to relax downward

and this action pulls a maximum amount of air into the lungs quickly and efficiently. If the rib cage is not erect and expanded, the potential vital capacity will be reduced or the intake of air will cause the chest to heave upward. If there is tension in the jaw/throat area, inhalation will be noisy because the throat will be constricted and the vocal cords partially closed, making it impossible to quickly get a sufficient quantity of air into the lungs.

Proper expiration for singing begins with a relaxed jaw, a relaxed, open throat, an erect, expanded rib cage and a lowered diaphragm. While the intercostal muscles maintain the rib cage in its erect, expanded position, the transverse and oblique abdominal muscles lift against the diaphragm, slowly pressing air from the lungs upward through the vocal cords.

A significant majority of the problems experienced by the average singer can be attributed to either faulty breathing or improper breath support. These problems include the inability to sustain phrase endings, inconsistency of tone quality and lack of tone flow. As with posture, when a judge hears a vocal problem, an upward glance will often confirm her suspicion that breathing or breath support is faulty. There is no shortcut to proper breathing; it is the very foundation of good singing. However, proper control of the muscles involved cannot be mastered in a day —or even a year— of diligent practice and instruction. The wise contestant will heed a comment from a judge that work on breath support is advised. Mastery of this one will accomplish more than any other single factor in improving the caliber of vocal performance in all four categories.

Phonation

Phonation is the action of the vocal cords in speaking and singing, functions which have been superimposed upon the vocal cords. The initial purpose of the vocal cords was to function as a valve to seal off the lungs against the entry of food, water and other foreign objects. There are at least three body reflex actions that will close the vocal cords; only one of these provides the correct approximation and correct amount of tension for singing purposes.

Swallowing muscles: The vocal cords can be closed with the group of muscles referred to as the "swallowing muscles." Swallowing closes the vocal cords tightly - so tightly that they cannot vibrate freely for production of sound. The swallowing muscles also close the epiglottis over the trachea, or windpipe, as an added protection for the lungs. It is possible to produce sound when the vocal cords are closed with the swallowing muscles; however, additional muscle action is then required to open the epiglottis and to attempt to enlarge the constricted throat. The resulting tone will generally be tight (i.e., constricted), both because of tension in the throat and because the vocal cords are closed too tightly to vibrate freely.

Bearing-down muscles: The vocal cords can be closed by using the abdominal muscles that bear down. Closure in this manner seals off the lungs to create intrathoracic pressure to give greater leverage for lifting heavy objects, for childbearing and for evacuation of solid waste from the body. Again, this closure is too

tight to permit the vocal cords to vibrate freely, so sounds produced in this manner will be tight and constricted. In both of these cases, forcing the vocal folds to vibrate while closed so tightly will create irritation that may lead to hoarseness, laryngitis or nodules. This adjustment of the vocal folds sets the muscles in such a manner that smooth transition between vocal registers is impossible.

> Abdominal and intercostal muscles: Finally, the vocal cords can be closed by the action of lifting the transverse and oblique abdominal muscles against the lowered diaphragm. This action initiates a nerve reflex from the phrenic and vagus nerves which closes the vocal cords so that they are still able to vibrate freely for production of sound. With this muscle action, a smooth transition between the vocal registers can occur. However, for this action to occur the jaw must be relaxed and free and the throat must be relaxed; tension in either area will cause the swallowing muscle group to close the vocal cords.

> The release of air must be controlled, or managed, by the action of the transverse and oblique abdominal muscles against the diaphragm. The singer whose technique is faulty will usually resort to controlling the release of air with the throat, thereby utilizing the swallowing muscles. If technique is correct, with the rib cage erect and expanded and expiration muscles working correctly, the throat can remain open and air will not escape until the abdominal muscles lift against the diaphragm.

> Vocal problems arise when phonation is not coordinated with the release of air. If the singer releases air through the vocal cords before they approximate, a breathy tone results; if the vocal cords approximate before air is released, a tight or constricted tone is produced. A breathy tone lacks energy and carrying power; a constricted tone cannot make full use of support from the breath and will not be properly resonated. A completely relaxed throat is a must for proper functioning of the vocal cords to produce clear, beautiful tones.

Resonation

Resonation is the amplification and enrichment of the tones produced; without resonation, tones would be thin and barely audible. An explanation of acoustics is not within the scope of this discussion. However, it should be noted that the quality of any sound is highly dependent upon the size, shape and surface characteristics of the cavity in which it is resonated.

The pharynx is one of the primary resonators for the vocal instrument. The use of the pharynx is enhanced by singing with a relaxed jaw, an open throat and an elevated soft palate. When the breathing mechanism is functioning properly, the singer is able to use the pharynx for proper resonation of vocal sounds.

Sensations of resonance are not uniform in all individuals. Two singers producing similar tone qualities on the same pitch will not necessarily feel the same sensation in the same place; one may describe a forward sensation, while the other "feels" it farther back. For that reason, the judge should not attempt to describe to a contestant, on the

scoresheet, where tones should be placed or where sensations should be felt. She should, rather, describe the quality of sound that is desired to fulfill category requirements and leave it to the performers to determine how to achieve that quality.

Articulation

Articulation is the process by which sounds are shaped. In singing, vowels are sustained and consonants provide only split-second interruption. To form consonants, we must use the tongue, lips or soft palate, which involves tensing one or more muscles of the swallowing group. The tensing required for proper articulation, however, must be only momentary; when the singer fails to release this tension to sing vowel sounds, the result is an inconsistency of tone quality.

ACCURACY

The ultimate in a locked, ringing sound cannot be achieved without total accuracy. Accuracy problems can be divided into several general areas: notes, intervals, chords, tuning and intonation.

Notes

Inaccurate singing can be simply defined as the singing of wrong notes by one or more voice parts and/or by one or more voices within a voice section. The singing of wrong notes may simply be due to a momentary lapse of memory brought on by an overwhelming case of stage fright, or it may be that the right notes were never learned or even that the wrong notes appeared on the music. The singing of wrong notes often results in chords that are noticeably incomplete or in combinations of notes other than those recognized as valid barbershop chords.

Intervals

The distance from one note to the next in any one part is defined as an interval. A primary cause of inaccurate singing is careless interval singing. Developing a good sense of interval singing is the foundation of barbershop tuning.

Chords

Inaccurate chords occur when the performer sings a pitch that is relatively correct but does not adjust that pitch so the chord locks in total accuracy. To insure lock and ring, certain scale tones must be tuned (i.e., either raised or lowered, sharped or flatted) to make chords lock. (Refer to Section III-E, page 2, for a table of frequencies using Pythagorean tuning.)

Chord accuracy is primary. Each of the four tones must be sung with such accuracy of pitch that each chord is "locked in" and is clearly identifiable. The most complete accuracy is obtained by four well-resonated tones of like timbre and color utilizing the overtones produced by each voice, blended together in such a way that chords possess the full-bodied richness that adds up to total accuracy, not mere tone accuracy.

Tuning/Intonation

The Pythagorean scale is a tuning system that produces a sharper, brighter sound and is particularly good for barbershop harmony. Through prolonged exposure, most individuals have developed a mental concept of tuning based on the tempered scale used for tuning keyboard instruments. (A comparison of the Pythagorean scale and the tempered scale can be found in Section III-E, page 2.) Utilizing the Pythagorean scale as a tool in singing will result in a more accurate performance.

In its broadest sense, the term "intonation" covers the problems described in the preceding section on accuracy. In general, intonation deals with the manner in which pitch is produced, including coordination between the listening apparatus and the vocal mechanism.

In the sound category, intonation problems often refer to those errors associated with the physical production of tone or vocal quality. One common intonation problem occurs when vowel production is not uniform and the resulting chord appears to be out of tune. For example, if three voices are singing "luv" while a fourth sings "lahv," the chord may not lock and might sound out of tune. Agreeing on the appropriate vowel sound will usually correct this problem.

Intonation problems can also result from tones that lack focus and clarity. Another definition of intonation refers to the tonal center of the individual tone. When this tonal center is not established by focus and clarity in the voice, intonation problems can occur.

Other problems may result from tension in the jaw or throat, from a closed soft palate or from failure to make maximum use of the resonating cavities. A tone improper- ly resonated can sound flat. Four improperly resonated tones can seem out of tune, although any one (and perhaps all) may be individually in tune with a piano.

Section/Part Accuracy

Out-of-tune singing occurs in a chorus when voices within a section are not in complete accord on the precise tuning of chord components. For totally in-tune singing to exist, all voices within a section must sing the same frequency and the selected frequency must be in tune with the remaining tones of the chord. (Refer to Section III-E.)

Synchronization

In the sound category synchronization is a necessary element of harmony accuracy, since the sound judge is listening for instant accuracy and total lock-and-ring. The sound judge rewards a performance in which total unit sound exists, i.e., chords are locked from the instant they are sounded. Lack of synchronization affects unit sound because it can mar a blended musical unit, prevent instantly matched vowels and distort a solid barber- shop sound.

BARBERSHOP BLEND

The sound judge is concerned with evaluating the combination of voices or voice parts into a single blended unit. In her evaluation, she still rewards the composite quality obtained by combining correctly produced voices into a blended, musical unit. Quality of sound is the first consideration. The sound judge will not reward a combination of voices that are poorly or incorrectly produced simply because they are blended. Two major factors affect the development of a blended sound: common approaches to tone production and vowel production.

Tone Production

Although certain individual voices have, at least for a time, a natural ability to produce pleasing tones without concentrated application of correct production techniques, these voices are the exception, not the rule. Lack of correct support, lack of tone clarity and focus, lack of resonance and/or a general lack of freedom in the voice can make blend difficult, if not impossible, to achieve. (For a complete discussion of this subject, refer to the Vocal Skills section of this book.) A common approach to vocal production is the basis for achieving a barbershop blend.

Vowel Production

The second major factor affecting the development of a blended sound is lack of a uniform approach to vowel sounds. To produce matched vowel sounds, it is important that the jaw be relaxed and free, the throat relaxed and open and tones projected with the energy provided by a foundation of good breath support.

One of the common faults of the untrained singer is the attempt to form vowel sounds by altering, or even contriving, the external mouth position. When this occurs, formation of vowels is moved from the pharyngeal area, where it occurs naturally in the properly produced voice, to the mouth cavity, where proper resonation cannot occur. Vowel sounds produced in this contrived manner will lack the consistency of quality achieved when vowels are produced in the pharynx.

The sound judge's concern with vowel production is limited to the issue of uniformity, since blend cannot exist when vowel production is not uniform. Matters dealing with the choice of vowel sound for pronunciation of given words fall within the scope of the expression category. (Refer to Appendix D, Table of English Vowel Sounds and International Phonetic Alphabet, for assistance in arriving at the vowel sound desired.)

Vowel modification, technically speaking, refers to the natural alteration of sound that occurs when pitch (frequency) rises beyond the natural frequency of a given vowel sound. This phenomenon rarely affects any voice but the tenor, for it occurs only at the high end of the tenor range. At high pitches, all vowels modify toward shorter, more neutral sounds and toward the more central vowels. The sound judge must recognize that it is acoustically impossible for a voice to produce, for example, a pure "ee" sound on an extremely high pitch, and she should not penalize a singer for failure to do so.

The term "vowel modification" is sometimes used to describe the intentional alter-ation of vowels to enhance barbershop balance and blend. This technique includes using a brighter, more forward approach to vowels produced on lower pitches and a more neu-tral approach to vowels at the high end of the tenor range. The sound judge will neither reward nor penalize for the specific use of this technique. If blend is not distorted and the overall sound is good, the score will reflect that quality. If in attempting to apply this technique the singer contrives the vocal mechanism, resulting in tension in the mouth, jaw or swallowing muscles, the sound judge will recognize the existence of faulty vocal production techniques and will score the performance accordingly.

Chorus Blend

The same basic principles apply to evaluating the performance of either a chorus or quartet. A section should have unit sound and demonstrate section blend. Variation in vowel formation within any section will result in distortion of section blend. One single voice in any section or, indeed, in an entire chorus, can be so out of tune, so loud or so different in quality that it destroys the performance of the entire chorus.

In addition to listening for section blend, the sound judge also listens for section-to-section blend. For example, a well-blended bass section may have a brilliant, lively sound that might be entirely correct, but it may not blend with the mellow lead section. A common approach to vocal skills by all sections will minimize differences from section to section.

BARBERSHOP BALANCE

Barbershop balance has certain characteristics that distinguish it from other styles of vocal music. Church or glee club music (SATB) is balanced cylindrically, all voices singing with equal weight and intensity. Progressive jazz (when sung in harmony) and modern harmony are sung with inverted-cone balance, i.e., the top voices sing with more weight and intensity and the lower voices sing with less weight and intensity. When a barbershop chord is in balance, the voices are purposely unequal in volume.

Using the visual concept of the cone, the sound judge can readily evaluate the balance of a performance. The principles of barbershop balance and singing through the cone, as experienced by individual voice parts, were discussed in the vocal production portion of the Guide to Vocal Skills. (Refer to section 1 pages 1-2.) It should be under-stood that balance is not merely a question of vol-ume. To achieve optimum vocal balance, the voices to be balanced must first be blended. In the illustra-tion, the lead and baritone are shown in alternating positions to serve as a reminder that both must lighten or broaden their tones as their position in the chord changes.

JUDGING CATEGORY   JCDB – Sec. II–A
DESCRIPTION BOOK   Page 9
(02/03)
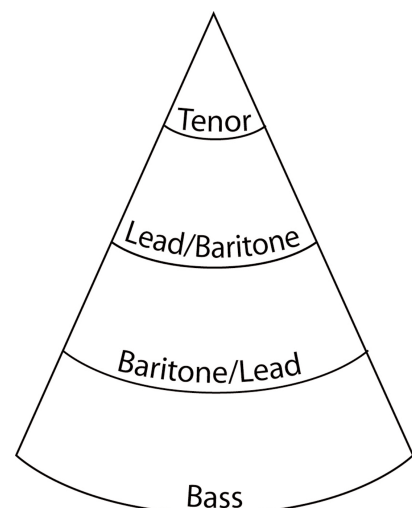
Occasionally one voice or voice section will appear to be overbalancing the rest. The sound judge will recognize that the voices in question are singing with techniques of good vocal production and the other voices/sections are not. In this case, the remaining voice-sections need to develop equal proficiency with the section that appears to be out of balance. Comments by the sound judge should be carefully worded lest they indicate that those singing correctly should use an inferior or incorrect method of tone production to achieve balance.

Common Balance Problems

Tenor: Frequently, the tenor voice or section sings with a heavy quality, lending too much weight to the top of the chord. A tenor or tenor section whose quality does not complement that of the lower voices will generally appear to be out of balance. Conversely, when the tenor line goes below the lead line momentarily, tenors may fail to make the vocal adjustment required to fill the chord completely.

Lead: Leads often sing their part with equal weight and intensity, no matter what their position in the chord or in what portion of their range the note lies. The resultant problem depends on the capabilities of the other voice sections. If the other sections are strong, the leads will probably appear to be in balance on higher notes and underbalanced on lows. If the other sections are weak, the leads will probably appear to be in balance on lower notes and overbalanced on highs. Leads must remember that the approach to singing in the barbershop style requires more depth of tone and more volume on lows and a light, more lyrical tonal quality with less relative volume on highs — an approach exactly opposite to that used in classical singing.

Baritone: The most common baritone balance problem is similar to that of leads, except that baritones tend to sing most comfortably and, therefore, with most strength in the middle of their voice range. The baritone cannot rely only on her position in her overall range to indicate the volume or intensity required; her balance is also contingent upon her proximity to the lead note and whether she is above or below the lead. Baritones frequently sing many consecutive notes of the same pitch, while the lead moves between positions above and below the unchanging baritone note. It is the job of the baritone to adjust her balance within each chord, even though her note remains the same. When she sings below the lead, in the lower portion of her range, good balance requires that she sing with more depth of tone than would be used by the lead on that same pitch. When she is above the lead, in the upper portion of her range, good balance dictates that she sing with a lighter tone than would be used by the lead on that same pitch.

Bass: The most common bass balance problem is the inability to balance low tones properly. Because of the vocal range of the bass part, it is necessary for the basses to sing with more depth and volume as they descend in pitch. This problem is magnified when the group loses overall pitch. Conversely, the upper part of the bass range requires use of the head register for proper resonation.

It is relatively easy for any group, including one with limited vocal capability, to achieve balance on sustained chords. The real accomplishment lies in maintaining balance when chords move rapidly and when individual part lines are demanding. The ultimate in barbershop balance exists only when all chords in a given performance are properly balanced so as to provide a continuous impression of the cone-shaped sound. The sound judge will evaluate the performer's ability to balance all chords, not just those which were sustained. A complete, balanced chord sound should always be identifiable, even on passing chords.

Intended Imbalance

When the melody leaves the lead voice, traditional balance is abandoned and the quality and authority normally found in the lead voice are transferred to the voice singing the melody. The sound judge will evaluate the degree of proficiency with which these melodic transfers are handled and subsequently balanced.

ARTISTIC SOUND (0-30 points)

In summary, the barbershop sound is achieved by combining the components of correctly produced, blended voices singing with total accuracy and cone-shaped balance in a manner consistent with the barbershop style. The following paragraphs describe application of good vocal technique and correct blend and balance in such a manner as to achieve an artistic barbershop performance.

ENERGIZED VOCAL LINE

An important characteristic of a barbershop performance is energized sound. Energy is an intangible quality that applies to all components of the sound category. A barbershop sound of above-average quality consists of tones possessing energy. A significant amount of that energy is derived from proper breath support, but a certain amount can also be attributed to a positive, confident mental attitude and to the quality of "life" imparted to the voice by a lifted facial countenance.

Artistic sound also has vitality. The best barbershop performance combines technical proficiency with artistic flexibility into a vital, energetic, barbershop sound.

An energized vocal line is achieved when the singer permits breath to be released, or managed, through the vocal cords in such a way that the vocal line demonstrates vitality and life. If the singer properly masters the elements of vocal production, an energized vocal line should result.

The sound judge will appropriately reward a sound that is correctly produced and energized. However, a performance that combines correct, energized vocal technique with a strong, positive mental commitment to the style and mood of the song will trans- form a technically correct performance from a matter of academic interest into an emotional experience for the listener.   To convey the essence of the barbershop   performance

to the listener, each singer must put "heart" into her voice, using it artistically to convey sincere feeling for the message of the song. Without heart, emotion and energy, a mechanically perfect performance can be achieved but there will be no aesthetic beauty and no thrill for either the audience or the musician.

TONE FLOW

Tones must move easily from syllable to syllable and from note to note with as little interruption of the sound as possible. The effect of singing a flowing phrase should be similar to the kind of connection of tone that would be achieved if a melodic line were sung on a sustained "ah." Many singers overuse the lips and jaw, making tone flow impossible. Flowing tones supported to the end of each phrase are a requirement of the sound category.

Tone flow in a chorus presentation may be affected by the director's conducting techniques. Choppy and inappropriate conducting gestures will prevent the chorus from achieving continuous tone flow. The chorus and director must work together as a unit to achieve a continuous, uninterrupted and energized tone flow.

DYNAMIC FLEXIBILITY

A well-produced voice is capable of vocal flexibility and a wide range of expressive dynamics. A singer of average ability can demonstrate limited proficiency at a variety of dynamic levels, but a singer with above-average ability can sing at high volume levels without sacrificing quality and at low volume levels without losing energy and support. A complete evaluation of vocal ability must include assessment of tone production at all dynamic levels. If the performer fails to demonstrate these abilities, the sound judge has not been given a basis for a complete evaluation.

Although evaluation of the propriety of dynamics is not within the scope of the sound category, the sound judge will evaluate the ability of the performer to maintain barbershop balance at all dynamic levels. Balance must also be maintained throughout dynamic changes, i.e., *crescendos* and *decrescendos*.

A wider range of dynamic levels is possible in chorus singing than in quartet singing; the sound judge will be listening for good, quality singing, not for mere volume. She will be alert to the chorus that exceeds its vocal limitations for the sake of volume and will not be influenced by the size of the chorus. Although 75 voices might produce a bigger, more thrilling sound than 25 voices, they are subject to three times the chance for error. The sound judge bases her evaluation on how well the chorus meets the criteria of the sound category. Chorus size is not a factor in the evaluation.

VOCAL STYLE

The sound judge recognizes that sometimes a different vocal style is used in the delivery of a ballad than in the delivery of an uptune. Ballad singing generally requires a

more mellow, more flowing, less driving vocal style than that required for presenting a rhythm tune. Both techniques can be correct; the key is the ability of the group to select and utilize the vocal style most appropriate to the message of the song.

Creative devices such as bell chords, swipes, embellishments, echoes and key changes are employed to add interest and excitement to the barbershop performance. For example, certain chord swipes or other progressions require the artistic use of a slide, or *portamento,* rather than clean interval singing. When this device is used, all parts slide from one note to another rather than moving directly to the next tone. When appropriate and when executed flawlessly, this device can be as exciting for the listener as it is for the performer. Whenever a slide is used in a competition performance, the sound judge will evaluate its overall effectiveness and the degree of efficiency and technique with which it is performed.

Since one of the elements of unit sound is uniformity of vowel sounds, the unit is almost always destroyed when different sets of lyrics are sung by one or more voice parts for a sustained period, such as in a patter or echo effect. In arriving at her score, the sound judge will consider what portion of the performance was affected by this lack of unit sound.

The performer should be aware that the use of these techniques will be rewarded by the sound judge only if they are executed correctly and if they do not interfere with the accurate unit sound.

SCORING THE CATEGORY

The primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency in her category for each competitor's performance and to place each competitor in the proper ranking in relationship to other competitors in the contest. To perform this task, the judge assigns numerical scores which accurately represent the level of each performance in her category. The composite numerical scores of the entire judging panel establish final placement for all contestants and are the basis for determining the winners of awards.

The sound category has been divided so that the 100 points available for each song performed are allocated as follows:

Unit Sound	0 –	70	points
Artistic Sound	0 –	30	points

The performer's ability to sing correctly influences all facets of scoring in the sound category. In evaluating the unit sound portion of the sound category, the sound judge does not count the number of errors that have been detected. Rather, she recognizes that consistent accuracy problems reflect a lowering of the caliber of performance. A performance that is totally lacking in accurate, locked chords will not receive any reward for

accuracy. The sound judge bases her score on that portion of the performance that fulfills the *combined* standards of this portion of the category.

To be rewarded in the artistic sound portion of the category, the performer must have sufficiently mastered the other elements of the category: correct vocal skills, accuracy, tuning and intonation, blend and balance. A performance that lacks musicality can- not be considered artistic, no matter how appropriate the vocal style or how much "heart" the group demonstrates. This portion of the sound category will rarely be highly rewarded unless the performance exhibits a high degree of development in the area of unit sound as well.

The sound judge does not judge technique; she evaluates a product that results from the performer's application of technique. When there is an overall sound that meets the criteria of the sound category, there is no reason for the judge to examine technique. When the resulting sound falls short of those standards, the judge evaluates technique in an attempt to identify, for the benefit of the performer, areas needing improvement.

The sound judge seeks a musical sound that draws the audience out of their daily experiences into a world of joy and exhilaration. Beautiful sounds, correctly produced and expressed from the heart, create an enduring musical experience and surely prove the greatest showcase for the barbershop style of music.

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus   Region # _____ Quartet   Date _____

☐ Int'l Quartet Semifinals   ☐ Int'l Chorus Semifinals   ☐ Int'l Quartet Finals   ☐ Int'l Chorus Finals   ☐ Harmony Classic

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J U D G I N G   C R I T E R I A

UNIT SOUND (0-70 points)

VOCAL SKILLS
 Posture
 Breathing
 Phonation
 Resonation
 Articulation

ACCURACY
 Notes
 Intervals
 Chords
 Tuning/Intonation
 Section/Part Accuracy
 Synchronization
BARBERSHOP BLEND
 Tone Production
 Vowel Production
BARBERSHOP BALANCE

ARTISTIC SOUND (0-30 points)

Energized Vocal line
Tone Flow
Dynamic Flexibility
Vocal Style

PERFORMANCE EVALUATION

SONG #1 _____   SONG #2 _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

Tenor

Lead/Baritone

Baritone/Lead

Bass

score song 1

SCORING LEVELS
(for one song)

94	- 100	A+
86	- 93	A
80	- 85	A-
74	- 79	B+
66	- 73	B
60	- 65	B-
54	- 59	C+
46	- 53	C
40	- 45	C-
34	- 39	D+
26	- 33	D
20	- 25	D-
0	- 19	F

score song 2

Bonus Points
awarded for performance package. International Finals and Harmony Classic only.

BONUS POINTS

Judge _____

TOTAL SCORE

MUSIC CATEGORY

OUTLINE OF CONTENT

MUSIC CATEGORY

The primary focus of the music category is the performance of a song arranged in four-part harmony, barbershop style. The music judge evaluates the musicality of the performance, the quality of the song and arrangement, and the degree to which the performance meets the requirements of the barbershop style.

She rewards a performance when:

> The song and arrangement are accurately performed and within the vocal capabilities of the performer.

> The musical performance is appropriate to the lyrics, to the harmonic and rhythmic content, and to accepted standards of musical artistry in the barbershop style.

> The song is lyrically and melodically appropriate to the barbershop art form and has been arranged with harmonization and voicing consistent with the characteristics of the barbershop style.

While any song can be arranged in the barbershop style, i.e., melody not in the top voice, a strong bass line, and utilization of complete (four-toned) chords, the extent to which a song adheres to the barbershop style is determined by the following characteristics unique to this form of music: chord structure, arrangement, the cone-shaped sound, untempered tuning, delivery, and interpretation. These are integral factors which contribute to the "lock and ring" characteristic of the barbershop style.

For purposes of evaluation, the music category has been divided into two major areas: the barbershop song and arrangement and the performance of that arrangement.

SONG AND ARRANGEMENT (0-30 POINTS)

A song is the combination of lyrics, melody, and harmony implied by that melody into an aesthetic entity. A good barbershop song meets the lyric, melodic, rhythmic, and harmonic criteria characteristic of the barbershop style.

People have been singing what came to be known as "barbershop harmony" since around the turn of the 20th century. The Barbershop Harmony Society organized in 1938 and Sweet Adelines extended the art form to women when it formed in 1945. In the early years, barbershop harmony was associated with the "old songs" because barbershop music is based on the American popular song. Just before the turn of the 20th century, American popular song took on and consolidated certain native characteristics—verbal, melodic, harmonic, and rhythmic—that distinguished it from the popular song of other

countries. It became a discrete musical entity. American popular songs written between 1890 and 1940 easily fit the parameters of what came to be termed "the barbershop style." The date that a song was composed or published is unimportant; the significant factor is its stylistic characteristics.

Music, like art, never remains stagnant. A study of music history shows the evolution of any specific style, be it baroque, renaissance, impressionist, or 20th century. A style generally evolves to a point that no longer resembles the original, and a new style emerges. In popular music, we've seen styles that include big band, doo-wop, rock and roll, and the latter even has its own subdivisions including light rock, classic rock, and hard rock. While barbershop harmony has seen its own evolution, it is not intended that it will ever evolve into another musical style, be it *a cappella* or even four-part harmony. The characteristics that make the barbershop style of four-part harmony unique need to remain constant to set it apart from other forms of unaccompanied vocal music.

MERIT AS BARBERSHOP COMPETITION MATERIAL

The relative strength of a barbershop song, apart from the arrangement, is determined by the degree to which it meets the criteria outlined in the discussion below.

FORM

Single Song Arrangements

In the song, form refers to the overall pattern or structure of the song itself, not the arrangement. Until the latter part of the 20th century, American popular song was written in extended song form, or what has come to be referred to as "popular" song form. In this structure, the verse generally consists of two segments of eight measures each (16 measures), and the chorus generally consists of four, sometimes five segments of eight measures each (32 or 40 measures). Additionally, the chorus generally demonstrates melodic unity such as A-A-B-A, A-B-A-C, or A-B-A-C-A form.

The strophic form, typical of hymns and folk songs, with many short verses/choruses sung to the same melody, lacks the melodic variety to be considered strong for barbershop competition. The through composed form, typical of operatic recitative, and even found in some recent popular songs, is inappropriate for barbershop competition.

The most important element in form is the presence of eight-measure increments. Either the verse or the chorus may occasionally contain an additional eight measure section (for the 24-measure verse or the 40-measure chorus, but most verses consist of 16 measures and most choruses consist of 32 measures. Occasionally an arranger adds a 2-measure extension to one of these segments, and the music judge will evaluate the extension based on its effectiveness as performed.

In the arrangement, form or composition also addresses the structure of the arrangement—the manner in which the song has been "packaged" by the arranger into a

barbershop style presentation. Typical composition includes an introduction, a verse, a chorus, and a tag. These sections and their sequence may vary depending on the nature of the song. The chorus is the only element that must always be present. An intro sets the scene musically and/or lyrically. Sometimes the verse satisfies this requirement and an intro is unnecessary. The verse usually provides additional musical and lyrical preparation for the story; however, in many acceptable arrangements the verse is either omitted or used as an interlude between two choruses. The chorus *is* the story; it cannot be omitted. The tag functions as a musical coda, and most arrangements do require a tag unless the composer has provided a tag incorporated into the song itself.

Melodies for the added intro and tag are often composed by the arranger. Sometimes the arranger writes lyrics for these sections and sometimes key words or phrases are extracted from the author's lyrics. Any section(s) added by the arranger should be stylistically similar to the song and should contain an identifiable melody line. These criteria also apply to verses or interludes composed by the arranger.

The overall composition, when complete, must adhere to good musical form. Most intros are 4 or 8 measures in length, as are most tags. Most interludes provide 8 or 16 additional measures, depending upon the balance of the composition. Added sections will extend, but should not destroy, the musical form characteristic of the American popular song.

<u>Medley Arrangements</u>

Criteria established for evaluating the composition of single-song arrangements are also applicable to arrangements that contain two or more songs or segments of songs. Overall composition must still meet the standards of good musical form and musical unity must be preserved.

For unity to exist, the songs included in a medley should be similar in theme and/or musical style and they should be presented in a sequence that provides for build to a musical high point. A return to the initial theme always helps to achieve musical unity, particularly when an intervening section presents a contrasting mood or idea.

Transitions between songs or sections of songs must also remain within the boundaries of good musical form so that the overall structure is musically valid. Small sections of many songs in a medley can cause the overall composition to be disjointed and the medley will lack musical unity by merely becoming a list of songs rather than a complete composition.

MELODY

The melody of the barbershop song is singable, musically interesting, and has a high point that coincides with the climactic point of the lyrics. Melodies that contain a minimum of wide interval jumps are most adaptable to presentation in the barbershop style.

JUDGING CATEGORY   JCDB – Sec. II-B
DESCRIPTION BOOK   Page 4
         (02/08)

Since the predominant flavor of barbershop harmony is the major mode, the melody should be constructed primarily from tones of the diatonic major scale and the harmony implied by that melody should be consistent with the harmonic characteristics of music in the barbershop style. Sometimes the melody of the verse, or even the bridge (B section of an A-A-B-A form) is based on the harmonic minor scale, but the chorus resolves to the major mode.

Changes

Occasionally a melodic change can be shown to have occurred over time through common usage. In this instance, the arranger should incorporate the melody note(s) familiar to the listener. With rare exceptions, a melody change should be reserved for the composer. If extensive melodic alteration is required, the song in question is probably not the best vehicle for a barbershop arrangement. It is usually permissible to change a melody note by taking it up or down an octave to avoid awkward jumps.

Implied Harmony

The most interesting barbershop songs are those whose melodies imply a wide variety of chord progressions utilizing the dominant-to-tonic resolution. Application of the dominant-to-tonic resolution is a particularly significant characteristic of barbershop harmony, including frequent use of secondary dominant sevenths. Songs that utilize sub-dominant-to-tonic resolution as the predominant flavor are more reminiscent of church music (amen cadence) than music in the barbershop style. If a melody requires consistent use of subdominant-to-tonic resolution, the song is probably not typical of strong barber-shop material.

LYRICS

The lyrics of a barbershop song are similar to the words of a poem in that they demonstrate metric unity and an obvious rhyming structure. The contrasting *unacceptable* form is more like prose, where phrase length is not uniform and no rhyming structure exists. This latter lyrical form is called "through-composed." Many art songs and some theatrical songs are based on this lyrical structure. Also, the lyrics of a barbershop song are set to the melody so that each syllable has its own melody note as opposed to the melismatic melodies found in operatic arias.

The combination of music and lyrics is the total message of a barbershop song, and these elements must complement each other. It is especially important that the lyrical and musical high points coincide. An arrangement that builds musically as well as lyrically to the "punch line" of the story will present a saleable, satisfying message. Good musical form generally dictates that the high point occurs at the end of the third (or next- to-last) eight-measure section of the chorus, or at the beginning of the fourth (or final) eight-bar section. On rare occasion the high point can be found in the tag. While the message of a barbershop ballad is in the lyrics, the message of a barbershop uptune is conveyed by the tempo, rhythm and lyrics.

Unacceptable Lyrics:

Competition policies established by the International Board of Directors prohibit the use of songs with religious or patriotic lyrics as the contest song in a contest performance. Religious songs include hymns and other songs written to create an awareness of and reverence toward a supreme being. Patriotic songs include national anthems and other songs written to inspire patriotism and allegiance to a particular country. Performance of a contest song considered religious or patriotic, will result in a penalty, ranging from a score of zero in the music category to a score of zero in all categories. Performance of a religious or patriotic song as the contest song will result in Evaluation Only or Open Division will also result in disqualification. The music judge is responsible for enforcement of this policy. Many songs from Broadway musicals, such as "Yankee Doodle Boy" or "Get Happy" are not considered religious or patriotic because they were written primarily for entertainment purposes rather than for inspirational values. Com- petition policies also require that songs be sung in English, though no penalty will be assessed for the occasional foreign language word or phrase found in American popular song, such as the words *parlez vous* in the lyrics of "How 'Ya Gonna Keep 'Em Down on the Farm?"

Questionable Lyrics:

Barbershop harmony is considered "G-rated" (suitable for all audiences) entertainment, and lyrics performed in contest should adhere to that standard. They should not conflict with generally accepted moral and ethical standards. Since the manner of presentation—both visual and vocal—can affect the evaluation of this aspect, the music judge will seek a presentation appropriate to the lyrics that is neither suggestive nor offensive. (Note: Even in non-contest settings, all performing groups are expected to be mindful of subject matter, lyrics or presentations that may offend members and/or audiences.)

Political Correctness:

The music judge's evaluation does not include the issue of political correctness. Many songs written in earlier eras deal with issues now considered sensitive, despite the fact that these songs and their subject matter, when written, were not considered offensive. It is the performer's responsibility to determine whether or not the message of a song, by current standards, would be considered offensive.

Lyric Alteration:

Musical integrity generally requires that the work of an author or lyricist be performed as it was written. However, there are valid reasons for minor lyric alteration and no penalty will be assessed by the music judge if the reason for change is obvious and if it is handled with good musical taste. Most popular songs are written "in the vernacular," using words and phrases common to the time but which may have no significance or an entirely different connotation at a later time. Lyric alteration in such cases may enable the listener to understand the original intent. The key words are "in good taste," and the music judge will evaluate lyric changes accordingly.

Parodies:

The parody, generally a humorous set of lyrics used as a replacement for the original lyrics, will be evaluated by the music judge in the same manner as if the original lyrics had been presented. Again, "good taste" is the issue. The music judge will not address the legality of parody lyrics. It is the responsibility of the performer to obtain permission from the copyright owner to perform parodies.

ARRANGEMENT

Harmonization

Barbershop music is essentially tonal, triadic harmony primarily in the major mode. The music judge seeks a song appropriately harmonized and arranged in the barbershop style. No reward can be given by the music judge when (1) a song that would be more appropriately harmonized in another musical style has been forced into a barber- shop setting, or (2) the song has been appropriately harmonized in a style other than barbershop.

The basic framework of the barbershop style requires the following:

1. Eleven chords as outlined here:
    a. Those based on the major triad
        (1)   Major Triad
        (2)   Dominant Seventh (also called barbershop seventh)
        (3)   Dominant Ninth (or minor sixth, depending on voicing)
        (4)   Major Sixth (or minor seventh, depending on voicing)
        (5)   Major Seventh
        (6)   Major Ninth
    b. Those based on the minor triad
        (1)   Minor Triad
        (2)   Minor Sixth (or dominant ninth, depending on voicing)
        (3)   Minor Seventh (or major sixth, depending on voicing)
    c. Symmetrical chords
        (1)   Augmented Triad
        (2)   Diminished Seventh
2. The melody is carried primarily by the lead voice, while the highest voice sings a harmony part.
3. The lowest voice sings a strong chord component
4. No chord tone is omitted.

The diminished triad and the minor ninth are not acceptable. With the exception of the 5-tone dominant ninth when a chord component (usually root or fifth) is eliminated, we do not use chords "with a" or "without a" (the minor triad is sometimes erroneously called a sixth without a fifth).

The majority of chords in the strongest barbershop arrangements will be the major

triad, dominant seventh, and dominant ninth. This structure supports and enhances the overtone-producing characteristics of the barbershop style. Frequent use is made of the dominant seventh/ninth in a secondary position where it functions as the dominant to a scale tone other than the tonic.

In a strong barbershop arrangement, resolutions progress in a sequence established by the Circle of Fifths. For example, the familiar song "Five Foot Two," if sung in the key of C, begins with the C triad, progresses to E chords (V7 of iii), progresses to A chords (V7 of vi), moves on to D chords (V7 of ii), then on to G chords (V7 of I) and resolves to C or the tonic.

The major ninth chord should only be used when that tone is the melody and change to a substitute chord would involve awkward voice leading. An example of acceptable use is the hook line of "Once Upon a Time," provided the performer does not choose to hold these weaker chords.

The major seventh chord may also be used when that tone is the melody and change to a substitute chord would involve awkward voice leading. However, acceptable substitute chords are frequently available. The major seventh chord can also be used when that tone is a passing note in a single-part swipe. The major seventh is one of the chords characteristic of modern harmony, and songs that require frequent use of the major seventh are more appropriately harmonized in the closely-voiced modern style.

The major sixth chord contains the same tones as a minor seventh chord, but when the fifth and sixth tones are adjacent it is named major sixth. Frequently the minor triad can be used in place of the major sixth unless this creates a jumpy part line that is difficult to sing accurately. The major sixth is the other chord that is characteristic of modern harmony, particularly when the fifth and sixth tones are in the lowest voices. In barbershop arrangements, the adjacent tones are usually found in the middle voices.

Once used sparingly or only in passing, the minor triad has gained wider acceptance. However, the minor triad still does not enable the "ring" characteristic of the barbershop style, and songs entirely in the minor mode are weaker for that reason. The minor triad may also be used as a substitute for its relative major.

The augmented triad is another chord used primarily when the melody is on the raised fifth scale tone. Like the major seventh, this tone is also appropriately used in passing in a single-part swipe.

Most barbershop uptunes convey a happy or joyful message and, as such, are appropriately harmonized using primarily the three strongest chords. However, barbershop ballads involve a wide range of messages – some are happy, even joyful, some are nostalgic, but many are sad. The composer's melody generally paints a picture that conveys the tone of the message. The arranger, in selecting the framework for the lyric and melodic lines, chooses chords that help to paint the desired message. Often this will require more frequent use of "color chords" such as the minor sixth, minor seventh, and

diminished seventh, because they help to paint the desired picture. It would be incongruous to use bright, happy chords to harmonize a message conveying sadness or despair.

Even with appropriate use of secondary chords to portray the song's message, the majority of chords in a strong barbershop arrangement will still be a combination of the three strongest barbershop chords—the major triad, dominant seventh, and dominant ninth.

Harmonic Progressions

The chords selected to harmonize the melody should closely follow the implied harmony and should point up that melody rather than causing it to become obscured. Some melody lines offer the arranger a choice of chords or chord progressions, and appropriate variety in harmonization can add interest to an arrangement that might otherwise be repetitious. The music judge cannot reward for passages where the arrangement strays so far from the intended chord structure that harmonization becomes inappropriate. Originality in harmonization can be rewarded only if the resulting chords or progressions remain in keeping with the song and its implied harmony.

An important characteristic of the barbershop style is that all melody notes must be harmonized by inclusion of the melody in one of the eleven chords listed previously. Nonharmonic tones, passing tones, and non-chords are outside the scope of barbershop harmony. When the melody note is not a part of the chord indicated on the sheet music, the barbershop arranger must find a suitable substitute chord.

Voicings

The chords that characterize barbershop harmony and those considered secondary have been listed. In evaluating an arrangement, the music judge considers not only the chords themselves, but also the manner in which chords are voiced. She cannot reward for consistent weak voicing of strong chords. A strong bass line is one of the factors that enables the lock and ring characteristic of the barbershop style, and the music judge seeks chords voiced to reinforce that strength.

Relative Strength: In most cases, strongest voicing is achieved when the root of the chord is in the lowest voice part. Chords voiced with the fifth in the bass are strong in some cases and weak in others; this voicing is strong in the dominant seventh and dominant ninth, but weak in major and minor triads where it should only be used in passing. Voicing of the relative minor triad with the third in the bass is strong because the minor third interval functions as an implied root of the relative major key. Voicing the third of any other chord in the bass is weak, as is voicing the sixth, seventh or ninth tone of any chord in the bass. Weaker voicings may be permitted when used in a progression to stronger voicings, or when used infrequently or in passing; they should not occur at points of resolution. Since the augmented triad and diminished seventh are constructed of equal intervals, any tone can function as the root.

Triads: Because only three tones are present in the major, minor, and augmented triads there must be a doubled tone to create four-part harmony. Unless an obvious reason exists for assigning two voice parts to the same pitch, the doubled tones should be separated by at least one octave. Strongest voicing results when the root is doubled or when the third is doubled in a minor triad used as a substitute for the relative major. Doubling the fifth is weak in every instance, and the 6/4 (second inversion) voicing where the bass occupies one of the doubled fifth tones in the major triad is particularly weak. This voicing should be used only when smooth voice leading prevents doubling the root. The third of a major triad should never be doubled.

Remaining Chords: The remaining eight chords have at least four tones and all four must always be present; no tone may be omitted and no doubles are permissible. The dominant ninth chord contains five tones, so one must be omitted. Strongest voicing results when the root is omitted, but the fifth may successfully be omitted for a special effect or when required by smooth voice leading. No other tone of the dominant ninth may be omitted.

If the performer cannot sing the chords that are written and remain accurate in pitch, consistent in vocal quality, and in good barbershop balance, the music judge will point out that the fault lies with the performer rather than with the written arrangement. She may suggest the contestant select an arrangement more suited to the vocal capabilities of the performing group.

The tenor usually sings the highest note of the chord, the bass the lowest, and the lead and baritone sing the two notes in the middle, frequently crossing each other. When the melody either goes too high or too low to permit strong voicing in a normal manner, alternate voicings may be used. A high melody, for an isolated note or two, may remain in the lead while the tenor voice fills a position under the lead note. A high melody may only be given to the tenor for a very short time because melody in the top voice is characteristic of modern harmony. A high melody for an extended passage may be transposed down an octave and given to the bass. Low melody, for either an isolated note or an extended passage, may be given to the bass. These alternate melodic voicings must still result in the strong chord structure characteristic of the barbershop style. It is up to the performer to sing the arrangement in such a way that the listener can easily follow any melodic transitions.

The best arrangements incorporate an interesting combination of open and closed voicings. Single-octave voicing should not be predominant in a strong barbershop arrangement. Simply transposing an arrangement for male voices to one for female singers will create voicings that may prevent the "lock and ring," the predominant feature of barbershop harmony.

Meter

Songs appropriate to the barbershop style are characterized by simple, symmetri-

cal meter, usually 2/4, 3/4, 4/4, cut time, or common time. Another meter appropriate to the barbershop style is 6/8, and 12/8 is an acceptable meter for swing-tempo delivery or the slow rock-tempo section of an arrangement, sometimes referred to as "stomp" tempo. Frequent meter changes and asymmetrical meters such as 5/4 or 7/4 are not within the scope of the barbershop style.

Creative Devices

Creative devices are musical devices used by the arranger to add musical interest or to achieve the continuity that would be provided by instrumental accompaniment.

Swipes, Echoes, and Other Embellishments: The music judge will reward for creative and appropriate use of any of these devices. Excessive use can be a liability rather than an asset, because they may cause musical separation rather than unity and they may upset the balance of musical form or implied meter. She will evaluate the use of swipes, echoes, embellishments, and other similar devices based on their effect on the overall musical presentation.

Solo Passages: Music in the barbershop style is four-part harmony. Pickups, lead-ins, or short solo passages can sometimes eliminate awkward voice leading in the harmony parts, or they can simply be used for special effect. It may fit the mood of a song to have one voice sing words while the other three provide background, and this is permissible for very short passages if the effect is appropriate to the melody and lyrics and if the "background" still creates acceptable, four-part chords.

Patter: Music in the barbershop style is homophonic which, literally translated, means "same sound." Homophonic music consists of a melody line sung by one voice part and harmonically supported by the remaining voice parts in a structure that results in vertical chords, with the same lyrics simultaneously sung by all voice parts. While patter backgrounds usually provide the harmonic structure characteristic of homophonic music, they do not meet the lyrical criteria and the extended use of patter is not a strong choice for a contest performance.

Bell Chords: A "bell chord" is a musical device that utilizes sequential entry of voice parts so that when all four have sung a complete chord results. Skillfully handled, these can be an exciting addition to the presentation.

Instrumental Effects: Occasionally the music judge will encounter a situation where, in attempting to create an instrumental effect, the arranger has included a passage with vocal-effect sounds such as "doo wah" substituted for words by either three or four voice parts. Use of this device for more than one or two measures should be reserved for a non-contest presentation.

Modulations: Most barbershop songs include at least one temporary or implied

modulation, which helps to add the harmonic variety desirable in a good barber-shop arrangement. In the A-A-B-A form, it is usually found in the B section. A permanent modulation, indicated by a new key signature, is a device frequently encountered in barbershop arrangements. Most modulations raise the key either a half step or a whole step, giving a "lift" to the arrangement at an important musical point. In a medley, the modulation may introduce a new song. An effective modulation is always preceded by adequate harmonic preparation, achieved by using a sequence of chords that culminates with the dominant seventh of the new tonic. Any reward given by the music judge will be contingent upon the technical propriety of the modulation and the skill with which it is performed.

PERFORMANCE (0-70 POINTS)

VOCAL SKILLS

A section on Vocal Skills has been provided at the beginning of this manual. In the music category, vocal skills affect the performance in these areas: chord accuracy, interval accuracy, tuning, chord clarity and, in a chorus, section unity. The performer's level of vocal skills can also enhance or detract from the planned phrasing and dynamic levels.

HARMONY ACCURACY

Correct Notes

Harmony accuracy can be achieved only when all members of the performing group are singing the correct notes. This is a basic requirement of the music category, and the music judge evaluates the arrangement that is performed, not the arrangement writ-ten on paper. In a chorus, this includes accuracy within each of the four voice sections.

Fine Tuning

Even when the notes that appear on the written page are sung, incorrect chords, inaccurate chords, and out-of-tune chords can still occur. For the characteristic lock and ring associated with the barbershop style, the use of Pythagorean tuning within an untempered scale is required. (See Section III-E for a detailed description of this important element.)

Inappropriate Doubling

Rules regarding doubled tones are enforced by the music judge. When two parts of the ensemble sing the same note in unison or an octave apart, resulting in a three-tone chord when a four-tone chord is required, the harmony accuracy is adversely affected. However, no penalty is incurred for the deliberate and appropriate use of unison, duet, or triad harmonization.

BARBERSHOP STYLE

The best barbershop arrangements are only ink on paper until the performer brings them to life. The performer is the channel through which appropriate tempo, effective dynamics, musical phrase lines, and stylistic devices are conveyed to the listener. The following elements contribute to defining the barbershop style of performance as perceived by the music judge.

Tempo

Tempo is the speed or pace at which music is performed. The barbershop style uses two contrasting approaches to tempo – strict adherence to an established tempo, as in an uptune, and a *rubato* or *ad lib* delivery, as in a ballad. These two approaches may be used separately or in combination, but skill is required when choosing the approach or combination of approaches that fits each individual barbershop song or arrangement.

An up-tempo song, or "uptune," should be sung in tempo. It may be appropriate to a particular song to present the intro and/or the verse in the *ad lib* style, but once a tempo is indicated and established it should be maintained and should remain consistent. The established tempo can be effectively broken in certain instances, such as a ritard to set up the tag, a change to rubato for repetition of a section previously sung in tempo, or a break to a rock (12/8) tempo for a section. The performer might even use a steady accelerando to gradually increase tempo. Skillful use of any of these devices can add musical interest to a presentation, but their overuse can destroy the desired musical unity and cause the presentation to seem disjointed. The issue is never the number of times tempo can be changed, but the manner in which transitions are made and whether they are performed without disrupting the overall forward motion. The music judge will evaluate each performance based on whether or not the devices add to or detract from the total musical effect.

A ballad is usually performed in the *ad lib* or *rubato* style, but an implied meter must still be identifiable even though some measures or phrases will be sung at a faster pace than others. The metric pulse should still make the measure or phrase unit obvious to the listener. Although other forms of choral music generally adhere to strict tempo in ballad delivery, music in the barbershop style is characterized by the artistic departure from strict tempo for effective ballad presentation. Some ballads may also be effectively performed with a slow, swing tempo delivery. In this type presentation, the challenge for the performer is to ride the wave of established tempo, almost as if a dance band were providing the accompaniment.

Other types of songs suggest specific tempos. A march, for example, should be presented at a tempo that facilitates marching. A waltz requires a tempo to which one can waltz. Dixieland jazz, as opposed to songs about Dixie, is performed within a fairly narrow range that can be described as moderately fast 4/4. A song that is of a specific type should be performed in the tempo characteristic of that type song. When a song is performed at a tempo other than generally identified with that type song, the music judge will evaluate whether the different setting is musically effective. Like originality in

arrangement, a different treatment can be rewarded only if the difference is musically valid. The music judge will evaluate the propriety of the tempo used to the song presented and the effectiveness of the delivery.

Rhythm

Rhythm is the patterns of varying note values within each measure of the established meter. In common time, for example, the rhythm may simply be two half notes, or quarter-half-quarter, or even dotted quarter-eighth tied to eighth-quarter-eighth. The emphasis or lack of emphasis on certain beats of the measure is a function of rhythm.

Emphasis on the primary or downbeat is characteristic of the march, the waltz, and presentation in *ad lib* delivery.

Jazz and ragtime music, frequently used for barbershop arrangements, are characterized by emphasis of secondary beats and by syncopation. The most common problem encountered by the music judge when the performer attempts a syncopated delivery is the robbing of time value from the primary beat and resultant distortion of meter. When emphasis is on the secondary beat, the primary beat must still be given its full time value so that the overall meter is retained and tempo maintained.

Musical Unity

Musical unity results when all members of the ensemble are singing vowels correctly and simultaneously, and are singing chords in tune and at the same time. Ensemble singing requires particular attention to synchronization to achieve musical unity. When the group is not singing as a unit the chords will appear to the music judge to be indistinct, incomplete, fuzzy, out of tune, and lacking in clarity.

When evaluating a quartet performance, lack of musical unity can be more easily identified because discrepancies between the four voice parts are more obvious to the listener. In evaluating a chorus performance, errors in synchronization may result from several causes, including inaccurate interval singing, lack of synchronization within and between sections, and an unlike approach to vocal production.

Phrasing

A phrase is a division of the musical line, somewhat like a clause or sentence in prose. A song relates a story from beginning to end, and artistic phrasing maintains the continuity of that story. A good barbershop arrangement indicates logical phrasing that is congruent with the lyric and melodic phrase structure of the song. It is the performer's responsibility to take advantage of the arranger's phrase design.

Because music in the barbershop style is performed without instrumental accompaniment, a consistent sense of forward motion of the musical line is required. Occa-

sional periods of rest are necessary for vocal effects and/or relief to the ear of the listener, and to build toward an effective climax of the musical line. Within each phrase, however, artistic delivery requires a smooth, ongoing sense of connection to the song as a whole.

Some of the most common problems encountered in phrasing are:

Plodding Phrases: The listener will lose interest in phrases delivered laboriously, because the presentation lacks the necessary forward impetus. Phrases must be delivered at a pace that is natural and appropriate to the lyrics. The singer needs to remain cognizant that each phrase with its artistic nuances is part of the total song, not its own entity.

Choppy Phrases: Choppy delivery can result when singers give equal emphasis to words and syllables of unequal importance, because they lack breath support or because of excessive jaw motion. Choppiness can also result from a conducting style that lacks flow or that stresses each beat. Any of these can result in loss of fluid phrase delivery.

Patterned Phrases: When an identifiable pattern of phrasing emerges, the lis- tener's attention is drawn to the pattern rather than to the song itself. These pat- terns can include sustaining the first chord or chords of each phrase, or rapid phrase beginnings that gradually ritard. This type of interpretation is usually unintentional, resulting from failure of the performer or chorus director to give sufficient attention to artistic delivery of the song as a whole.

Dropped Phrases: Preservation of phrase flow and the sensation of forward motion require that phrase ends be sustained through the logical, musical point of release. When the performer fails to accomplish this, forward motion is disrupted. Dropped phrases frequently result from poor breath management, weak breath support, or weak vocal skills. The singer should remember that breath is the start of a musical phrase, not a reward for getting to the end of the phrase.

Isolated Phrases: When the performer sustains phrase endings longer than is musically appropriate, the natural starting point for the next phrase is delayed, resulting in loss of the desired forward motion, disturbing the implied meter.

The overall phrase design must lead to the musical high point of the song. Any phrasing ideas can be individually valid when analyzed out of context. Artistic phrasing, however, remains within the context of the total song so that the overall design empha- sizes the entire story, not just the individual words or phrases. In this area, the music judge and the expression judge work hand in hand to evaluate the musical and lyrical phrasing. Flaws in either category will generally affect the other.

Dynamics

Dynamics refers to the variation in volume levels within the performance. The

appropriate use of dynamic levels is one of the means through which musical artistry is achieved. Almost all of the music sung in the barbershop style requires substantial variation in volume levels. In fact, artistic dynamics is one of the characteristics of barbershop harmony. The barbershop performer will find that most songs afford the opportunity to utilize all levels of dynamics, from pianissimo to double forte, and the subtle variations between these extremes.

The most frequent problems encountered by the music judge when evaluating dynamics are:

Insufficient Contrast: The major portion of any song usually requires variations at moderate volume level, with extreme softs and extreme louds reserved for instances that demand special treatment. Performance at a static dynamic level is as uninteresting as a speech delivered in monotone. The music judge seeks a performance that effectively incorporates all appropriate dynamic levels.

Patterned Dynamics: When the performer uses an identifiable pattern of dynamic variance, the listener's attention is drawn to the pattern rather than to the story. The music judge cannot consider alternation between loud and soft volume levels merely for the sake of achieving dynamic contrast as appropriate use of dynamics.

Ineffective Dynamics: For dynamic contrast to be effective, the dynamic levels attempted must fall within the range of vocal capabilities of the performer. Effective delivery of softs requires energy, intensity, and tones that are projected with good vocal energy and support. The requirements for effective delivery of louds are the same. In both cases, musical quality must be preserved. The music judge evaluates the performer's use of dynamic levels appropriate to the music, but when these levels go beyond the performer's capabilities so that louds become unpleasant or softs lose support, the music judge is unable to reward the per- former for artistic use of dynamics.

Inappropriate Dynamics: Abrupt changes in dynamic level are rarely justifiable. A change in volume need not be slow, but it should be smoothly executed. Volume levels must also be appropriate to the music the performer is attempting to relate. Like phrasing, dynamic levels should be planned in the context of the total presentation so that attention is drawn to the song's high point.

Greater dynamic levels can generally be achieved by a chorus than by a quartet, but the music judge, like the sound judge, listens for quality singing, not merely quantity or volume. Larger choruses are generally able to achieve higher volume levels than smaller choruses, but the music judge must evaluate the range of dynamics utilized by each. A small chorus that demonstrates the ability to effectively incorporate all dynamic levels possible for its size will receive a higher score for that single aspect of performance than a large chorus using no significant variation in dynamic levels.

Musical Energy

All performing groups seek to generate excitement. When the technical requirements of the music category have been fulfilled, there remains a need for that special ingredient designed to provide additional satisfaction for both listener and performer. This involves not only vocal energy, but also strong mental commitment to the song and arrangement. Added vitality helps the performer to convey any mood, any characterization, any dynamic level, any rhythm, or any message.

MUSICAL ARTISTRY

The planned performance—the combination of tempo, rhythm, phrasing, and dynamics—will be totally effective only when the performer adds "heart" to the delivery. Musical artistry can only be effective when the performance adequately fulfills the requirements of the music category.

True expression is an integral part of an artistic performance. When a performance lacks the warmth and sincerity conveyed by the true artist, it becomes mechanical. The listener wants to experience a performance rather than a rehearsal. The music judge seeks a performance that demonstrates an artistic, energized projection of tone, whether that tone be full and joyous or lightly whimsical or deeply emotional.

The ultimate in musical performance is achieved when the performer reaches out at the beginning of the performance, takes the audience in the palm of her hand, and holds it there until the performance has concluded, keeping each listener totally spell- bound by the emotional impact achieved. Musical artistry occurs when all other aspects of the music category have been achieved. The performer then has the freedom to present a magical experience that is aesthetically satisfying and memorable for both performer and listener. Such a presentation of inanimate words and notes will result in beautiful, living, barbershop music.

SUITABILITY TO PERFORMER

The music judge evaluates the relative suitability of the song/arrangement to the chorus or quartet. She considers the vocal capabilities of the ensemble and the skill demonstrated in performing the arrangement. The singers must be able to execute the part lines accurately and demonstrate vocal ranges sufficient to handle the extreme highs and lows while remaining in balance (see sound category). The performer also needs to demonstrate sufficient vocal energy, support and musical stamina to handle the phrasing, dynamics and musical characterization required to convey the interpretive plan effectively.

SCORING THE CATEGORY

The primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency in her category of each competitor's performance and to place each performance in the proper ranking in relation to other performances in the competition. The judge assigns numerical scores that accurately reflect the level of each performance in her category. The composite numerical scores of the entire judging panel establish final placement for all contestants and are the basis for determining the winners of awards.

No scoring consideration is given to whether or not the music judge is familiar with the song or arrangement performed. Her score is based on trained, musical judgment. If all contestants used the same arrangements scores would still vary based on the quality of performance and suitability of the arrangements to each group.

An arrangement is judged on the basis of its merit as presented by that performer in that specific contest performance. If the arrangement fails to meet the basic requirements of the music category, it will be scored accordingly, depending on its degree of departure from the basic requirements of the barbershop style.

The music category has been divided so that the 100 points available for each song performed are allocated as follows:

> Song and Arrangement   0 – 30 points
> Performance   0 – 70 points

In judging the song and arrangement, the music judge makes an evaluation based on the criteria discussed in the section of this category regarding the barbershop song and arrangement. She considers the composition, lyric/melodic congruity, use of creative devices, harmonization, chord progressions, voicings, and suitability to the performer, along with how well the chords and voicings chosen by the arranger succeed in painting a musical picture appropriate to the song. An arrangement that completely fulfills these criteria will warrant the maximum score possible, 30 points. It should be noted that musical creativity can be demonstrated as effectively by simplicity as by elaboration. Musical creativity refers to the arranger's ability to capture and enhance the spirit of the song, be that simple or intricate. Musical creativity is also demonstrated when the arranger has used the right amount of embellishment to enhance the performance capabilities of the song.

The performance portion of the category includes those elements that transform the written arrangement from paper to living music. They include harmony accuracy and the ingredients that comprise the barbershop style — tempo, rhythm, musical unity, phrasing, dynamics, and musical energy.

The component of musical artistry can only be rewarded when all other aspects of the category have been met. This is truly the "icing on the cake" — that final special ingredient.

A flawless performance would permit the music judge to award the maximum score possible in this portion of the category, 70 points.

Contestant's Name _____ Contestant # _____

Contest: Region # _____   Chorus   Region # _____   Quartet   Date _____

☐ Int'l Quartet Semifinals   ☐ Int'l Chorus Semifinals   ☐ Int'l Quartet Finals   ☐ Int'l Chorus Finals   ☐ Harmony Classic

JUDGING CRITERIA

SONG & ARRANGEMENT (0-30 points)
  Merit as Barbershop Material
  Form/Melody/Lyrics
  Arrangement
        Harmonization
        Voicing

PERFORMANCE (0-70 points)
  Vocal Skills
  Harmony Accuracy
  Barbershop Style
        Tempo
        Rhythm
        Musical Unity
        Phrasing
        Dynamics
        Musical Energy
  Musical Artistry

PERFORMANCE EVALUATION

SONG #1 _____   SONG #2 _____

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

score song 1

_____
_____
_____

score song 2

SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

SUITABILITY TO PERFORMER
Song 1

Song 2

Bonus Points awarded for performance package. International Finals and Harmony Classic only.

BONUS POINTS

Judge _____

TOTAL SCORE

EXPRESSION CATEGORY

OUTLINE OF CONTENT

EXPRESSION CATEGORY

INTRODUCTION

The focus of the expression category is the evaluation of the performer's ability to communicate musically and lyrically. In vocal music, communication is strengthened by meaningful delivery of lyrics, musical diction, artistic phrasing, appropriate dynamics, energy, vocal characterization and a projection of sincere emotion.

The Expression judge listens to a performance with her primary concentration directed to the evaluation of the degree of artistry achieved in the verbal execution and lyrical delivery of the song. Although many specific areas contribute to the success of an artistic performance, they are inseparable in that blended together the result is an artistically satisfying experience. The expression judge rewards a performance wherein:

- Reasonable proficiency in the basics of good vocal production has been achieved, so that a proper foundation for expression is present.

- All members of the performing group have achieved reasonable proficiency in the vertical synchronization of all technical and artistic elements of the song including production of vowels, injection of consonants, turning of diphthongs, attack and release of all syllables and use of nuances and vocal inflections, so that the lyrical presentation demonstrates absolute unity.

- Techniques of phrasing, dynamics, tempo and rhythm are used effectively with consistent energy, vocal characterization, and emotional unity to support the subtler elements of inflection, finesse and smooth delivery of the lyrics, so that the result is an artistic musical presentation.

For purposes of this category description, the expression category has been divided into two major areas: technical elements and artistic interpretive plan. These will be discussed separately.

TECHNICAL ELEMENTS

The broad area called "Technical Elements" encompasses the components that comprise the technical portion of the category, which plays a critical role in the emotional communication of the lyrical message. Since the basis of the barbershop musical art form is the American popular song as outlined in the music category, it follows that the language of barbershop is standard American English, free from the regional speech dialects encountered in various areas of the country and the world.

VOCAL SKILLS

In the expression category, vocal skills affect the performance in the following areas: diction, including vowels and consonants; sustained and supported phrases; control of dynamic range and the ability to produce and maintain the artistic elements of the song.

Breath support is the foundation for good vocal production. The expression judge does not evaluate breath support as such, rather she evaluates the result of good breath support and management or the lack of same. Areas affected include synchronization, forward motion, tempo, dynamics, musicality, inflection and vocal textures, characterization, and energy.

Reasonable proficiency in the basics of vocal production must be achieved for expression to be effective.

SYNCHRONIZATION/UNITY

The components of synchronization - attacks and releases - are considered together because they go hand in hand; one is the beginning and the other is the ending. Musically, the term "attack" is used to indicate the beginning of tone, while "release" signifies its termination. There is, therefore, a tendency to consider attacks and releases as occurring only at the initiation and termination of the musical phrase. In reality, each syllable involves an attack and a release. The term "internal synchronization" is often used to refer to the vertical togetherness that must exist within words and within phrases if the unity of the presentation is to be maintained. The following example illustrates what happens when all elements are not produced by all voices at the same instant:

<div align="center">I STOLE THE GOLD FROM YOUR HAIR</div>

Tenor:	Ah---eeStol-l-theGol-l-ldFro--mYou---rHai------r
Lead:	Ah---eeSto--l-theGol--l-dFro--mYou---rHai------r
Baritone:	Ah-ee--Sto--l-theGol--l-dFro-m-You---rHai------r
Bass:	Ah---eeSto--l-theGol--l-dFro--mYour-r-Hair-r-r-r

In the example, all voices should be synchronized with what the lead is producing (since that line indicates correct techniques). When this is not the case, errors in synchronization occur. Because Sweet Adelines International's music is vocal ensemble, as opposed to solo music, this added element of synchronization is necessary for an effective performance.

The expression judge is seeking a consistent *unit* presentation.

Unity strengthens characterization and emotional communication. Every technical and artistic element must be executed together in order to eliminate distractions and allow the listener to hear and understand the story. Further, voices in the ensemble

should be produced in a like manner, creating a strong, unified vocal character rather than an assortment of voices.

Unity will be strengthened when the performers understand the lyrical message, deliver a unified tempo or pulse, cohesive interpretive plan, and unified dynamic plan. A well synchronized and unified performance contains the power, clarity and emotion necessary for a truly expressive communication of the lyrical and musical message.

Synchronization difficulties and the resulting lack of unity may result from various individual skill levels in breathing, vowel production, and energy. Errors result in a lack of unity, which cannot be rewarded by the expression judge. Her score will reflect the effect of these discrepancies on the overall performance and the degree to which the per- former has fulfilled the requirements of synchronization and unity.

WORD DELIVERY

Vowels

As noted in the sound category description, vowels are the basis of vocal sound. In seeking a blended unit, the expression judge takes this requirement a step further, for she also requires that the vowel sounds for the word in question be correctly pronounced, according to the American English language.

The five pure vowels – "ah," "ay," "ee," "oh" and "oo" – are the vowels of Italian and Latin; in English, two of these vowels are treated as diphthongs. "Ay" is pronounced "eh-ee" and "oh" becomes "oh-oo." In the American English language, seventeen vowel sounds have been identified. These can be found in the Table of English Vowel Sounds and International Phonetic Alphabet. (Refer to Appendix D).

The expression judge must recognize that correctly produced vowels all modify toward a neutral vowel at highest pitches. As pitch rises, for example, "ee" takes on the quality of "ih" and "ah" modifies toward "uh." An attempt by the singer to keep the vowel from modifying will result in a pinched, improperly produced tone. Because of the range involved in Sweet Adelines International music, this phenomenon is generally experienced only by the tenor and only in the highest portion of her range. Vowels that are modified naturally will not result in discernible distortion of blend or unit sound.

The most common vowel distortions encountered by the expression judge result from:

a.   Failure to resonate vowels naturally, in a uniform manner.
b.   Use of the wrong vowel sound, resulting in mispronunciation.
c.   Sustaining the incorrect vowel sound of a diphthong, or turning to the secondary sound either too early or at different times.
d.   Failure to sing the final sound of a diphthong, e.g., singing "smile" as "smahle" rather that "smaheele."
e.   Failure to produce musical vowel sounds.

When errors are detected in the performer's delivery of vowels, the expression judge must discern whether those errors are consistent, sporadic or rare. Her score will be based on the effect of these errors on the overall, musical performance.

Diphthongs

Simple or pure vowels have but one sound, such as the "ih" in "sit" or the "oo" in "moon." Diphthongs are a combination of vowel sounds. Of the seventeen vowels sounds listed in Appendix D, six are diphthongs. Ay (eh-ee) and oh (oh-oo) are discussed above. The "i" sound in "high" is pronounced "ah-ee," the "ou" in "now" is the combina- tion "ah-oo" and "oi" in "joy" is pronounced "oh-ee." In all five of these instances, the primary vowel sound (target) is given musical emphasis; the secondary sound, or vanish, is attached at the moment of release. In the one remaining diphthong, the reverse is true. The "u" sound in "mute" is the combination "ee-oo" but the initial sound, or glide (ee) is passed over very quickly so that the primary vowel sound (oo) can be sustained. The expression judge will evaluate the performer's delivery of diphthongs in the same man- ner as she evaluates the production of vowel sounds.

Consonants

If vowels are the basis of musical sounds, consonants can be considered the punctu- ation. In speech, consonants are articulated in a manner that will add distinction to the spoken word while vowels are not sustained. Singing requires an opposite approach; consonants must be adequately articulated so that lyrics are understandable, but not to the degree that tone flow is noticeably interrupted.

The manner in which consonants are delivered can add style, meaning, artistry and individuality to a performance. This is particularly true of the pitched consonants – "m," "n," "l," and "ng" – and the performer can often sing through these sounds to articulate words effectively without disturbing the musical line. Other consonants can be classified as voiced or unvoiced – those that have pitch and those that do not. Proper treatment of voiced consonants requires that they be produced at the same pitch as the vowel sound contained in the syllable in question.

The musical approach to the singing of final consonants – those at the end of a word or syllable – dictates that the singer delay articulation of the consonant until the last instant before singing the next word/syllable and that the consonant be seemingly attached to the initial sound of the new word/syllable. This is similar to the principle of elision used in speaking the French language, where every spoken syllable ends in a vowel sound, no matter how written. When handled correctly and without emphasis, this practice ensures smooth word delivery. When poorly handled, so that the final con- sonant is given undue emphasis, the result can be extremely unmusical.

Consonants are de-emphasized in singing for a very important reason. The articula- tion of consonant sounds requires use of the swallowing muscle mechanism, which, as discussed in the sound category description, creates vocal interference. When consonants

are delivered properly, the required muscles will tense only for the instant involved in articulation, then will relax to allow the singer to produce a free vocal line, without noticeable interruption.

The most common problems the expression judge will encounter with regard to consonants are:

a. Overemphasis of unimportant consonants, e.g. "lasTUh nighTuh was the enDuh of the worlDuh"

b. Anticipation of consonants, particularly "r," in a sustained tone, e.g. "mother-r-r-r-r;"

c. Dropped consonants in the middle of words, such as "remebber" instead of "remember" or "hot" instead of "heart;"

d. Noticeable use of the wrong consonant sound, such as "sweedie" instead of "sweetie."

The expression judge will evaluate consonant delivery in much the same manner as she considers vowels. Her score will reflect the degree to which the overall performance was impacted by flaws, when detected.

Enunciation

Enunciation in singing has been defined as the manner of pronouncing words clearly and distinctly. In reality, enunciation involves articulation, but they are the not the same. Articulation refers to the physical process involved in the enunciation of any utterance, either speaking or singing. Pronunciation means uttering or articulation of words or sounds in the required or standard manner.

Articulation relates to the physical use of the vocal mechanism; pronunciation relates to propriety of sound produced; enunciation deals with the clarity of sound produced.

In the preceding paragraphs, attention has been given to methods or techniques utilized in striving for understandable lyric delivery without damaging the artistic element. Diction must be clear, sound natural and lend itself to smoothly flowing phrases. This requires not only clear articulation, but also delivering words with subtle inflections and shadings, which reveal the meaning of the words and make the character come to life.

The expression judge rewards a performance in which lyrics are understandable but not over-enunciated, so that musical flow is ever present and the message of the song is not lost. Her evaluation will be based on the degree to which the performer has achieved this goal. She will recognize that effective delivery occasionally requires a suitable compromise to ensure retention of the flowing musical phrase.

Artistry may require some freedom in enunciation at times. The expression judge will allow for and reward successful, expressive deviations from the standard enunciation which add to the emotional communication of the performance.

MUSICALITY

Musicality is sensitivity to and knowledge of music that is successfully demonstrated when the performance reflects and enhances the musical intent of the song. Practically speaking, every element listed in this category will be used to effectively communicate the emotion and character inherent in the music. A musical performance demonstrates accuracy of melody and harmony to artistically present the lyrical message, delivered with appropriate energy, character and finesse.

ARTISTIC INTERPRETIVE PLAN

There are two parts to a vocal performance: the technical part, requiring proficiency in the basics of good singing, and the artistic interpretive part. Effective interpretation transforms singing into a work of art and allows the performer to establish a definite mood in the mind of the listener while communicating the message the song.

An artistic interpretive plan will capture the essence of the message of the song. The elements of a successful interpretive plan include:

Lyric Flow
Effective Phrasing
Forward Motion
Meaningful Dynamics
Appropriate Tempo/Rhythmic Elements
Musical Inflection and Embellishment

LYRIC FLOW

Artistic presentation of vocal music requires that consideration be given to expressive delivery of the lyrics. The lyrics of a barbershop song, if separated from the music, would resemble a poem, because there is a specific meter and rhyming pattern. In setting lyrics to music, the composer reinforces this metric pattern by assignment of notes, note values and placement of important syllables on emphasized musical beats. Proper word stress is essential to the effective performance of vocal music. This involves not only proper inflection of the important words in a phrase but also correct stress of important syllables within each word.

Effective delivery also requires that stressed syllables be connected by forward movement. This is achieved through use of a controlled, continuous sound, allowing the performer, by slight variation in volume, to emphasize important syllables and de-emphasize those that are less important.

Good vocal skills, breath management and a unified/synchronized delivery are crucial elements of effective lyric flow. The use of unified, matched, resonated vowels and diphthongs is essential to the delivery of the lyric line. The performer must be aware that

these elements - unified vowels, diphthongs and consonants - when properly used, become emotional elements in the lyric line delivery.

PHRASING

The lyrics of a song should be grouped together into meaningful phrases that flow smoothly. Proper accent or emphasis should be given to dominant words or syllables, minimizing those that are unimportant or subordinate.

The concept of phrasing is not unique to vocal music. Phrase markings are found in instrumental music and are determined by characteristics of melody, harmony and rhythm. In a barbershop song, the words and music work together so that the demands of the musical phrase coincide with those of the lyrical phrase. If the lyrics are considered alone, there is frequently more than one acceptable emphasis point. For example, the line "you sacrificed everything for me" can be read with emphasis placed on the first, second, third or final word and the differences in emphasis will convey subtle changes in meaning. However, when the melody is added, the placement of the highest melody note on "everything" makes the intended emphasis clear. The arranger has reinforced that intended emphasis by use of a dramatic chord voicing on that syllable. The expression judge, therefore, cannot rely on lyrical considerations alone to guide her evaluation of phrasing; she must use a musical approach, being aware of the demands of melody and arrangement. If the musical demands appear to be in conflict with the lyrics, the music will take precedence.

Phrasing is the art of proper expression of every note, bar, and phrase, arranged so that each phrase has interest but remains relative to every other phrase, thus creating a well-balanced overall design. Additionally, maintaining the natural flow of the music allows the story or character to evolve.

Energized breaths play a critical role in phrase plan design. When connected with energized breath, each phrase sounds like part of the paragraph and the story, rather than a stand-alone sentence. When this technique is properly applied the overall message can be more effectively communicated.

Pauses, strategically placed and timed, are an important part of musical expression. Continuous sound, as demonstrated by the compulsive talker, readily points up the need for occasional silence in communication. Pauses are as important as sound itself, for they enable sound to have an effect; they are tools of emotion. The length of a pause has a direct effect on the creation of musical drama. A short pause for a quick breath can create or maintain excitement; a lengthy pause in just the right spot can create a mood change, a feeling of futility or fulfillment, and can set up the proper dramatic climate for the succeeding passage. Pauses should complement the lyrical and musical plan. Not all songs require a dramatic pause and few can support more than one. The expression judge will evaluate the performer's use of this element based on its propriety, the skill with which it is handled and the emotional communication that results.

FORWARD MOTION

Because music in the barbershop style is performed without instrumental accompaniment, constant forward motion of the singing tone is required. Occasional periods of rest are necessary, both for vocal effect and/or relief to the ear of the listener and to build toward an effective climax of the story line. Within each phrase smooth connection of sounds is necessary for artistic delivery.

The musical term for the desired style of delivery is legato, a basic style of vocal technique consisting of a seemingly uninterrupted, flowing vocal line with corresponding non-interfering articulation and pronunciation.

Choppiness within words and phrases occurs when a legato delivery is not present. This may result from one of the following:

1. Failure to support tones with the breathing mechanism
2. Tension in the jaw and interference from the swallowing muscles
3. Incorrect use or overuse of the articulatory mechanism
4. Over-enunciation
5. A directing style that lacks flow or that stresses beats rather than phrases

Forward motion is achieved by connecting phrases with energized breath support. In an attempt to achieve forward motion, it is important to avoid rushing through phrases, or singing faster without connection to the lyrical or musical intent.

When musical flow and forward motion are not present, the listener's attention is drawn to each individual syllable or word rather than to the overall story. The objective is a performance that effectively communicates a story, not a vocal exercise.

EMBELLISHMENTS

One of the elements of performance in the barbershop style is the creation of musical tension. This is sometimes achieved by the manner in which swipes are executed, when the performer often holds the next-to-last chord to final resolution. Although de- emphasis of unimportant words, i.e., "of," "and," "the," etc., is the norm, there are some instances where this is highly desired, as in embellishments or at the tag.

Embellishments include bell chords, solo passages, swipes, patter background, modulations and instrumental effects. (For further explanation, refer to the "Creative Devices" section in the music category description, Section II-B, pages 7-8.)

Creative and skilled use of embellishments adds musical interest and lyrical intensity to the performance and can enrich the characterization and inherent musical flavor of any given song.

With barbershop tension and release chords, sometimes the tension chord demands prolonged emphasis before resolution. The expression judge will base her evaluation not on whether proper emphasis was given but rather on whether the musical and expressive effect created was in keeping with a performance in the barbershop style. She will evaluate the degree to which successful delivery of the embellishments and emotional communication was achieved. The highest reward occurs when the singers have sufficient vocal and breathing skills to support and energize the well-designed and well-placed embellishment.

DYNAMICS

The expression judge, like the sound and music judges, rewards a performance that demonstrates substantial variation in meaningful dynamic levels. The dynamic level at which a song is performed will generally carry with it inherent expression. For example, medium volume usually conveys a satisfying emotional reaction or matter-of-fact narrative. High volume is generally used to express joy and happiness or, at the other extreme, uncontrollable anguish. When the volume is low, the performer is usually conveying such soft emotions as tenderness or regret or the deeper emotions of sorrow or reverence. Characterization is further strengthened by using all volumes from pianissimo to fortissimo as well as the crescendo, the diminuendo and sforzandos.

In assessing the effectiveness of the dynamics used, the expression judge takes the same musical approach used to evaluate phrasing. She recognizes that dynamic patterns are often indicated by chord voicing and progressions, not by the lyrics alone.

The contestant should display musical artistry in the delivery of dynamics, not merely demonstrate the ability to sing at different volume levels. Abrupt volume changes for the sake of "shock value" alone are neither artistic nor musical and cannot be rewarded in the expression category. As in all areas of artistic endeavor, only authentic emotional involvement communicates the message effectively and will be rewarded accordingly. Breath support is a key element in sustaining dynamic volumes and making changes to volume. Musicality suffers when loud volume levels are not properly resonated or go beyond good singing quality, or when softs lose support and clarity. When this is the case, the expression judge cannot reward for effective use of dynamics.

TEMPO/RHYTHMIC ELEMENTS

The terms "tempo" and "rhythm" are defined in the music category portion of this book. The expression judge is concerned with whether tempo and rhythm are appropriate to the effective delivery of the message of the song.

The lyrics of a ballad are usually more dramatic, more meaningful and more emotional than those of the rhythm tune. Presentation of a ballad in the barbershop style generally employs ad lib or rubato delivery, an intuitive, flexible relaxation of strict time, while maintaining an underlying meter throughout the song.

In ballad delivery, the smooth-flowing phrase is of paramount importance. The performer must consider not only the smooth flow of words and emphasis of accent points but also the pace at which lyrics are to be delivered. The musical techniques or rallentando and accelerando can frequently be effectively employed in ballad presentation, since different rates of movement can imply different emotions.

In the delivery of a rhythm tune, the rhythm becomes the primary factor and lyrics must be artistically handled within the confines of the established beat. The accent points of the lyrics will generally coincide with the accent points of rhythm. The pulse of the rhythm should be apparent but words must still move from one to another in a smooth, connected sequence.

Strict tempo and rhythm can be exciting and effectively used to evoke an emotional response in the listener. Variation of tempo, such as accelerando, rallentando, rubato, staccato and tenuto and the pause also can be used in creating characterization. Tempo changes can have a dramatic impact on the message delivery. However, too many tempo changes can be a distraction from the overall lyrical plan and interpretive intent. Transitions between tempos need to be purposeful and within the pulse. When handled poorly, the speed of the tempo can result in errors in synchronization, thus affecting overall emotional communication. Including the breath timing into the phrase plan is a key element to successful execution of a specific tempo.

As described in the music category, different types of songs have an inherent rhythm, or character, which should be taken into consideration when planning the execution of a rhythm tune. Since rhythm is the vitalizing element in music, allowing the "character" of the song to come to life, appropriate use of rhythmic patterns adds greatly to the effective communication of the song.

INFLECTION

In speech, one of the primary tools used by the speaker to achieve word inflection is variation in pitch or tone of voice. In singing, inflection emphasizes the intended meaning of words and hopes to create an emotional response in the listener. This can be achieved through the use of variations in volume within a word (rather than variation of pitch, as in speaking), vocal textures, and by the dramatization of vowel and consonant sounds.

A vocal music presentation that lacks inflection is as dull and uninteresting as a speech delivered in monotone. Likewise, a performance with inflection that is not connected to the emotion and lyrical intent of the song becomes mechanical. When per- formed with finesse, energy and emotional connection, inflection provides another means to communicate the intended message.

ENERGY

Energy is the vital element in the overall presentation. Indeed, energy is the key to

whether or not the listener will continue to listen to the performance. A performance that is belabored and tedious is lacking in energy. There must be an energized vocal presentation in all four parts and from every individual singer in order to give vitality to the entire performance.

Energy is essential to the unity, clarity, musicality, artistry and emotional communication of any performance. The performer must maintain consistent energy, not allowing the level of energy to drop for even one moment. This is known as physical stamina and when it is not present the performance can become monotonous, mechanical or lacking in musicality. Synchronization, tempo, dynamics, and forward motion can be negatively impacted if energy is not unified across the performing group.

FINESSE AND ARTISTRY

Finesse refers to the fineness or delicacy of craftsmanship in a performance and the subtlety with which skill is displayed. A performance may demonstrate that the performer has acquired all of the skills discussed in this category description; but if those skills are individually obvious, the performance undoubtedly lacks finesse. Finesse, or artistry, can sometimes account for the difference between a group whose performance demonstrates competence in handling the technical elements but fails to evoke an emotional response, and another whose performance, while not technically perfect, nonetheless leaves the audience breathless. The expression judge rewards a performer whose techniques are artistically integrated into a complete package of musical and emotional experiences for the listener.

CHARACTERIZATION

There is a spirit or energy that is intrinsic with characterization. Subtle changes in the application of energy evoke different responses and enhance story-telling.

Word delivery, inflection, finesse, phrasing, dynamics, tempo and rhythm are the tools used by the performer to establish an appropriate mood or convey the desired emotion. Vowel sounds also can be modified temporarily to represent a character. Diphthongs can be used to evoke different emotions and strengthen characterization when the initial sound and vanish values are slightly adjusted. In addition, utilizing voiced, stop and explosive consonants creates many opportunities for vocal characterization.

Vocal characterization can be greatly enhanced by the use of textures and nuances. To be successful, the ensemble must sing the texture changes with proper vocal production and matched resonance. Additionally, when using a vocal effect, singers need to begin and end the vocal effect as a unit in order to be rewarded by the expression judge.

These elements, when skillfully and artistically combined by the performer, help to touch upon the feelings of the listener. Before the performer can emotionally involve an audience, however, she must become intensely involved herself. Although it is possible to simulate emotional involvement through the careful and practiced use of certain vocal

techniques, it is rarely possible to completely disguise the artificial. Emotional communication with the audience occurs when real emotion is felt and delivered by each singer.

EMOTIONAL COMMUNICATION

Emotional communication is the essence of the expression category.

From the standpoint of the expression judge, emotional projection and communication can be considered the result of a valid, artistic, lyrical interpretation delivered with energy, characterization, and emotion.

The goal of the performer in the barbershop style is to project a sentiment appropriate to the song and to produce an emotional response in the listener.

Word delivery, inflection, vocal textures and nuances, phrasing, dynamics and tempo and rhythm are the tools used by the performer to begin establishing an appropriate mood or convey the desired emotion. When delivered with energy, forward motion, and artistic breathing, the interpretative plan enhances emotional connection with the audience.

Emotional communication can occur at most levels of performance – genuinely singing from the heart can touch a listener. However, the impact is often greater and more memorable as skills improve. True communication occurs most effectively when the performer demonstrates skill in the "technical elements" of the expression category. In the optimum performance, the audience is not distracted by flaws in the presentation, but is aware only of the beautiful or happy or poignant story that the performer unfolds.

SCORING THE CATEGORY

The primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency in her category for each competitor's performance and to place each competitor in the proper ranking in relationship to other competitors in the contest. To perform this task, the judge assigns numerical scores that accurately represent the level of each performance in her category. The composite numerical scores of the entire judging panel establish final placements for all contestants and are the basis for deter- mining the winners of the awards.

The expression category combines the technical elements and artistic interpretative plan so that 100 points are available for each song in a performance.

The expression judge evaluates a performance from two different listening orientations: The technical elements discussed in the preceding portion of this category description and the degree of artistry with which the lyrics, or message, of the song are performed within the context of a total musical performance.

In her evaluation of the technical requirements, the expression judge considers the mechanical aspects which, when perfectly synchronized, result in a flawless performance of the vertical elements of vocal ensemble music. These include correct use of vowels, diphthongs and consonants, enunciation, and synchronization of all attacks and releases. Additionally, the expression judge will evaluate the artistic use of these elements and will reward a performance in which these elements are used appropriately. The expression judge bases her score on the degree to which the performance integrates the technical and artistic elements of the expression category.

As previously stated, reasonable proficiency in the basics of good singing technique must be achieved for expression to be effective. It is pointless for the expression judge to give constructive direction regarding artistic expression when the performer needs to master the very basics of proper singing. Additionally, complete evaluation of the performer's achievements in the artistic portion of the category is possible only if the basic requisite of "togetherness" has been fulfilled.

Because artistry must be founded in good techniques, to evaluate the lyrical plan, the expression judge must first consider the degree to which the contestant has mastered the technical requirements of the category. It is possible for a performance to be technical- ly perfect but lacking in artistry. It is not possible, however, for a performance to achieve perfection in the area of lyrical interpretation but be lacking in the technical elements.

Credit for emotional communication is rewarded by the expression judge for a performance which meets the criteria established to such a degree that sincere emotion is projected to the audience and a response is immediately forthcoming. In assessing this response, the expression judge must be cognizant that the response will vary with the mood of the presentation. A rousing, fast-moving, exciting rhythm tune will evoke an enthusiastic, excited response from the audience. After a tender, moving ballad, often the most appropriate immediate response is silence, indicating reluctance to break the spell that has been cast. The type of emotion must be appropriate to the song and compatible with the range of emotions possible for performance in the barbershop style. When a performer has exhibited true emotional communication, the audience will respond in kind with similar emotion, indicating they have received the emotion projected by the performer.

When a Sweet Adeline International quartet or chorus has complete command of all the technical elements of singing and then adds this final bit of frosting, making the audience unaware it is hearing anything other than a beautiful song, straight from the heart, the performers have achieved the ultimate in this category – true musical expression.

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Chorus Region # _____ Quartet Date _____

☐ Int'l Quartet Semifinals   ☐ Int'l Chorus Semifinals   ☐ Int'l Quartet Finals   ☐ Int'l Chorus Finals   ☐ Harmony Classic

JUDGING CRITERIA
(0-100 points)

TECHNICAL ELEMENTS

Vocal Skills
Synchronization/Unity
Word Delivery
    Vowels
    Diphthongs
    Consonants
    Enunciation
Musicality

ARTISTIC INTERPRETIVE PLAN

Lyric Flow
Phrasing
Forward Motion
Embellishments
Dynamics
Tempo/Rhythmic Elements
Inflection
Energy
Finesse and Artistry
Characterization
Emotional Communication

PERFORMANCE EVALUATION

SONG #1 _____   SONG #2 _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

score song 1

_____

_____

SCORING LEVELS
(for one song)

94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

score song 2

Bonus Points
awarded for performance package. International Finals and Harmony Classic only.

BONUS POINTS

Judge _____

TOTAL SCORE

SHOWMANSHIP CATEGORY

OUTLINE OF CONTENT

SHOWMANSHIP CATEGORY

The visual characteristics of the barbershop style include high energy, natural body movement (in addition to planned choreography), facial animation and unity of a contemporary visual appearance.

INTRODUCTION

The focus of the showmanship category is the evaluation of the salesmanship of the musical product. This includes the elements of preparation, the visual plan and the creation and communication of on-stage magic. With effective showmanship, the performer is able to enhance what the listener hears by reinforcing it with what the viewer sees, creating a total performance. Showmanship is an intangible art, affected neither by age nor by beauty. With showmanship, a little talent can seem great; without showmanship, the greatest talent can be lost.

The showmanship judge assesses the performer's ability to incorporate the intangible art of showmanship into a performance that creates and communicates magic. She rewards a performance wherein:

- Thorough advance attention has been given to all details of preparation, so that no visual or musical flaw creates such a distraction that the impact of the total performance is weakened.

- An appropriate mood is established and the performer appears so relaxed, poised and self-assured that the audience is readily able to respond to that mood.

- The separate musical and visual facets of the performance enhance and sup- port each other, combining to create a total, entertaining performance.

Although this category description defines standards for judging a *contest* performance, the performer can also consider the information presented here as guidelines for public performance. Sweet Adelines International hopes that its choruses and quartets will present performances of a high caliber at every opportunity, not just in competition. Through exposure to television, video, movies and Broadway shows, the general public has learned to distinguish between performances that are of a professional caliber and those that are not. The image of Sweet Adelines International depends on our maintaining the caliber of all public performances at a high professional level.

A "professional" engages in a vocation as a business or career for financial gain. An "amateur" practices an art for love or pure self-satisfaction, not as a means of livelihood. As a musical organization, Sweet Adelines International holds "amateur" standing because its choruses and quartets perform for the love of the barbershop art form, not to earn their livelihood. However, performances by Sweet Adelines International choruses and quartets are expected to reflect standards of a professional quality.

For purposes of evaluation, the showmanship category is divided into two major areas: performance and preparation.

PERFORMANCE (0-70 POINTS PER SONG)
(The Visual Communication of the Musical Product)

A successful performance results when complete rapport is established between the performer and the audience. Communication is a two-way street; as the performer establishes contact with the audience, the audience responds to the mood or emotion established by the performer. While thorough preparation for a performance is essential, the performer must still effectively implement the details of preparation by successfully incorporating them into a total performance.

All of the facets of performance considered by the showmanship judge combine to achieve a specific goal: "selling the song." As stated earlier, selling the music is the primary focus of the showmanship category. Costuming, makeup and choreography are a few of the tools available to assist the performer in making that musical sale. However, there must be two parties to any sale: a seller and a buyer. For our purposes, the chorus or quartet is the seller; the audience is the potential buyer. In order to consummate the sale, the product — the music performed — must be of acceptable quality.

While the average audience is not sufficiently educated in the barbershop art form to recognize the finer details of an arrangement, as evaluated by the music judge, the general public can distinguish between performances that are in tune and those that are not. The average audience can also recognize the basic qualities of musicianship that are inherent in a good musical performance. No amount of clever choreography, dazzling costumes or exquisite makeup can compensate for a lack of accuracy and basic musical- ity. The showmanship judge rewards the performer who actually makes the sale.

VOCAL SKILLS

Because the goal of the showmanship category is to effectively communicate the musical product, the showmanship judge demands the same attention to the details of good vocal production as do the other three judging categories. Good vocal production techniques are an integral part of the musical product examined and evaluated by the showmanship judge.

ENERGY

Energy is the force that propels all aspects of musical performance. It adds a special shine to the visual performance, taking it beyond routine into magic. Energy is the life force of the showmanship category. Adding energy to a performance well-grounded in basic musical techniques will be recognized and rewarded by the showmanship judge.

POISE AND COMMAND

The performer opens the line of communication by putting the audience at ease. In order to do this, the performer must appear poised and in command. This does not mean there is no room for nervousness, but that the successful performer makes constructive use of nerves. Even veteran performers feel a certain amount of healthy apprehension before facing an audience. The successful performer focuses on entertaining the audience rather than worrying about whether she will remember words, notes or choreography. Her unspoken message to the audience is "I am here to entertain *you*!"

A poised, confident and self-assured attitude is paramount if the performer is to succeed in evoking an emotional response from the audience. When the performer exhibits nervousness through such actions as trembling hands or knees, fidgeting fingers or failure to make eye contact, audience attention is drawn away from the performance to the nervous action and members of the audience are unable to enjoy the performance because they are concerned about whether the performer will make it through. The showmanship judge recognizes and rewards a performance that demonstrates a high level of proficiency in the areas of poise and command.

ENTRANCE/BREAK/EXIT

A planned entrance is the greeting that says, *"We* are here to entertain *you!"* First impressions are extremely important; no one ever gets a second chance to make a good first impression.

The showmanship judge begins her evaluation of a quartet after the emcee has announced the contestant, at the moment the first member of the quartet appears. An effective entrance is alert, brisk and confident, and the quartet acknowledges the audi- ence with broad, sincere smiles that convey an implied "Thank you" for the applause and a "We are glad to be here" attitude. Any movement from acknowledgment to singing position should occur smoothly.

The chorus entrance also begins at the moment the emcee has finished the contestant announcement. Unlike the quartet, chorus members are already in position on stage. The showmanship judge begins her evaluation when the curtain opens or, when no curtain is used, when the stage lights go up. With confident smiles and upright stance, chorus members convey their appreciation for the audience applause and their eagerness to entertain. Whether the chorus director is on stage or makes a delayed entrance, the director also acknowledges the audience before signaling the chorus to begin the performance.

Occasionally a chorus sets the scene by striking a pose or depicting a tableau that prepares the audience for the presentation to come, but which does not involve actual eye contact. When this occurs, the showmanship judge bases her evaluation on the effective- ness of the entrance and the degree of success achieved in preparing the audience for the entertainment to come.

Sample Emcee Announcements:

Quartet: Contestant Number 3, [Representing Region 39*]
             From Harmony Chorus, What Are We Here Four!

Chorus: Contestant Number 3, [Representing Region 39*]
             From Anytown, U.S.A., Under the direction of Donna Director
             The Harmony Forever Chorus!

* At international competition, the regional affiliation is added to the introduction.

The break is that brief period of time between the end of the first song and the beginning of the second. During this interval, the show continues with sincere, gracious and confident acknowledgment to the audience, with the performer conveying an implied "Thank you again for your applause." For maximum effectiveness, the per- former's acknowledgment begins in character with the music just performed and is com- patible with the costume and image. The performer savors the audience applause until it begins to fade, then takes pitch and begins to establish an appropriate mood for the next song. The showmanship judge rewards the performance when all facets of the break are smoothly and effectively carried out so that audience rapport is maintained.

Timing is important to making an effective exit. At the conclusion of the final song, the performer again acknowledges the audience in a style compatible with the music just performed. If the song was a ballad, the acknowledgement begins with gentler smiles to allow the audience to remain in the mood established by the music, and the performer can then break into a stronger, more confident acknowledgement. As the applause reaches a plateau, the quartet turns and leaves the stage with the same confident attitude demonstrated during the entrance, still in command of the stage. The chorus director and chorus members maintain radiant smiles and a confident attitude until the curtain closes or the stage lights go down.

CHARACTERIZATION

Characterization is an effective skill that can be used to enhance the audience's enjoyment of the chorus and quartet performance. Our musical presentations are enriched through costuming, choreography, facial animation, and physical expression. While these skills can energize a performance and assist in transmitting the lyrical interpretation across the footlights, characterization is another aspect that deserves the per- former's attention.

Characterization is creating a dramatic persona, or creating a role for the stage. After the musical and lyrical interpretations are designed, the characterization can be created. Decide exactly who is telling (singing) the story. Is it a comedic, broadly-drawn character, or is it a more subtle, sophisticated individual? Does the character remain the same throughout the song or does a transformation take place? How does one convey that change? Appropriate emotions throughout the entire song should be decided upon, fol- lowed by methods of conveying those emotions–raised brows, a tilt of the head, a cocky attitude, and so on.

Define who the character is by devising actions, facial expression, and demeanor that will delineate the character for the audience. The choreography and costume plans should be congruent with, and part of, the characterization. It is important that all members of the ensemble participate fully and commit themselves to creating the same character by giving up thoughts of self and inhibition. All must give themselves over to the characterization. This will help to create a more complete and believable character that can have a dynamic impact on the audience. When the performer skillfully creates strong characterization, those very characterizations serve to draw the audience emotionally onto the stage and into the performance.

Care should be taken when devising characterizations so that any deviations from good vocal production are kept to an absolute minimum. For instance, slumped shoulders and downcast faces can convey many emotions but they can also inhibit proper vocal production.

It should be noted that the performer should maintain the characterization until a predetermined time to release the character. For example, the characterization might be maintained throughout a performance, from entrance to exit. The plan might be to maintain character throughout the first song and the bow, or only during one song. The performer should maintain the characterization until the identification with the character reaches a satisfying conclusion. It should be noted that once characterization has begun, it is not advisable to "break character" for even a moment until the predetermined point of the performance. "Breaking character" causes a disturbance of the emotional involvement on the part of the audience. It can easily disrupt the audience/performer bond that the performer has worked so diligently to create.

PHYSICAL EXPRESSION

While the term "choreography" is used to describe *planned* movement, "physical expression" describes the *un*planned, natural body movement that occurs during a performance. Appropriate, *natural* body movement is one of the indications to the audience that the performer is involved in the performance. Effective physical expression reinforces the fact that the performer feels the music, and supports the musical performance so naturally that it cannot be recognized as separate from the music.

Good posture is the basic foundation for effective physical expression. The goal is to present the audience with the qualities of freedom and spontaneity in performing style, rather than rigidity, while maintaining the best posture for good vocal production. Arms and hands should fall relaxed and naturally to the sides, where they will attract a minimum of attention, yet be readily available to flow freely and naturally into gestures.

Facial expression is a major component of physical expression, for effective facial expression is the best tool available to the performer in visual communication with the audience. The face can convey a wide variety of moods ranging from joy, sorrow, grief, anger, excitement, pain, nostalgia, reflection, apprehension and fear to the extreme opposite of each. Appropriate facial expression reflects the message of the song; inappropriate facial expression confuses, distracts and sends mixed messages to the audience. The stage

performer realizes that more intensity and animation are required in a stage performance than in a face-to-face interaction, because of the distance that must be spanned. The performer's job is to communicate with the last row of the audience, not just the judging panel. Appropriate stage makeup to assist the performer in this regard will be discussed in the "Preparation" segment of this category description.

CHOREOGRAPHY

Evaluation of the choreographic plan itself is discussed in the "Preparation" segment of this category description. However, planned choreography must still be success- fully integrated into the total performance. The showmanship judge evaluates how well the choreography is implemented so as to enhance the music; she rewards for choreography that appropriately reinforces the musical presentation.

To give the appearance that one large motion is being made, individual movements need to be accomplished with a common approach. Noticeable differences in body stance, attitude or size of motion can detract from the unit presentation. One of the major concerns of the average chorus member is forgetting planned movements. Those fears are usually groundless, because the showmanship judge cannot possibly watch each individ- ual during all motions just in case one member misses. On the other hand, early or late movements do attract her attention because they create a flaw in the unit presentation. Effective choreography flows naturally and easily into the performance, enhancing the music performed so that what the eye sees reinforces what the ear hears.

UNITY

Throughout the showmanship category description, reference is made to the unit performance or presentation and the means available to the performer for strengthening the overall unit. In Sweet Adelines International the performing group, whether it be chorus or quartet, is a unit, a single entity, and care must be taken in planning all facets of the presentation so that the group appears to be a unit rather than a collection of individuals.

Because of riser positioning, and depending on the size of the group, it is not always possible for all members of a chorus to make all movements or gestures. It is permissible for the front line, the back row, a section or even a single individual to do certain appropriate actions alone. Appropriate action by one member provides only momentary distraction from the overall unit presentation. In many instances the appearance of unity can be enhanced by having the remainder of the chorus either simulate the motion assigned to the front row, or perform the same motion on a smaller scale. The showmanship judge rewards an effective *unit* presentation; choreography that consistently draws attention from the overall unit cannot be considered effective.

Positioning and spacing of chorus members can create an overall unit appearance, as can a uniform approach to matters such as stance and intensity of facial expression. Spacing of quartet members can also help to achieve a unit look. The eye is pleased by balance and symmetry, so attention to the overall visual balance aids the performer in creating the desired unit look.

JUDGING CATEGORY   JCDB – Sec. II–D
DESCRIPTION BOOK   Page 7
(02 / 08)

AUDIENCE RAPPORT

Another significant element in establishing rapport with the audience is sincerity. A good actor plays a role with such sincerity that the character becomes believable. When the performer is gripped by the music she is performing, whether it be a tender ballad or a jazzy uptune, she is able to put heart into the voice and the audience catches the contagion of her mood. Audience rapport is a circular phenomenon: The performer creates a mood; the audience responds to the mood and to the performance. The performer, sensing the positive response, feeds more energy and vitality into the performance, eliciting a heightened response from the audience!

The showmanship judge, as an objective part of the audience, senses when audience rapport has been effectively established. She can distinguish between the "hometown" or "favorite-son" reaction and sincere, unbiased response to a valid musical performance. When some flaw in the performance prevents establishment of audience rapport, the showmanship score is affected. The showmanship judge's highest reward can be given only when true audience rapport is established on entrance and maintained throughout the performance.

PITCH PIPE TECHNIQUE

The showmanship judge is the only member of the judging panel who evaluates the pitch-taking procedure, and her evaluation is confined to assessing the ease with which pitch is taken. Pitch should be taken smoothly, quickly and unobtrusively. If for some reason a firm pitch is not established on the initial attempt, the showmanship judge bases her evaluation of the second and even the third attempt on the performer's ability to maintain poise and composure and to keep the audience comfortable.

Most quartets still use the traditional pitch pipe because it is easier to slip into a pocket or conceal in some other manner than is the electronic pitch instrument now used by many choruses. If either is retained in the performer's hand during the performance, it should not provide a visual distraction for the audience.

Judges in the sound, music, and expression categories do not evaluate the taking of pitch, so neither penalties nor rewards are incurred in those categories. However, when pitch is not securely established, any or all of those judges may note resulting problems, and those problems will be reflected in the scores.

Some performers prefer to take pitch off stage, before the entrance or before the curtain opens. Successfully omitting the pitch-taking procedure is neither rewarded nor penalized by the showmanship judge. A faulty start, however, can result in a lower score in the sound, music, and expression categories because pitch was not firmly established. If the performer loses composure because of an insecure start, the score in the showman- ship category will also be affected.

POSTURE

As previously noted in this manual, good posture is a requisite of good vocal production. It takes on an additional role in the showmanship category. While good posture keeps the vocal instrument properly positioned, it also helps the performer convey an impression of confidence and poise. Conversely, sagging shoulders, drooping heads, and slumped carriage convey the impression that the performer is timid; the effect can be that of visually apologizing for the performance.

One of the most recognizable tools of the showmanship category is costuming. It is mandatory that positive, correct posture be maintained, allowing the costumes to be appreciated for their creative style and detailing and not distorted by bad posture. The appearance of the costume as worn by the performer is an easily identified indicator of proper or improper singing posture.

CHORUS DIRECTOR

The visual performance of the chorus director is a major factor in the effective overall communication of the chorus performance. The director inspires chorus members by providing a model for posture, facial expression, emotional projection, sincerity, energy and attitude. The director sometimes plays an active part in planned choreography by turning to face the audience, thus becoming part of the chorus. This can be effective if chorus members shift their focus to the audience rather than the director, and if they can successfully continue to perform without direction. However, if musical unity suffers when the director ceases to direct, effective communication is blocked.

The chorus director has the pleasure of accepting, on behalf of the chorus, the response of the audience. When this is graciously done, with an attitude of sharing the spotlight with the chorus members, it adds to the effectiveness of the visual performance. Featuring the director at the expense of the chorus is best left to noncontest performances.

PREPARATION (0-30 POINTS PER SONG)
(Visual Plan)

The showmanship judge considers all facets of the performance that should have been planned in advance, in order to determine how effectively the performer has pre- pared to entertain the audience. In essence, preparation is the *visual plan.*

ENTRANCE/BREAK/EXIT

Entrance, break and exit were discussed in the "Performance" segment of this category description. The effective entrance, break and exit require careful planning and practiced timing. Careful preparation here adds confidence to the performance. The plan, as well as its effective execution, are reflected in the showmanship category score.

COSTUME

Costumes are generally selected to denote a theme, to illustrate a song or the name of the performing group, or to reflect the personality of the performer. Costumes that demonstrate originality and flair are highly desirable, but it is not necessary that they be expensive or elaborate. The performer's primary consideration should be presentation of a unit appearance with a costume that is suitable to the performing group and appropriate for stage wear. The same suitable and appropriate costume may be worn during more than one appearance as a contestant, including successive sessions of one competition or a competition in a subsequent year.

Costuming is one of the tools available to the performer in achieving a unit appearance, and costumes should be uniform in style or theme. While most performers rein- force unity by choosing costumes that are uniform in *both* color and style, it is sometimes possible to depart from this sameness while maintaining the unit appearance. When costuming is not identical, though, care must be taken to ensure that the reason for the difference and the meaning of the costume plan will be obvious to the audience. When this is not the case, the audience may become so involved in trying to determine the connection that they are unable to enjoy the performance.

The effective costume points up the faces of the performers rather than directing the viewer's attention elsewhere. Accessories such as belts, collars, appliques, sequins, rhinestones, gloves or jewelry should always complement the costume rather than providing a point of visual focus for the viewer.

In selecting color and fabric, the performer should consider how it will be affected by the intense stage lighting used in Sweet Adelines competitions. When colors or textures are combined, differences that may not be apparent under normal lighting some- times become very noticeable under stage lights. When colors or textures are combined, the showmanship judge evaluates their compatibility and the effectiveness with which the combination is implemented, so that emphasis remains on the performers' faces.

In selecting a costume for the chorus director, many options are possible. It may be the same style and color as that of the chorus; it may be the same style but of a complementary color; it may be the same style but, when colors are combined, a reverse of the combination (e.g., chorus in red with white accent, director in white with red accent); it may be the same color but a different style; or it may be a different color and different style. The showmanship judge bases her evaluation on the overall effect, bearing in mind that the goal is a unit appearance.

The costume chosen may be suitable to both songs or it may specifically apply to just the first, but it should not conflict with one or both songs. For example, a clown costume is suitable to two clown or circus songs but is in conflict if the second song is an Irish ballad.

Quartets can generally select costumes in a style and color combination flattering to each quartet member. In a chorus, however, so many sizes and shapes are encountered that it is rarely possible to select a style and color combination best for each individual. Chorus members must bear in mind that emphasis is on the *overall* visual effect rather than on the individual, so long as the costume is flattering to those members readily visible to the audience.

An effective costume is appropriate to the performance, both in style and length, and within the boundaries of good taste. For a quartet, hemlines that are a uniform distance from the floor provide visual unity. Chorus hemlines may be successfully varied so that they are appropriate to the individual, provided members are positioned in such a way that visual distraction is not created by uneven hem heights. Shoes should be the same color and style. It is desirable, but not necessary, that heel heights be uniform. Any noticeable difference in heel heights can usually be concealed by strategically positioning the performers in question. In dealing with such differences in costume as hemlines and heel heights, the performer should bear in mind that animated, involved facial expression keeps the audience attention on the performers faces, not their feet.

A final aspect of costuming considered by the showmanship judge is fit. Costumes that do not fit properly present a visual distraction of such magnitude that the viewer is often unable to respond to the performance. The costume that fits properly also allows sufficient room for the breathing mechanism to function properly. There is no excuse for the performers' failure to ensure, before going onto the stage, that costumes are clean, well pressed and fit properly.

MAKEUP/GROOMING

The spotlight in a Sweet Adelines performance is on the unit, not any single individual. To reinforce the unit appearance, the performer strives to apply makeup in such a manner that individuals blend into an overall picture.

The primary purpose of stage makeup is to define facial features so that the audience is aware of, and can respond to, the performers' facial expressions. Communication with the audience requires facial expression, i.e., use of the eyes, eyebrows, mouth and facial muscles that control expressions such as smiles and frowns. Facial expression must span the distance between performer and audience. For the performer to evoke an emotional response, the audience must be able to identify the lift of an eyebrow, the sparkle in the eyes and the subtle changes that play across facial features during a performance.

Stage makeup is a vital part of the stage presentation, whether the costume be a sophisticated gown or that of a clown. The intensity of stage lighting tends to drain color and the performer needs to compensate for this by increasing the vibrancy and intensity of stage makeup.

Though there is no "rule" that performers must wear red lipstick, experience has shown that a true red is least likely to fade under stage lights. The once traditional blue or green eye shadows have been supplemented by contemporary shades that are acceptable so long as the desired effect — that of highlighting the performers' eyes — is achieved. The shade of makeup, whether greasepaint, pancake or cream, should result in a natural-looking complexion under stage lights. Again, the unit appearance is of primary importance, and any techniques employed to minimize or enhance individual features must remain in harmony with the finished unit look rather than becoming obvious to the viewer.

The showmanship judge bases her evaluation of makeup on the overall unity and effectiveness of the performers' makeup, not on the colors, product or techniques used.

Hairstyles change as frequently as fashions and the contemporary hairstyle of any period is not necessarily compatible with stage appearance. Hairstyles should be appropriate to the costume — casual hairstyle with casual dress, elegant hairstyle with formal dress, period hairstyle with period dress, etc. The hairstyle can also serve to frame the performers' faces through use of height at the crown area. Uniform hairstyle for chorus or quartet members is not required; however, some degree of similarity provides an additional means of enhancing unit appearance.

The showmanship judge rewards the performer who demonstrates that careful preparation and planning have been given to the areas of makeup and grooming.

CHOREOGRAPHY

Choreography has been defined as "dancing, especially stage dancing as distinguished from social or ballroom dancing." To Sweet Adelines members, the definition goes a little further in that the term "choreography" is used to define all the *planned* body movement used in a musical performance.

The purpose of choreography is to visually enhance, illustrate and add meaning to the musical presentation. Often, choreography also aids in achieving desired musical expression, since physical movement generally results in vocal emphasis. For that reason, planned choreography can also detract from the musical presentation when it results in

improper musical emphasis. The showmanship judge's evaluation of choreography is based on its appropriateness to the music and lyrics, and whether it enhances or detracts from the musical presentation. She cannot reward choreography that results in disruption or distortion of the musical performance, no matter how intricate or cleverly designed.

A gesture is a movement that expresses or emphasizes an idea, sentiment or attitude. Effectively planned gestures are an integral part of choreography, but their use must be meaningful to both the lyrical and musical story. The most effective gestures appear natural and spontaneous, even when performed by an entire chorus or quartet, because they exhibit a fluid quality rather than the appearance of "now we put our hands out here." The overall impression is that of unity and precision.

Like choreography, the style with which gestures are executed must be compatible with the musical mood. Effective gestures also encompass a greater scope of motion than would be used to illustrate the same idea in one-to-one communication, because the dramatics required of an onstage performance are greater. Scope, however, should be modified to suit the size of the group. A small movement by 100 chorus members can have the same effect as a larger movement by 25 chorus members.

The music category description discusses the form and overall design of a good barbershop song and arrangement. Choreography that has been well planned to enhance the music is obvious to the showmanship judge. The overall scheme goes hand-in-hand with the musical design, supporting the build to the song's musical and lyrical high points. The mood(s) of the music are also reflected in the style of movement utilized (for instance, smooth and flowing where appropriate and brisk and abrupt where indicated) and key motions coincide with points of musical importance. The choreography plan should complement the image and abilities of the performing group. Intricate dance rou- tines that are inadequately executed cannot be rewarded.

CREATIVITY

The inventive performer finds room for creativity in many aspects of preparation — entrance, break, exit, costuming, makeup and choreography. In evaluating creativity, however, the showmanship judge must still consider propriety to the musical presentation. She cannot reward ideas implemented just because they are new and different; they must also be appropriate to the music, to the barbershop style and to the performing group. Originality is refreshing, and creativity that meets the above criteria will be rewarded.

SPECIAL COMMENTS

DISABILITIES

A chorus or quartet may include a member with a physical disability that prevents her full participation in the performance. Visual impairment, paralysis and broken limbs are examples of disabilities likely to be encountered. The showmanship judge does not ignore a disability; she bases her evaluation on the effectiveness with which it is handled.

JUDGING CATEGORY   JCDB – Sec. II–D
DESCRIPTION BOOK   Page 13
(02/08)

STAGING/PROPERTIES

Sweet Adelines competition rules require that staging and lighting be uniform for all contestants. Props and visual elements can be a creative way to increase audience rap- port, to enhance characterization, and to entertain, and are permitted in all contest sessions, without penalty. Elaborate scenery or sets may run the risk of penalty for delay of contest. Visual elements that cause a distraction, or interfere with the musical or visual performance of the singers may result in lower showmanship scores.

Just as with choreography and costuming, the contestant is cautioned to be sure that all elements of the visual performance enhance the music, and do not draw excessive attention away from the singers and the musical message. The showmanship judge rewards the performance where the music and the characterization is enhanced by the use of these visual devices or props, and will likewise reduce her score if such elements interfere or detract from the musical message.

Creative performers will use these visual elements in a way that reinforces the message of the music, helps to set the mood, and entertains. Props and visual devices may be used effectively when they are an integral part of the visual plan.

The contest requirement for uniform lighting insures that all contestants are judged under as nearly the same conditions as possible. Where available, a follow-spot may be used for quartet entrance and exit. Use of special lighting may be permitted for the non-competition songs included in the performance package sessions of Sweet Adelines competitions, in which case contestants are notified in advance of details.

NONSINGING MEMBERS

The purpose of a singing organization is to *sing;* and the primary emphasis in a competition of a singing organization is singing. It is expected that all individuals appearing on stage as members of a competing chorus or quartet will be singing at the times required by their voice part. Sweet Adelines competition rules require that only the director(s) and performing members of a competing chorus may appear on stage. A penalty may result if the presence of a "non-singing" member is a distraction and detracts from the musical performance.

CROWNS

Sweet Adelines competition rules require that crowns be neither worn by nor presented to any contestant other than a quartet named international champion. Therefore, the wearing of crowns, tiaras or other similar accessories is subject to penalty.

GENERAL CONSIDERATIONS

As in all creative endeavors, everything that can potentially be covered by a rule has not yet been conceived. Generally speaking, deviation from the norm presents a calculated risk. If the result isn't as effective as hoped, the quartet or chorus may lose all it had hoped to gain. On the other hand, ingeniously clever planning, effectively implemented, can add the finishing touch of success necessary to transform a good performance into a *great* performance.

SCORING THE CATEGORY

The primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency demonstrated by each competitor in her category, and to place each competitor in the proper position relative to other competitors in the competition. In doing so, the judge assigns numerical scores that accurately represent the level of each performance in her category. The composite numerical scores of the entire judging panel establish final placement of all contestants and are the basis for determining winners of the awards.

The showmanship category has been divided so that the 100 points available for one song are allocated as follows:

Performance	0 – 70 points
Preparation	0 – 30 points

In evaluating the performance portion of the category, the showmanship judge considers the elements of successful musical presentation to determine the degree to which the performer meets the established criteria. The performance that leaves the audience uncomfortable, because of a noticeable lack of musical or visual proficiency, is scored accordingly. The performance that satisfies the basic requirements but fails to make a significant impression on the audience can be awarded only an average score. When a performance exceeds the basic requirements, when the performers are poised and in command, when audience rapport is successfully established and when careful preparation is flawlessly implemented and the audience is truly "sold" on the total presentation, then the showmanship judge can award an above-average score. Exceptional accomplishment is recognized and rewarded by the showmanship judge.

In evaluating the preparation portion of the category, the showmanship judge considers the basic requirements. It is expected that the performer will come to the stage in costume, appropriately groomed, and that some degree of planning such details as entrance, break, exit and pitch-taking technique will be evident. The performer who demonstrates that careful attention has been given to all the details involved in creation of a visual plan that supports the music in a superior fashion will be rewarded.

It isn't necessary to have been "born in a trunk" to love the smell of the greasepaint and the roar of the crowd, but it is necessary for the performer to have respect for the audience and a sincere desire to entertain. These are the requisites of good showmanship. The ultimate is a polished, professional-caliber performance, enjoyed by performer and audience alike. Showmanship, fortunately, is not necessarily an inborn talent; it can be acquired through careful planning, diligent practice and performing experience.

The ideal Sweet Adelines International performance creates an illusion so real, so alive, that both performer and audience are caught up in its spell and all else is forgotten in the magic of song.

JUDGING CRITERIA

PERFORMANCE (0-70 points)
COMMUNICATION OF THE
VISUAL AND MUSICAL PRODUCT

Vocal Skills
Energy
Poise and Command
Entrance/break/exit
Characterization
Physical Expression
Choreography
Unity
Audience Rapport
Pitch pipe technique
Posture

PREPARATION (0-30 points)
VISUAL PLAN

Entrance/break/exit

Costume

Makeup/Grooming

Choreography

Creativity

PERFORMANCE EVALUATION

SONG #1 _____   SONG #2 _____

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

score song 1

_____

#2   #3

#1   #4

Director _____

_____

_____

Judge _____

SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

Bonus Points awarded for performance package. International Finals and Harmony Classic only.

score song 2

BONUS POINTS

TOTAL SCORE

INTERRELATIONSHIP OF THE JUDGING CATEGORIES

OUTLINE OF CONTENT

INTERRELATIONSHIP OF THE JUDGING CATEGORIES

Sound, music, expression and showmanship — the four judging categories — reinforce, strengthen and interconnect. This overlapping of the various facets of each category is one of the strengths of the judging system. It is also one of the reasons that a Certified Judge in one category is able to serve in a different category when necessary. One has only to compare the printed score sheets to verify the interrelationships.

Each category necessarily focuses on a particular area and the majority of points within that category are allotted accordingly; however, a portion of each score is related to one or more other categories. For instance, tempo, phrasing, dynamics and emotional projection can be seen on both the music and expression category score sheets. Breath support and vowels are found on both sound and expression. Audience rapport and visual communication of a musical product, as found on the showmanship score sheet, are directly related to the emotional communication and artistic sound noted on the other score sheets. Vocal skills are a component of all four categories.

Other interrelated facets of the four categories are not quite so obvious. When a barbershop arrangement is constructed with incorrect or awkward harmonic progressions or weak chord voicings, the sound of the performing group will be adversely affected. Good harmony accuracy will be extremely difficult to achieve, as will good barbershop balance. Synchronization, good lyrical flow and the ability to use an adequate range of dynamics, which are prime ingredients of the expression category, will also be affected by problems in the arrangement. Good showmanship entails the ability to capture an audience and deliberately evoke a favorable response. This ability will be seriously hampered if there are problems in the other three categories.

When a performing group relies mostly on choreography to carry the weight of the showmanship category, the other three categories may suffer. With total emphasis on choreography, the physical energy that comes from natural body English and the dramatic impact of continued facial expressiveness is sometimes missing. When these two ingredients are included in a performance, however, the sound gains new vitality, the lyrics seem to flow more smoothly and a larger variety of dynamics becomes easier to perform.

If a performing group fails to observe the basic fundamentals of the sound category, the other three categories will also be affected. A performance that is chronically out of tune cannot possibly earn a good score in any of the four categories. Even if the performers are beautifully groomed and costumed and use appropriate choreography, they will not be awarded a good score in showmanship if the judge and the audience are bombarded with inaccurate singing.

If we consider one of the ingredients for a good score in the expression category, a performing group must sing together. That means starting and stopping each tone, word

and diphthong at the same time. Without such synchronization, all categories will be adversely affected. Lyrics that are not sung with a flow are likely to be penalized in the music category as choppy phrasing. Poor lyrical flow or choppy phrasing may some- times even be attributed to the type of choreography used by the performing group.

Only in very rare instances will a performance score very high or very low in only one category. This situation could conceivably occur if a totally unacceptable song/arrangement were performed very well in the other categories. The score given by the music judge would be much lower because of the unsuitability of the music. A very good barbershop song/arrangement performed in tune and in balance with good lyrical flow and a suitable dynamic range might still receive a low score in the showmanship category because of very poor grooming or choreography in poor taste.

It is evident that the four categories dovetail and enhance each other. The perform- ing group that selects a good arrangement and follows the rules of the music category should receive a good score from the music judge; however, this can only be the case if that arrangement is performed in tune, with good synchronization, with musical and lyrical flow and with a visual performance that enhances and supports the music performance.

Each of the four categories comprises one quarter of the potential total score. All four categories are equally important and each must receive equal attention from the per- former. The resulting performance will be rewarded in all categories.

EFFECT OF MUSIC SELECTION ON THE FOUR CATEGORIES

The selection of music plays a significant role in the sound category in that the degree of the performer's overall vocal skills must match the demands of the musical composition and its delivery. Accuracy, especially in the areas of correctly tuned intervals, synchronization, and blend, can only be achieved when the singer can apply the vocal instrument to the music chosen with consistent support, open resonance, energy and freedom. Further, the elements of artistic sound can be addressed only after the performer has met the vocal requirements inherent within the music at all extremes of tempo, ranges, and dynamics.

The music judge evaluates the relative suitability of the song/arrangement to the chorus or quartet. She considers the vocal capabilities of the ensemble and the skill demonstrated in performing the arrangement. The singers must be able to execute the part lines accurately and demonstrate vocal ranges sufficient to handle the extreme highs and lows while remaining in balance (see sound category). The performer also needs to demonstrate sufficient vocal energy, support and musical stamina to handle the phrasing, dynamics and musical characterization required to convey the interpretive plan effectively.

As discussed in the music category, the choice of music appropriate to the skill level of the performer affects the performer's ability to convey the interpretative plan (expression category) effectively. If the level of difficulty is too high, the performer may be unable to perform the song in a sincere, competent fashion, thus creating a barrier to real emotional communication. When the listener is presented with distractions from a musical, unified presentation, the message can be lost.

Additionally, when the music selected is performed in such a manner that the skills of the performing group are challenged (e.g. a tempo that is too fast), the efforts at artistic elements cannot be fully rewarded by the expression judge. Music that presents opportunities to demonstrate the abilities of the group and is performed in a manner that showcases those capabilities will most likely result in a successful, emotionally satisfying performance.

The selection of music in the showmanship category is a key ingredient to creating onstage magic that will captivate and entertain an audience. Music must be chosen that highlights the groups' vocal skills while allowing their unique personality to shine through as they perform. Careful consideration of the story, emotion and point of view of the songs' lyrics is necessary to ensure that the ensemble can embody the attitude and character of the song they are singing.

Age demographic, group size, ability to perform with energy, characterization and the physical expression needed to bring the song to life are vitally important to the success of the performance

GENERAL PRINCIPLES OF SCORING

OUTLINE OF CONTENT

GENERAL PRINCIPLES OF SCORING

In each of the category descriptions included in this book, it has been stated that the primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency in her category for each competitor's competition performance and to place each competitor in the proper ranking in relationship to other competitors in the contest. To perform this task, the judge assigns numerical scores that accurately represent the level of each performance in her category. The composite numerical scores of the entire judging panel establish final placement for all contestants and are the basis for determining the winners of awards.

To accomplish this, at the conclusion of each performance, each judge reviews her scoresheet comments. She considers favorable areas as well as the specific errors or general problems noted and makes the above comparisons to assign a numerical score. Performers do not lose "x" number of points for each attack error, each inaccuracy, each gesture missed, etc. Instead, judges consider degree and consistency of error and determine to what extent these problems affect the caliber of performance. Judges do not judge contestants; they judge single performances presented by choruses and/or quartets in competition situations.

Each performance may be awarded a maximum of 200 points (100 points per song) by each judge on the panel. (Information regarding the scoring of the entertainment package at International Competition is included elsewhere in this book.) To aid judges in arriving at accurate scores, the A-B-C-D (level) method of scoring has been adopted. This method is valuable to contestants, because numerical scores are an indication of caliber of performance, or level of achievement, both in any category and overall. The standard is as follows:

		One Song	Two Songs	Total Score (four judges)	Total Score (eight judges)
A+	Perfect	94 - 100	188 - 200	752 - 800	1504 - 1600
A	Nearly Perfect	86 - 93	172 - 187	688 - 751	1376 - 1503
A-	Excellent	80 - 85	160 - 171	640 - 687	1280 - 1375
B+	Very Good	74 - 79	148 - 159	592 - 639	1184 - 1279
B	Good	66 - 73	132 - 147	528 - 591	1056 - 1183
B-	Low Good	60 - 65	120 - 131	480 - 527	960 - 1055
C+	High Average	54 - 59	108 - 119	432 - 479	864 - 959
C	Average	46 - 53	92 - 107	368 - 431	736 - 863
C-	Low Average	40 - 45	80 - 91	320 - 367	640 - 735
D+	Fairly Poor	34 - 39	68 - 79	272 - 319	544 - 639
D	Poor	26 - 33	52 - 67	208 - 271	416 - 543
D-	Very Poor	20 - 25	40 - 51	160 - 207	320 - 415
F		0 - 19	0 - 39	0 - 159	0 - 319

In analyzing contest scoring, the contestant should remember to consider both the level score (A-B-C-D) and the placement earned. A seemingly low score may accompany a high placement or vice versa. For example:

	Song 1	Song 2	Total	Placement
Sound	70	71	141	2
Music	66	69	135	7
Expression	64	66	130	3
Showmanship	68	70	138	5
			544	4 overall

Here we have placements of 2, 3, 5 and 7 within categories and an overall placement of 4, but numerical scores are all within the same general "level"— on the high side of B- or low side of B. The 7th place score in music is actually five points higher than the 3rd place score in expression, which should indicate that the caliber of the contest in the music category was higher than the level of achievement in the expression category.

In addition to the above, each category has its own breakdown of available points for each of its areas. In the sound category, 70 of the available points are for the per- former's achievement in unit sound, including vocal skills, accuracy, balance and blend, and the remaining 30 points per song are for artistic sound. In the music category, 70 of the available points per song are allotted to the performance of the arrangement, 30 to the song and arrangement. Of the available points per song in the expression category, 40 are allotted for achievement in the basic requirements of the category, i.e., vocal skills, syn- chronization/unity and word delivery, and 60 are allotted for artistic lyrical interpreta- tion, i.e., the interpretive plan. In the showmanship category, 70 points per song are reserved for the actual performance and the remaining 30 for preparation. (Refer to the "Outline of Category Weights," Section III-B, page 3.)

In every contest, only one contestant can be declared the winner; likewise, one receives the lowest score. The contestant who places last in one contest, however, might still have received scores in the C/C+ range, while the contestant who receives the high- est scores in another contest may be of the same general caliber. Not all champions give A/A+ performances, nor do all contestants who place last perform at a D/D+ level.

It is the hope of Sweet Adelines International that the scoring level used by its judges will eventually reach the A/A+ level — not because judges are scoring higher but because performances given by contestants are of that high a caliber and because the music they represent is truly outstanding.

OUTLINE OF CATEGORY WEIGHTS

SOUND CATEGORY

Unit Sound
0-70 Points

Vocal Skills
Accuracy
Barbershop Blend
Barbershop Balance

Artistic Sound
0-30 Points

Energized Vocal Line
Tone Flow
Dynamic Flexibility
Vocal Style

MUSIC CATEGORY

Song & Arrangement
0-30 Points

Merit as Barbershop Material
Form/Melody/Lyrics
Arrangement

Performance
0-70 points

Vocal Skills
Harmony Accuracy
Barbershop Style
Musical Artistry
Suitability to Performer

EXPRESSION CATEGORY

0-100 Points

Technical Elements
Vocal Skills
Synchronization/Unity
Word Delivery
Musicality

Artistic Interpretive Plan
Lyric Flow
Phrasing
Forward Motion
Embellishments
Dynamics
Tempo/Rhythmic Elements
Inflection
Energy
Finesse and Artistry
Characterization
Emotional Communication

SHOWMANSHIP CATEGORY

Performance
0-70 Points

Vocal Skills
Energy
Poise and Command
Entrance/Break/Exit
Characterization
Physical Expression
Choreography
Unity
Audience Rapport
Pitchpipe Technique
Posture
Director

Preparation
0-30 Points

Entrance/Break/Exit
Costume
Makeup-Grooming
Choreography
Creativity

PENALTIES

OUTLINE OF CONTENT

PENALTIES

1. <u>General</u>

    Violation of any competition policy adopted by the International Board of Directors is subject to penalty as determined by the panel chair after consultation with the other judges on the panel. Penalties may range from deduction of a specific number of points to disqualification. Any penalty points assessed are deducted from the total score.

2. <u>Time Penalties</u>

    a. Performances are timed separately by the panel secretary and page at regional contests, and by the two panel secretaries at international contests. In the event of a variance between the recorded times, the time most favorable to the contestant prevails.

    b. <u>Elimination Sessions</u>

        (1) Total singing time of the two separate songs or medleys performed in any Sweet Adelines competition other than an entertainment package session shall be not less than three (3) and not more than seven (7) minutes.

        (2) Timing begins with the first word or chord of a song and ends with the last word or chord of the same song.

        (3) The two songs or medleys performed are timed separately, and times are added together to determine total singing time.

        (4) Penalty for singing over the prescribed time limit is one (1) point for every second, up to a maximum of fifty (50) points. Evaluation only performances that exceed the prescribed limits by thirty (30) or more seconds will result in disqualification. No specific penalty is designated for singing under the prescribed time limit; however, the judges evaluate the effectiveness of undertimed performances.

    c. <u>Entertainment Package Sessions</u>

        (1) <u>Total Time</u>: Total time of the entertainment package in the Open Division of any official Sweet Adelines competition is:

            (a) <u>Quartet</u>: Not more than ten (10) minutes.

(b) Chorus: Not more than ten (10) minutes.

Timing begins at the first word spoken or the first chord of the first song, whichever begins the performance, and continues through the final chord of the last song or the last word spoken, whichever concludes the performance. The three (3) to seven (7) minute timing requirement for the contest song is suspended.

The prepared program must list all planned activity occurring on stage after completion of the entrance and following the official introduction. Planned activity occurring prior to the first word spoken or the first chord of the first song, whichever begins the performance, will result in disqualification if in the opinion of the panel chair and a majority of judges on the panel the time spent is excessive and results in a delay of the contest.

(c) Overtime: Performances that exceed the prescribed limits by thirty (30) or more seconds will result in disqualification.

(d) Undertime: No specific penalties are designated for performances under the prescribed limits; however, judges evaluate the effectiveness of obviously undertime performances.

(2) Total Time: Total time of the entertainment package in Harmony Classic or the finals session of any official Sweet Adelines competition is:

(a) Quartet: Not less than ten (10) and not more than fifteen (15) minutes.

(b) Chorus: Not less than twelve (12) and not more than fifteen (15) minutes.

Timing begins at the first word spoken or the first chord of the first song, whichever begins the performance, and continues through the final chord of the last song or the last word spoken, whichever concludes the performance. The three (3) to seven (7) minute timing requirement for the contest song is suspended.

The prepared program must list all planned activity occurring on stage after completion of the entrance and following the official introduction. Planned activity occurring prior to the first word spoken or the first chord of the first song, whichever begins the performance, is subject to inclusion in overtime calculation if in the opinion of the panel chair and a majority of judges on the panel the time spent is excessive and results in a delay of the contest.

(c) <u>Overtime</u>: One (1) point per second is assessed for performances over the prescribed limits, up to a maximum of fifty (50) points.

(d) <u>Undertime</u>: No specific penalties are designated for performances under the prescribed limits; however, judges evaluate the effectiveness of obviously undertime performances.

3. <u>Rule Infraction Penalties</u>

a. <u>Official Language</u>: The official language for songs designated as competition songs in Sweet Adelines competitions is American English (see the Music Category, JCDB, for additional clarification). Languages other than English may be used for noncompetition songs included in the entertainment package of Harmony Classic or a chorus or quartet finals session. In all competition sessions, the penalty ranges from a minimum of ten (10) to a maximum of twenty-five (25) points, depending on severity. Performance of the competition song(s) not sung primarily in English in open division or evaluation only will result in disqualification.

b. <u>Official Songs</u>: The official songs of Sweet Adelines International are Harmonize the World and How We Sang Today; neither of these songs may be sung in any competition session, including the entertainment package. Performance of any official song results in disqualification of that song with a score of zero (0) from all official judges. Performance of any official song in open division or evaluation only will result in disqualification. Performance of any official song in the entertainment package results in disqualification of that package with a score of zero (0) from all official judges.

c. <u>Religious and Patriotic Songs</u>: Religious and patriotic songs may not be sung in as the contest song(s) in a competition performance. (see the Music Category, JCDB, for further clarification). Performance of any song that is considered by the music judge(s) and a majority of the judges on the official panel to be either religious or patriotic results in disqualification of that song with a score of zero (0) from all official judges. Performance of a religious or patriotic song as the contest song in open division or evaluation only will result in disqualification.

Performance of religious or patriotic material in the non-contest songs or scripts, in the entertainment package, are at the contestant's discretion and will be judged in the context of the total criteria for the entertainment package.

d. <u>Performance Content</u>

(1) <u>Eliminations Sessions</u>: Competition performance (time on stage) is confined to singing. An occasional special sound effect (e.g., a cough, a sigh, a clap, a finger snap, a yell, etc.) is permissible, but spoken material or noise-making devices (e.g., bells, whistles, tambourines, drums, etc.) may not be included. In all sessions, the penalty ranges from a minimum of ten (10) to a maximum of twenty-five (25) points, depending on severity.

Inclusion of spoken material or noise-making devises during the competition song in an open division performance or during an evaluation only performance will result in disqualification.

(2) Entertainment Package Sessions: Spoken material and/or sound effects, as defined above, may be utilized in any of the noncompetition songs included in the entertainment package.

e. Crowns or Tiaras: Crowns are neither worn by nor presented to any contestant other than the quartet winning first place in the international quartet competition. In all sessions, penalty for violation is twenty-five (25) points. Crowns worn by a contestant in open division or evaluation only performances will result in disqualification.

f. Staging and Lighting

(1) Eliminations Sessions: Staging and lighting are uniform for all contestants. No penalty is attached to the use of props or visual devices in any regional or international contest sessions. The degree to which such use enhances or detracts from the performance is reflected in the showmanship score.

All props and visual devices must enter and leave the performance venue with the chorus or quartet. Storage space for any props or equipment, other than riser chairs or medically necessary items, is not provided at the contest venue.

Props or visual devices requiring excessive set up time will be subject to delay of contest penalties.

All contestants are required to leave the stage in the condition they found it. Anything discarded or dropped must be removed and exit the stage with the contestant. In all sessions, penalty for violation is twenty-five (25) points. For contestants performing for evaluation only this will result in disqualification.

Any contestant that purposefully throws an object(s) into the audience or judging pit from the competition stage may be assessed a minimum penalty of twenty-five (25) points up to a maximum penalty of disqualification from the contest.

(2) Entertainment Package Sessions: Special staging and/or lighting effects may not be incorporated into the songs designated as competition songs but may, at the discretion of the International Board of Directors, be utilized as part of the noncompetition songs included in the entertainment package. No penalty is attached to the use of props or visual devices in any regional or international contest sessions. The degree to which such use enhances or detracts from the performance is reflected in the showmanship score.

All props and visual devices must enter and leave the performance venue with the chorus or quartet. Storage space for any props or equipment, other than riser chairs or medically necessary items, is not provided at the contest venue.

Props or visual devices requiring excessive set up time will be subject to delay of contest penalties.

All contestants are required to leave the stage in the condition they found it. Anything discarded or dropped must be removed and exit the stage with the contestant. In all sessions, penalty for violation is twenty-five (25) points. In Open Division this will result in disqualification.

Musical accompaniment is permitted as part of the noncompetition songs included in the entertainment package.
Any contestant that purposefully throws an object(s) into the audience or judging pit from the competition stage may be assessed a minimum penalty of twenty-five (25) points up to a maximum penalty of disqualification from the contest. In Open Division this will result in disqualification.

g. Misconduct: Any contestant, including a chorus director, may be disqualified for conduct deemed, in the judgment of the panel chair and a majority of the remaining judges on the official panel, to be prejudicial to the welfare of Sweet Adelines International.

h. Designated Performance Time

(1) Contestants are expected to report for entry into the traffic pattern at the time and place designated by the competition coordinator and/or the Director of Music Services, and are expected to be ready to perform in their assigned sequence. Any contestant who fails to appear and/or is not ready to perform in the contest at the time designated is penalized twenty-five (25) points, loses position, and appears at the end of the contest.

(2) If failure to appear is due to circumstances beyond the control of the contestant, tardiness may be excused and penalty withdrawn upon the decision of the panel chair and a majority of judges on the official panel. If it is determined that tardiness was premeditated in order to lose position and appear at the end of the contest, the contestant is disqualified.

(3) It is expected that a chorus' entrance or exit be completed in a timely fashion. If, in the opinion of a majority of the official panel, a chorus' entrance or exit exceeds a reasonable amount of time, creates a distraction, and/or delays the contest, a penalty may be assessed.

i.   Traffic Pattern: Contestants are expected to move through the traffic pattern as instructed by international staff or personnel officially assigned to manage the traffic pattern flow. A penalty may result if a competitor's action and/or failure to act causes a delay or disruption in the traffic pattern. In all sessions, the penalty ranges from ten (10) to twenty-five (25) points, depending on severity. In open division or evaluation only this may result in disqualification.

j.   Participants: Only the director(s) and performing members of a competing chorus may appear on stage. A penalty may result, if in the opinion of the official panel, the presence of a "non-singing" member is a distraction and/or detracts from the musical performance. In all sessions, the penalty ranges from ten (10) to twenty-five (25) points, depending on severity. In open division or evaluation only this may result in disqualification.

      Only the four officially registered members of the competing quartet may appear on stage during the quartet's competition performance.

k.   Minimum Chorus Size: Competing choruses must have at least fifteen (15) members on stage in addition to the chorus director(s). A chorus that competes with fewer than fifteen (15) competing members, not including the chorus director(s), performs for evaluation only and receives a written evaluation from each judge, provided that all other requirements for entering the competition have been met. Scores recorded on the scoresheet reflect performance levels rather than specific points earned. The number of competing members is calculated according to the List of Competing Members form submitted to the competition coordinator or Director of Music Services at the chorus briefing session.

l. <u>Change in Entertainment Package</u>: Contestants qualifying for Harmony Classic or the finals session of a competition are required to submit a prepared program listing the songs to be performed, designating the song to be judged as competition material, and indicating the placement of emcee material. It must also list all planned activity that occurs prior to the first song or emcee material. Any deviation from the submitted program results in a penalty of seventy-five (75) points.

Choruses or quartets competing for evaluation only in open division are required to submit a prepared program listing the songs to be performed, designating the song to be judged as competition material, and indicating the placement of emcee material. It must also list all planned activity that occurs prior to the first song or emcee material. Any deviation from the submitted program results in disqualification.

m. <u>Disqualification</u>: Any competitor that is disqualified from any competition, in any division, will not receive a scoresheet.

COMPETITION PENALTY FORM

INSTRUCTIONS: To be completed by the Chair of the Official Judging Panel.

Session:_____Regional Quartet _____ Quartet Semifinal _____Quartet Final _____Harmony Classic Div. A
_____Regional Chorus _____Chorus Semifinal _____Chorus Final _____Harmony Classic Div. AA

CONTESTANT #_____NAME_____

Violation of any competition policy is subject to penalty as determined by the Chair of the Judging Panel, after consultation with the other judges on the panel. Penalties may range from the deduction of a specific number of points to disqualification, depending on the nature and severity of the violation. **These points will be deducted from the total score. Disqualified competitors do not receive scoresheets.**

_____**TIME PENALTY**   Regional Quartet/Chorus and International Quartet/Chorus Semifinal:
1 point per second over 7 minutes, total singing time; max. of 50 points
International Quartet/Chorus Finals and Harmony Classic Div. A/AA:
1 point per second over 15 minutes, total singing time; max. of 50 points

RULE INFRACTION:

_____ Competition songs not sung primarily in English. (10-25 penalty points)

_____ Official song of the Corporation- *Harmonize The World* and *How We Sang Today*.
(Disqualification of song(s), with score of "0" from all official judges)

_____ Competition Song(s) religious or patriotic songs. (Disqualification of song, with score of "0" from all official judges.)

_____ Competition song(s) included spoken material and/or noise making devices. (10-25 penalty points)

_____ Crowns worn by contestant. (25 penalty points)

_____ Condition of stage impaired. (25 penalty points)

_____ Throwing object(s) into audience or judging pit from the competition stage.
(25 penalty points up to contestant disqualified)

_____ Conduct of contestants, including director, deemed prejudicial to the welfare of the organization.
(Contestant disqualified)

_____ Contestants not ready to perform in their assigned sequence at the designated time. (25 penalty points)

_____ Delay of contest. (10-25 penalty points)

_____ Non-singing member, in addition to director, on stage. (10-25 penalty points)

_____ Quartet competition performance is limited to the four officially registered members of the quartet.
(Contestant disqualified)

_____ Chorus contestants, competing for placement, and appearing with fewer than 15 chorus members on stage, plus the director. (Contestant receives evaluations reflecting performance levels)

_____ Deviation from submitted prepared Entertainment Package. (75 penalty points)

_____ Other (specify):

COMMENTS:

TOTAL PENALTY POINTS_____ SIGNED:_____ (Panel Chair) DATE:_____

Distribution: **Original** to Panel Chair, attach to contestant's scoresheet, if applicable.
Yellow copy to Panel Secretary, attach to official scoresheet.

OPEN DIVISION AND EVALUATION ONLY
COMPETITION PENALTY FORM

INSTRUCTIONS: To be completed by the Chair of the Official Judging Panel.

Session:_____Regional Quartet _____Regional Chorus

CONTESTANT #_____NAME_____

Violation of any competition policy is subject to penalty as determined by the Chair of the Judging Panel, after consultation with the other judges on the panel. **Penalties will result in disqualification from competition. Disqualified competitors do not receive scoresheets.**

_____**TIME PENALTY** ___Regional Quartet/Chorus___: 30 seconds over or more will result in disqualification.

RULE INFRACTION:

_____ Competition songs not sung primarily in English. (Contestant disqualified)

_____ Official song of the Corporation- *Harmonize The World* and *How We Sang Today*. (Contestant disqualified)

_____ Competition Song(s) religious or patriotic songs. (Contestant disqualified)

_____ Competition Song(s) include spoken material and/or noise making devices. (Contestant disqualified)

_____ Crowns worn by contestant. (Contestant disqualified)

_____ Condition of stage impaired. (Contestant disqualified)

_____ Throwing object(s) into audience or judging pit from the competition stage. (Contestant disqualified)

_____ Conduct of contestants, including director, deemed prejudicial to the welfare of the organization. (Contestant disqualified)

_____ Delay of contest. (Contestant disqualified)

_____ Non-singing member, in addition to director, on stage. (Contestant disqualified)

_____ Quartet competition performance is limited to the four officially registered members of the quartet. (Contestant disqualified)

_____ Deviation from submitted prepared program. (Contestant disqualified)

_____ Switching between Open Division and Evaluation Only or International Division. (Contestant disqualified; switching between International Division and Evaluation Only is allowed)

_____ Other (specify):

COMMENTS:

SIGNED:_____ DATE:_____
             Panel Chair

Distribution: **Original** to Panel Chair, place in contestant's packet.
                   Yellow copy to Panel Secretary, attach to official scoresheet.

Rev. 3/17

ENTERTAINMENT PACKAGE

OUTLINE OF CONTENT

ENTERTAINMENT PACKAGE

INTRODUCTION

While the choice of what is entertaining and the evaluation of that choice is subject to personal taste and preference, specific criteria can be used to measure the effectiveness of the performance. The specific criteria, or elements, listed below will be used to uniformly adjudicate the entertainment packages performed in Sweet Adelines International contests.

ELEMENTS

The following areas have been identified and will be evaluated by the judges:

1. **Musicality**
    The basic criteria for public performance are to be observed, that is correct words and notes, in-tune singing, barbershop balance and blend, synchronization, energy, and general musicianship are to be present. The choice of music, specifically the quality of the arrangements, the suitability to the vocal capabilities of the quartet or chorus and the appeal to the audience, will be evaluated. Additionally, overall adherence to barbershop style along with equal musical expertise in other styles of music chosen will be considered in awarding the score.

2. **Unity**
    All aspects of the performance are to be synchronized and unified: The delivery of the music, the spoken material and all visual elements (such as choreography, costuming, make up) are carefully constructed and tightly organized. Additionally, the quartet or chorus must be appropriately engaged in the performance and in the characterization inherently implied in the songs. Facial and physical movements and reactions are to be appropriate and unified.

3. **Theme/Script/Emcee/Microphone Technique**
    The choice and continuity of the connective material within the performance are important to the success of the presentation and will be evaluated in these areas:

    • The *theme* or major motif of the performance needs to be in keeping with the style and personality of the chorus. The theme is carried throughout the emcee work and the music. The relationship of the songs to each other and the resulting effectiveness of the packaging will be evaluated. A sense of theatricality needs to be evident within the preparation of the presentation.

    • The *script* must be appropriate to audiences of all ages and "g-rated." It reflects the character of performance and brings all the elements together in a unified whole with symmetry of content and presentation. Humor is well-chosen and delivered in good taste. The performance flows with no lapses in energy and attention. Spoken script is timed to fill the space between

songs and to keep the ensemble involved during any planned speaking.

- The choice of *emcee* both in number and talent is appropriate and effective in presenting the scripted material. Script delivery is well rehearsed, timed and delivered in a clear, pleasant voice and with appropriate characterization. Emcees are acutely aware of the impact of the tone, volume, and quality of their voices and of whether the audience is engaged, listening and responding. An exquisite sense of timing is important to avoid audience discomfort at "white spots" and to facilitate appropriate audience response and reaction. The delivery is paced to allow the listener to hear and to stay involved. If the narrative is presented too quickly, too quietly, in too high a pitch, or overridden by applause, the audience will not hear the message nor be able to react to it appropriately.

- Effective *microphone technique* requires confidence and solid preparation. Special attention to the timing of being at the microphone or ready to speak at the appropriate time within the script and in accordance with audience applause is critical.

4. **Creativity**
Originality in the performance in all areas, along with overall cleverness and creativity, will be rewarded. The creation of the package reflects an original idea or creative application of an existing theme. Creativity will be demonstrated by: the concept of the package, the spoken words, the choreography and visual plans, the use of the stage, lighting effects, movement and blocking, props, musical effects, spontaneous reactions to unforeseen circumstances, and overall interpretation and display of the music. Additionally, the performance of any specialized personnel, e.g. quartets, dancers, soloists, instrumentalists, assistant directors, and other performers, will be evaluated.

5. **Communication**
The evaluation of the performance includes the evidence of the performer's planning for and the reaction from the audience. Music and performance are at the heart of emotional communication. Without an audience, there would be no reason to prepare performances, Judges will evaluate the "feeling tone" for the audience as exhibited in the suitability, planning and execution of the performance. The stage demeanor of the chorus--its confidence, energy, attention, preparation, and discipline-- conveys a positive message and elicits a positive response from the audience. The degree to which a performer can communicate the emotions, mes- sage and spirit of the music will be evaluated by each member of the judging panel.

Finally, as in drama parlance, we seek a "willing suspension of disbelief" within our audiences, keeping them engaged and involved in the performance is a result of combining all elements of the performance and presenting them in such a way that the audience

is transported from the everyday to another world--the world of entertainment!

SCORING

The primary responsibility of a Sweet Adelines International judge is to determine the level of proficiency for each competitor's competition performance and to place each competitor in the proper ranking in relationship to the other competitors in the contest.

The methods outlined in the General Principles of Scoring apply to the scoring of the contest song included in the Entertainment Package. Scoring the entire performance of the entertainment package differs slightly in that each judge evaluates the performance from an overall point of view, rather than from the aspects of her individual cate- gory. Each performance may be awarded a maximum of 200 points by each judge on the panel. This score includes a maximum of 100 points for the contest song and a maximum of 100 for the overall performance package. Information regarding the scoring of the con- test song is included in the category descriptions located elsewhere in this book. To aid the judges in arriving at an accurate score for the Entertainment Package, the following method of scoring has been adopted. The standard is as follows:

0-39—BELOW ACCEPTABLE STANDARDS D+ and below
(0-19 F; 20-25 D-; 26-33 D; 34-39 D+)
Performances in this range are uncomfortable for the audience. Vocal skills are weak making any real evaluation of the performance difficult. Artistic efforts cannot be appreciated, as the performers' level of vocal ability and performance capability makes it nearly impossible to interpret and communicate the message of the music.

40-45—POOR C-
A poor performance lacks the ability to fully illustrate the integration of musicality and entertainment. The performance is inconsistent and may demonstrate a high level of incongruence along with a lack of basic skills and showmanship.

46-53— FAIR C
A fair performance illustrates an attempt at general musicality and audience enter- tainment but does not reach above the ordinary. It may include an obvious lack of thorough preparation, an internal rather than an audience focus, too many awkward or "inside" references and standard jokes. It may be characterized by self-conscious reactions. The audience may exhibit nervous or uncomfortable reactions and tepid applause.

54-59—ACCEPTABLE C+
An acceptable performance is characterized by practiced singing and recognizable structure but is only ordinary in its result. It reveals an advantage over a fair perfor- mance in its organization, but still lacks creativity. Tuning and accuracy issues are still problematic, affecting the overall musical product. A greater sense of security in stage demeanor is apparent, but the performers are not fully engaged in the perfor-

mance effort. Audience reaction and applause is polite but restrained.

60-65—SATISFACTORY B-

A satisfactory performance presents moments of real enjoyment for the audience. There can be a sense of work being done by the performer, rather than the offering of a gift to the listener. Planning is evident, but lapses in energy, musicality and characterization prevent the audience from becoming totally engaged. There is a sense of the emerging skills and creativity of the ensemble, but total confidence and involvement is not yet apparent. The audience is not totally relaxed, but is aware of the performers' efforts and will be encouraging in their response.

66-73—GOOD B

A good performance is one that demonstrates obvious work on singing skills, barbershop technique, planning, and consideration for the specific conditions of the event and the requirement for audience diversion. Additionally, the performance has a sense of destination and builds to a high point musically and theatrically. Areas that need to be further coached and highlighted are relatively easy to spot, e.g. timing mistakes, white spaces, weaknesses in the script, less-than-exciting visual work. Performers appear grounded, secure, fully prepared and comfortable with the stage. Audience reaction is gratifying and energized.

74-79 VERY GOOD B+

A very good performance demonstrates the performer's devotion to vocal skills and to the category requirements of accomplished barbershop musicians. It showcases the structure, creativity and planning of the performance and the utilization of the unique talents within the chorus personnel. The performance is met with enduring and enthusiastic applause and audience reaction.

80-85 EXCELLENT A-

An excellent performance engages the audience's attention at the outset and continues to develop in its musical skill, variety and artful delivery. Because the quartet or chorus is performing with such excellent vocal skill, they are now in a position of being a conduit between the composer/lyricist/arranger and the audience to deliver a message that leaves a lasting impression. The performers are individually involved in the performance, continuously in touch with both the plan and the audience. Audience response is appreciative and sincere.

86–93 NEARLY PERFECT A

A nearly perfect performance is an experience shared by the performer and the audience. There is a sound that seems to flow effortlessly from the singers and draws the listener into the story, the music and the emotions of the performance. Freedom and spirit are evident on stage and each element blends into a unified presentation, so there is no awareness of segments, but rather an experience of the performance as a whole. The performance exhibits what in French is termed je ne sais quoi, that certain something which is elusive and difficult to express in words but which is apparent to

the audience. The audience reaction is unrestrained; they seemingly cannot wait to comment to each other about the joy of the performance. Genuine, extended applause and enthusiastic, appreciative audience reaction are the result.

94-100—SUPERIOR   A+
A superior performance is spectacular. It draws seemingly incessant applause and excited feedback from the audience. The stage is alive with ring, color, spectacle, and vibrancy. The performer, as well as the audience, experience true synergy, as both are equally engaged in a partnership of focus, enjoyment, and unique, transformative experience. The performance is seamless and the performers are charismatic, almost in a remarkable collaboration with the audience. This is the kind of performance that truly merits an encore, is unforgettable and sets a hallmark for future performances by that group and others.

A judge may award any number within these parameters, which she feels characterizes accurately the performance level. Individual comments on the scoresheets should reflect the description of that performance level in specific terms and references.

REGIONAL OPEN DIVISION

INTRODUCTION

Quartets and choruses participating in Regional Competitions may choose the option of performing in the Open Division. A performance in the Open Division at regional competitions consists of a maximum 10-minute package.

Each open division package must include a minimum of one contest song, which will be judged by prescribed contest standards. At least one other song must be included in the performance. Emcee work and special material may be included in the package.

Contestants performing in the Open Division must prepare a complete list of all songs and spoken material that will be included in the package, so that the Official Judging Panel is aware of which song is to be judged as contest material.

SCORING

Each judge scores the contest song included in the package in accordance with the requirements of her respective category. Each judge will award a level for the contest song.

In addition, each judge will also award a level for the complete package. In awarding this score, judges consider:

Musicality
Unity
Theme/Script/Emcee/Microphone Technique

Creativity
Communication

Scoresheet comments are written for both the contest song and for the other song(s) and material included as part of the Open Division package.

GUIDELINES FOR PREPARING A PACKAGE FOR THE REGIONAL OPEN DIVISION

Each performance will be a maximum of 10 minutes and includes one contest song, any emcee material, and at least one other song. The three to seven (3 to 7) minute timing requirement for the contest song will be suspended. Contestants need to allow for applause when timing the package. The following guidelines should be followed in preparing the Entertainment Package portion of the competition performance:

1. All singing must display competence in vocal skills, musical understanding, and lyrical delivery.

2. Spoken and special material should be congruent with the theme and script and be acceptable for family audiences.

3. The emcee(s) should display preparation, confidence, poise, ease, and a sense of appropriate timing in presentation and in the use of the microphone.

4. The planning of the package should reflect creativity in both its content and delivery. Merely singing three competition-type songs and some limited spoken material, for instance, would demonstrate little imaginative preparation.

5. For the panel to know which song is to be judged as a contest song, each contestant must submit a performance outline at the competition briefing.

GUIDELINES FOR JUDGING THE REGIONAL OPEN DIVISION PACKAGE

Each judge will score the contest song of the package in accordance with the requirements for her respective category and award a level for the contest song.

Each judge will also award a level for the complete package. In awarding the score for the overall performance, judges will consider:

1. **Musicality**: Does the quartet or chorus sing with barbershop skill, i.e. good vocal production, in tune, and with appropriate tempos and word delivery?

2. **Unity**: Does the quartet or chorus perform as a unit with attention to energy and blend?

3. **Theme/Script/Emcee/Microphone Technique**: Does the presentation demon-

strate a unified message? Is the scripted material suitable to the audience and the performer? Does the emcee(s) deliver the spoken material well and display effective use of the microphone?

4. **Creativity**: Does the quartet or chorus present a 10-minute package that exhibits imaginative preparation and execution?

5. **Communication**: Does the quartet or chorus demonstrate their commitment to audience rapport and reaction?

Scoresheet comments are written for the contest song and for the other song(s) and spoken material included within the package.

HARMONY CLASSIC AND INTERNATIONAL QUARTET AND CHORUS FINALS ENTERTAINMENT PACKAGE

INTRODUCTION

Quartets and choruses qualifying for Harmony Classic or the International Quartet or Chorus Finals must prepare an entertainment package for that performance. A performance in Harmony Classic or the International Quartet or Chorus Finals consists of a maximum 15-minute package. Penalties for performances that exceed this time are explained in Sec. III-C. No penalties will be assessed for undertime; however, a performance that is significantly undertime may not be considered a complete package and will not receive a score for the Entertainment Package.

Each entertainment package must include a minimum of one contest song, which will be judged by prescribed contest standards. At least one other song must be included in the performance. Emcee work and special material may be included in the package.

Contestants performing in Harmony Classic or the International Quartet or Chorus Finals must prepare a complete list of all songs and spoken material that will be included in the package, so that the Official Judging Panel is aware of which song is to be judged as contest material.

SCORING

Each judge scores the contest song included in the package in accordance with the requirements of her respective category. Each judge will award a score from 1-100 for the contest song.

In addition, each judge will also award a score from 1-100 for the complete entertainment package. In awarding this score, judges consider the following:

Musicality

Unity
Theme/Script/Emcee/Microphone Technique
Creativity
Communication

Scoresheet comments are written for both the contest song and for the other song(s) and material included as part of the Harmony Classic or the International Quartet or Chorus Finals Entertainment Package.

GUIDELINES FOR PREPARING A PACKAGE FOR HARMONY CLASSIC AND THE INTERNATIONAL QUARTET AND CHORUS FINALS

Each performance will be a maximum of 15 minutes and includes one contest song, any emcee material, and at least one other song. The scoring and penalties for the contest song will be the same as for any other competition performance. The three to seven (3 to 7) minute timing requirement for the contest song will be suspended. Contestants should allow for applause when timing the package.

The following guidelines should be considered when preparing the entertainment package:

1. No song(s) performed as a contest song during the Quartet or Chorus Semifinals may be included as the contest song in the Entertainment package. Quartets and Choruses may wear the same costume for both contest performances.

2. All singing must display competence in vocal skills, musical understanding, and lyrical delivery.

3. Spoken and special material should be congruent with the theme and script and be acceptable for family audiences.

4. The emcee(s) should display preparation, confidence, poise, ease, and a sense of appropriate timing in presentation and in the use of the microphone.

5. Both quartet and chorus performers should display poise and should be able to handle unexpected situations with aplomb, should such arise.

6. If a different lighting combination is selected for non-contest material, contestant should be sure that the color is consistent with the mood of the song or material.

7. The planning of the package should reflect creativity in both its content and delivery. Merely singing three competition-type songs and some limited spoken material, for instance, would demonstrate little imaginative preparation.

8. For the panel to know which song is to be judged as the contest song, each contestant must submit a prepared program at the Harmony Classic or appropriate finals briefing. Any change in the performance from the prepared program will result in a penalty as described in Sec. III-C.

GUIDELINES FOR JUDGING HARMONY CLASSIC AND THE INTERNATIONAL QUARTET AND CHORUS FINALS

Each judge scores the contest song included in the package in accordance with the requirements for her respective category. Each judge will award a score of 1-100 for the contest song.

In addition, each judge will also award a score from 1-100 for the complete entertainment package. In awarding this score, judges consider the following:

1. **Musicality**: Does the quartet or chorus sing with barbershop skill, i.e. good vocal production, in tune, and with appropriate tempos and word delivery?

2. **Unity**: Does the quartet or chorus perform as a unit with attention to energy and blend?

3. **Theme/Script/Emcee/Microphone Technique**: Does the presentation demonstrate a unified message? Is the scripted material suitable to the audience and the performer? Does the emcee(s) deliver the spoken material well and display effective use of the microphone?

4. **Creativity**: Does the quartet or chorus present a 15-minute, or less, package that exhibits imaginative preparation and execution?

5. **Communication**: Does the quartet or chorus demonstrate their commitment to audience rapport and reaction?

Scoresheet comments are written for the contest song and for the other song(s) and spoken material included within the package.

Penalties for performances that exceed this time are explained in Sec. III-C. No penalties will be assessed for undertime; however, a performance that is significantly undertime may not be considered a complete package and will not receive a score for the Entertainment Package.

Judge _____

SOUND

Contestant's Name _____ Contestant # _____

Contest: Region # _____ Open Chorus Region # _____ Open Quartet Date _____

☐ Int'l Quartet Finals ☐ Int'l Chorus Finals ☐ Harmony Classic

JUDGING CRITERIA

UNIT SOUND (0-70 points)

VOCAL SKILLS	ACCURACY
Posture	Notes
Breathing	Intervals
Phonation	Chords
Resonation	Tuning/Intonation
Articulation	Section/Part Accuracy
	Synchronizaiton
	BARBERSHOP BLEND
	Tone Production
	Vowel Production
	BARBERSHOP BALANCE

ARTISTIC SOUND (0-30 points)
Energized Vocal Line
Tone Flow
Dynamic Flexibility
Vocal Style

One Song/Ent. Pkg.
SCORING LEVELS
(for one song)

94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

Tenor
Lead/Baritone
Baritone/Lead
Bass

CONTEST SONG _____

Score ☐

_____

_____

_____

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_____

_____

ENTERTAINMENT PACKAGE CRITERIA (0-100 points)

Score ☐

Musicality   Unity   Theme/Script/Emcee/Microphone Tech   Creativity   Communication

_____
_____
_____
_____
_____
_____
_____
_____

Judge _____

TOTAL SCORE ☐

Judge _____   **MUSIC**

Contestant's Name _____   Contestant # _____

Contest: Region # _____ Open Chorus Region # _____ Open Quartet Date _____

☐ Int'l Quartet Finals   ☐ Int'l Chorus Finals   ☐ Harmony Classic

JUDGING CRITERIA

SONG & ARRANGEMENT (0-30 points)

Merit as Barbershop Material
Form/Melody/Lyrics
Arrangement
    Harmonization
    Voicing

SUITABILITY

PERFORMANCE (0-70 points)

Vocal Skills
Harmony Accuracy
Barbershop Style
    Tempo
    Rhythm
    Musical Unity
    Phrasing
    Dynamics
    Musical Energy
Musical Artistry

One Song/Ent. Pkg. SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

CONTEST SONG _____   Score

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ENTERTAINMENT PACKAGE CRITERIA (0-100 points)   Score

Musicality   Unity   Theme/Script/Emcee/Microphone Tech   Creativity   Communication

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Judge _____   **TOTAL SCORE**

Judge _____   **EXPRESSION**

Contestant's Name _____   Contestant # _____

Contest: Region # _____ Open Chorus Region # _____ Open Quartet Date _____

☐ Int'l Quartet Finals ☐ Int'l Chorus Finals ☐ Harmony Classic

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JUDGING CRITERIA (0-100 points)

	One Song/Ent. Pkg. SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

TECHNICAL ELEMENTS
Vocal Skills
Synchronization/Unity
Word Delivery
    Vowels
    Diphthongs
    Consonants
    Enunciation
Musicality

ARTISTIC INTERPRETIVE PLAN
Lyric Flow
Phrasing
Forward Motion
Embellishments
Dynamics
Tempo/Rhythmic Elements
Inflection
Energy
Finesse and Artistry
Characterization
Emotional Communication

CONTEST SONG _____   Score

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ENTERTAINMENT PACKAGE CRITERIA (0-100 points)   Score

| Musicality | Unity | Theme/Script/Emcee/Microphone Tech | Creativity | Communication |

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Judge _____   **TOTAL SCORE**

Judge _____   **SHOWMANSHIP**

Contestant's Name _____   Contestant # _____

Contest: Region # _____   Open Chorus   Region # _____   Open Quartet   Date _____

☐ Int'l Quartet Finals   ☐ Int'l Chorus Finals   ☐ Harmony Classic

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JUDGING CRITERIA

PERFORMANCE (0-70 points)
COMMUNICATION OF THE
VISUAL AND MUSICAL PLAN

Vocal Skills
Energy
Poise and Command
Entrance/break/exit
Characterization
Unity
Audience Rapport
Pitch pipe technique
Posture

PREPARATION (0-30 points)
VISUAL PLAN
Entrance/break/exit
Costume
Makeup/Grooming
Choreography
Creativity

Director _____

_____

_____

One Song/Ent. Pkg. SCORING LEVELS (for one song)	
94 - 100	A+
86 - 93	A
80 - 85	A-
74 - 79	B+
66 - 73	B
60 - 65	B-
54 - 59	C+
46 - 53	C
40 - 45	C-
34 - 39	D+
26 - 33	D
20 - 25	D-
0 - 19	F

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CONTEST SONG _____   Score ☐

_____

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          #1 #2 #3 #4

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ENTERTAINMENT PACKAGE CRITERIA (0-100 points)   Score ☐

Musicality   Unity   Theme/Script/Emcee/Microphone Tech   Creativity   Communication

_____

_____

_____

_____

_____

_____

_____

_____

Judge _____

TOTAL SCORE ☐

JSS-1   Revised 09/13   *Sweet Adelines International*   FINALS ONLY

ENTERTAINMENT PACKAGE LEVELS

MUSICALITY	MUSICALITY	MUSICALITY
A+ (94-100) SUPERIOR	**A (86-93) NEARLY PERFECT**	**A- (80-85) EXCELLENT**
- Demonstrates distinctive sound that perfectly balances beauty and power - Tempos are in check, dynamics under control - Demonstrates artistic restraint, keeping the audience captivated and wanting even more - An intuitive sense in the execution of barbershop craft are apparent - Tuning is instant and impeccable - Ensemble and soloists demonstrate superior vocal skills	- Singers present memorable melodies and harmonies - Each section holds its own equally in barbershop technique - Performers weave a strong fabric of music with clean singing, chord sparkle, and smooth tone flow - Demonstrates understanding of composer's intent, song structure and message - Exceptional mastery of vocal skills evident in chorus, quartet or soloist - Seamless vocal lines consistently energized	Demonstrates a high level of vocal skills usually tuned and in a seamless, fully energized unit Barbershop style is skillfully delivered with artistry and a degree of finesse Performers are involved in character and message with sincerity Elements of performance – including vowels, word elements – are delivered in a creative interpretive plan with only minor lapses in story telling
B+ (74-79) VERY GOOD	**B (66-73) GOOD**	**B- (60-65) SATISFACTORY**
Accomplished vocal skills consistently on display Performers sing with shared resonance and develop a strong wall of sound at all dynamic levels and vocal ranges Barbershop technique obvious and refined Characterization is apparent in vocal style and artistic elements Clean delivery of word elements with moments of artistry and finesse evident	Demonstrates a commitment to group accuracy and resonance development Understands importance of ensemble singing and individual part line requirements Good knowledge of song structure and message delivery Expressive lyrical details evident, *e.g.* correct diphthong and consonant execution, word sounds Synchronized delivery; phrase endings completed together	Demonstrates some knowledge of consistent individual singing alignment and breathing skills Recognizable chord delivery Some emerging sense of song structure and delivery plan Singers usually start and stop together Attempts at dynamics and lyrical details not totally successful
C+ (54-49) ACCEPTABLE	**C (46-53) FAIR**	**C- (40-45) POOR**
Individuals demonstrate some knowledge of vocal technique, but without consistency as a group Tuning problems are apparent with minor synchronization errors affecting overall unity and musicality Planning is apparent, but without understanding musical intent Attempts at dynamic variance and artistry are hampered by level of vocal skills	Demonstrates interest in individual, unfocused singing, rather than group musicianship Frequent inaccuracies and out of tune singing Generally disorganized vocal delivery plans resulting in random errors of all types Inconsistent or inappropriate tempos Little evidence of barbershop craft or understanding of musical intent	Vocal skills are weak, with some work apparent Performance is lacking necessary level for a real musical experience for the listener and performer Planning is faulty, and fails to take advantage of the potential of the music

D+ and below (0-39) BELOW ACCEPTABLE STANDARD
- Vocal skills are weak making any real evaluation of the performance difficult   - Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved   - Score will reflect degree to which this affects the overall musicality

ENTERTAINMENT PACKAGE LEVELS

UNITY	UNITY	UNITY
A+ (91‑100) SUPERIOR	**A (86‑93) NEARLY PERFECT**	**A‑‑‑ (80‑85) EXCELLENT**
Effortless, completely unified vocal and performance delivery throughout the ensemble All musical and performance elements are performed with superior unity throughout Performance completely transcends technique from every performer Technical and artistic elements are totally unified to create a captivating performance from beginning to end Music, script, staging, costuming and performance fuse together to create a completely unified message throughout	• Exceptionally free and open vocal and performance skills as a unit with rare exception • Tempos, characterization, energy, dynamics and authentic involvement are performed with excellent clarity across the unit • Performance consistently transcends technique throughout the unit • Technical and artistic elements are consistently unified to create an extremely cohesive and entertaining performance • Music, script, staging, costuming and performance consistently create a complete package and message throughout	• Strong and consistent vocal and performance skills throughout the unit • Tempos, dynamics, characterization, energy and authentic involvement in the music and story are demonstrated with a high degree of unity • Performance usually transcends technique throughout the unit • Technical and artistic elements are mostly unified to create a solid unit delivery and mostly consistent performance in all elements of entertainment • Music, script, staging, costuming and performance effectively build to a unified delivery of the message
B+ (74‑79) VERY GOOD	**B (66‑73) GOOD**	**B‑‑‑ (60‑65) SATISFACTORY**
• Accomplished vocal and performance skills throughout the unit • Tempos, dynamics, characterization, energy and involvement in the music and story are frequently delivered with a strong degree of unity • Performance occasionally transcends technique throughout the unit • Technical and artistic elements are effectively combined to create a solid unit delivery • Music, script, staging, costuming and performance reveal intent and story, and are usually unified in concept and/or delivery	• Demonstrates a commitment to unified delivery in all elements of the performance • Tempos, dynamics, characterization, energy and involvement in the music and story show understanding yet lack complete unity in performance • Performance still reveals technique prominently instead of sincere delivery of the story/message as a unit • Music, script, staging, costuming and performance still developing as a cohesive message/story within the unit	• Demonstrates promising individual vocal and performance skills to build a unit performance • Tempos, dynamics, characterization, energy and involvement in the music and story are developing across the unit • Performance reveals promising moments of unit delivery in music and message • Music, script, staging, costuming and performance beginning to develop a cohesive, unified message
C+ (54‑59) ACCEPTABLE	**C (46‑53) FAIR**	**C‑‑‑ (40‑45) POOR**
• Demonstrates an acceptable level of unity in vocal and performance skills, but lacks consistency and comfort in performance • Tempos, dynamics, characterization, energy and involvement in the music and story are appearing yet ensemble lacks confidence, ease and unity. • Unit approach in music, performance preparation, scripting and theme is developing	• Vocal and performance skill development has begun, but lacks unity • Delivery of music, script and theme is approached individually rather than as a unit • Delivery of tempos and dynamics lack unity much of the time • Lack of ensemble approach to musical plans, script or theme	• Vocal skills are weak, with some work apparent • Performance is lacking necessary level for a real musical experience for the listener and performer • Planning is faulty, and fails to take advantage of the potential of the music

D+ and below (0‑39) BELOW ACCEPTABLE STANDARD
• Vocal skills are weak making any real evaluation of the performance difficult • Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved • Score will reflect degree to which this affects the overall musicality

ENTERTAINMENT PACKAGE LEVELS

THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE	THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE	THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE
A+ (91-100) SUPERIOR	**A (86-93) NEARLY PERFECT**	**A- (80-85) EXCELLENT**

• Performers present a complete theatrical presentation effortlessly executed throughout script, theme and music
  Consummate theatrical skills enable the group's seamless emotional sell of script by all performers
  Emcee work is such an integral part of the presentation and is delivered with such style, it works to expand the group's characterization/personality
• All technical, vocal and theatrical aspects of the performance work together for a totally unified and compelling presentation
	• Performers present a theatrical performance that employs professional technique throughout script, theme and music
	• High level of theatrical skills displayed by performers brings the script to life and makes the audience feel as though they are on stage with the performer
	• Both comedic and dramatic rapport are effortlessly maintained
	  Use of microphone is flawless – all sound perfectly amplified without the appearance that consideration for the mic is a factor
	• Overall timing of performance builds excitement to a climax
		• Theme and script act as a logical and effortless extension of the music
		• A professional display of technical and theatrical techniques to bring a script to life is evident
		• Spoken material and musical timing are seamless
		  Use of microphone appears effortless –sound well amplified for both speakers and any other specialty use of microphone
		• The performer has total awareness of audience and involving them in the performance

B+ (74-79) VERY GOOD	**B (66-73) GOOD**	**B- (60-65) SATISFACTORY**

• Theme is obvious, uniting the music selections and engaging the imagination
• Script is well developed and provides material to connect with the audience
• Emcee demeanor is professional and succeeds in keeping the audience involved in the performance
  Use of microphone is comfortable – sound amplification good for both speakers and any other specialty use of microphone
• There are minor lapses in the energy and timing of the performance
	• Theme enables audience to have some logical connection to the music
	• Script and music are woven together to complement each other
	• Emcee is easily understood and adds positively to the performance
	  Use of microphone fairly good – some problems either for speakers or any other specialty use of microphone
	• Timing is comfortable but not compelling
		• Most elements of the theme and music are congruent
		• The script is purposeful but does not completely unite the elements of the performance.
		  Emcee's lines are understandable and display some personality, though emotion may not be congruent with other elements
		• Use of microphone causing some problems for speakers or other specialty use of microphone
		• Timing lapses hinder overall flow here and there

C+ (54-59) ACCEPTABLE	**C (46-53) FAIR**	**C- (40-45) POOR**

• Some elements of the theme and music are congruent
• The script is adequate to get from song to song but lacks creativity
• Emcee delivers lines accurately, looks comfortable on stage and shows beginning awareness of audience
  Use of microphone is problematic – e.g speakers or soloists too far away or too close for intelligible amplification
• Poor timing keeps the performance from progressing smoothly
	• Theme is identifiable but not carried through
	• Scripting is disjointed or makeshift in nature
	• Emcee shows glimpses of control but the delivery of lines does not add to the performance
	• Timing is uncomfortable
		• Theme is piecemeal or offensive in nature
		  Scripting makes music feel 'shoehorned' to fit a theme
		• Emcee forgets lines or is distracted by the audience
		• Performance constantly stops and starts

D+ and below (0-39) BELOW ACCEPTABLE STANDARD		
• Vocal skills are weak making any real evaluation of the performance difficult • Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved • Score will reflect degree to which this affects the overall musicality		

ENTERTAINMENT PACKAGE LEVELS

CREATIVITY	CREATIVITY	CREATIVITY
A+ (91-100) SUPERIOR	**A (86-93) NEARLY PERFECT**	**A- (80-85) EXCELLENT**
Originality and innovative approach to all aspects of planning Visual aids such as lighting, props, choreography, including impeccable makeup and costuming, brings total transformation on stage Technical and artistic elements are creatively combined in a flawless performance from beginning to end Music, script, and timing are performed with ease, allowing audience to be fully embraced beyond distraction	Unique and creative approach demonstrated in visual and musical plans Effective use of lighting, props, including great detail to makeup and costuming, all cleverly illustrated allowing spontaneity and freedom in the performance Demonstrates the composer's intent of each song and message Overall performance builds to an exciting climax making the audience fully invested in the emotion and message of the music	Creativity apparent in musical plans, script and visual planning Lighting, props or other special effects used enhance performance with expertise Performers are well prepared in the execution of the plan
B+ (74-79) VERY GOOD	**B (66-73) GOOD**	**B- (60-65) SATISFACTORY**
Accomplished musical plans and performance skills throughout the performance The plans, such as costuming and performance, reveal intent and story and show preparation for concept and delivery Performance occasionally transcends technique throughout the unit	Creative planning that demonstrates interesting and enjoyable moments Performers are comfortable with the plan, though not fully involved Music, script, staging, costuming and performance still developing as an original artistic message/story	Plan is promising and demonstrates the beginnings of music, script, staging, costuming for a cohesive performance Performance beginning to develop with some effective moments Demonstrates promising individual vocal and performance skills
C+ (54-59) ACCEPTABLE	**C (46-53) FAIR**	**C- (40-45) POOR**
Plan is acceptable and demonstrates some interesting and creative moments Musical and visual plans need further development Glimpses of emotional, authentic and free involvement in the music but overshadowed by concerns in technical elements throughout the performance	Plan is adequate, but creativity is limited Performers have not fully embraced the musical and visual plans causing awkward moments to occur Intent of musical plans, script, or theme is unclear much of the time	Plan is weak and ineffective Performers are uncomfortable and are not able to execute the plan effectively Plan needs further development to achieve any connection to the audience

D+ and below (0-39) BELOW ACCEPTABLE STANDARD
• Vocal skills are weak making any real evaluation of the performance difficult • Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved • Score will reflect degree to which this affects the overall musicality

ENTERTAINMENT PACKAGE LEVELS

COMMUNICATION	COMMUNICATION	COMMUNICATION
A+ (91-100) SUPERIOR	**A (86-93) NEARLY PERFECT**	**A-- (80-85) EXCELLENT**
Both audience and performer transcend time and place and enter into a truly reciprocal performance experience Audience, as a result of the experience, is enthralled, beyond distraction Thunderous applause; standing ovation; sincere audience response Performance transcends in all areas of communication: visual, musical, emotional	Audience is totally involved in all aspects of the performance and is occasionally transported to another time and place Performers are totally prepared and comfortable on stage—the ensemble is involved emotionally in the performance Both performer and audience are invested in the emotion and message of the music	Audience remains involved in performance, feeling included in both the idea, planning, and execution of the performance Performance reflects sincerity, preparation, and demonstrates concern for audience/time/place Audience responds to the mostly genuine emotion of the performer
B+ (74-79) VERY GOOD	**B (66-73) GOOD**	**B-- (60-65) SATISFACTORY**
Creativity and concern for musical message appear regularly Use of props and staging designed to interest/entertain audience Performer involvement and preparation apparent	Clever use of script/emcee or novelty to provide variety and relief for audience interest Audience attention span comes and goes but is energized when increased performer involvement is obvious Poise and command may be inconsistent in chorus/quartet or emcees	Performers show evidence of preparation Inconsistencies apparent in timing and execution Plan is evident but execution of emotion or message is pedestrian and lacks sincerity
C+ (54-59) ACCEPTABLE	**C (46-53) FAIR**	**C-- (40-45) POOR**
Rare glimpses of emotional involvement from the performer Audience is observing rather than participating in the performance as an emotional experience	Emotion not in evidence Audience produces uncomfortable nervous laughter or reaction and may be fidgety Performance demonstrates imitation rather than unique plans for musical communication with audience	Performers appear to be unprepared and uncomfortable most of the time Emotional involvement in musical message escapes both performer and audience Entertainment value not apparent to the audience making them unwilling participants Audience is easily distracted and drawn to mistakes in performance

D+ and below (0-39) BELOW ACCEPTABLE STANDARD
• Vocal skills are weak making any real evaluation of the performance difficult • Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved • Score will reflect degree to which this affects the overall musicality

A BREIF DESCRITION OF THREE TUNING SYSTEMS

OUTLINE OF CONTENT

A BRIEF DESCRIPTION OF THREE TUNING SYSTEMS

EQUAL TEMPERAMENT

With equal temperament, all intervals are equally out of tune. It is often argued that equal temperament can be offensive to musicians with keen ears. The space of an octave is divided into twelve equal parts called semitones or half steps, with each tone equal distance from the next (octave equivalence). These tones do not exactly agree with the frequencies of pitch found in the overtone series. The tones are tempered or adjusted; the tuning system is called equal temperament, since the twelve half steps are equal in size. The intervals in equal temperament are fixed as a piano keyboard.

PYTHAGOREAN SCALE

Pythagoras, a Greek mathematician and philosopher (582-500 B.C.), is thought to have made certain acoustic experiments with a vibrating string called the monochord. By using two monochords, he performed an experiment in which the string of one monochord was successively shortened by one-half (raising the pitch an octave), and the string of the other was shortened each time by two-thirds (raising the pitch a fifth). After seven octaves and twelve fifths, Pythagoras discovered that the B# from the second monochord was not exactly the same as the C produced by the first monochord, but slightly higher. This small discrepancy is called the Pythagorean comma. The tuning systems differ in the manner in which this comma is handled.

The Pythagorean scale derives all tones from the interval of the pure fifth (3/2) as it occurs in the overtone series. This tuning system produces a sharper, brighter sound and is particularly good for barbershop harmony.

JUST INTONATION

This system attempts to improve upon the deficiencies of the Pythagorean scale by basing the calculations on both pure fifths (3/2) and pure thirds (5/4). The just intonation scale multiplies its difficulties as soon as chromatic tones are introduced. Sharps are actually lower in pitch than the flats. Some musicians love just temperament dearly. One musician had a harmonium just tuned in the key of C. It sounded excellent in C, but dreadful when played in any other key.

COMPARISON OF SELECTED FREQUENCIES USING THREE TUNING SYSTEMS

Scale Tone	Interval From Root	Equal-Temperament Scale		Pythagorean Scale			Just Intonation (Overtone Series) Zarbino Scale		
		Log Cents	Freq. Hz	Log Cents	Ratio	Freq. Hz	Log Cents	Ratio	Freq. Hz
A	Unison	0	220.000	0	1 : 1	220.000	0	1 : 1	220.000
A# / Bb	Min. 2	100	233.082	90	256 : 243	231.7695	112	16 : 15	234.667
B	Maj. 2	200	246.942	204	9 : 8	247.500	204	9 : 8	247.500
C'	Min. 3	300	261.626	294	32 : 27	260.7407	315	6 : 5	264.000
C# / Db	Maj. 3	400	277.183	408	81 : 64	278.4375	385	5 : 4	275.000
D	Perf. 4	500	293.665	498	4 : 3	293.333	498	4 : 3	293.333
D# / Eb	Aug. 4 / Dim. 5	600 600	311.127 311.127	612 588	729 : 512 1024 : 729	313.242 309.026	590 610	45 : 32 64 : 45	309.375 312.889
E	Perf. 5	700	329.628	702	3 : 2	330.000	702	3 : 2	330.000
F	Min. 6	800	349.228	792	128 : 81	347.6543	814	8 : 5	352.000
F# / Gb	Maj. 6	900	369.994	906	27 : 16	371.250	884	5 : 3	366.667
G	Min. 7	1000	391.995	996	16 : 9	391.111	996	16 : 9	391.111
G# / Ab	Maj. 7	1100	415.305	1110	243 : 128	417.6562	1088	15 : 8	412.500
A	Octave	1200	440.000	1200	2 : 1	440.000	1200	2 : 1	440.000

RESOURCES

<u>BOOKS</u>

American Academy of Teachers of Singing. <u>Terminology in the Field of
    Singing.</u> New York: G. Schirmer, Inc., 1969.

Brodnitz, Friedrich S., M.D. <u>Keep Your Voice Healthy</u>. Springfield, Illi-
    nois: Charles C. Thomas, 1973.

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GLOSSARY OF TERMS

<u>Abdominal</u>: refers to inhalation whereby the lower abdomen bulges outward, due to an
      exaggerated depression of the diaphragm.

<u>*Accelerando*</u>*:* gradually increasing the tempo.

<u>Actuation</u>: the process whereby the singing mechanism is set into motion.

<u>*Ad libitum (ad lib)*</u>*:* changing the time of a particular passage at the discretion of the performer.

<u>Afterbeat</u>: used as a stylistic device in barbershop arranging. While a melody line is sustained
      on the beat by the lead or bass, the rhythm of the three harmony parts is executed on
      the after beat. This device can be used for a whole phrase or only a measure.

<u>Amplification</u>: a result of the increased resonance of the voice in direct relationship to the
      degree of freedom from tension or interference in the vocal mechanism, giving the
      impression of enlargement of the sound, whether loud or soft.

<u>Articulation</u>: the physical process involved in the method or manner of enunciating any
      utterance, either speaking or singing.

<u>Artistry (musical)</u>: describes a performance that shows great skill and outstanding inter-
      pretive ability.

<u>Arytenoid cartilages</u>: a pair of tiny pyramidal cartilages, set on the cricoid cartilage of the lar-
      ynx, to which the posterior ends of the vocal cords are attached. The arytenoids, being
      movable, are instrumental in adjusting the tension and degree of separation of the
      vocal cords.

<u>Audible harmonics</u>: those tones of the harmonic series that are within the range of human
      hearing.

<u>Ballad</u>: a simple romantic song usually set in narrative verse.

<u>Bell chord</u>: a stylistic device common to barbershop arranging in which each voice sings
      her part of the chord singly but in immediate succession of the others.

<u>Blues idiom</u>: written in quadruple time, moving at slow speed in a flowing style over an
      unvarying 12-bar bass. The 3rd and 7th of the key are often prominent, being played
      or sung somewhere between the major and minor form of the interval, and are
      known as "blue notes."

<u>Circle of fifths</u>: a method of modulation, from dominant to dominant, which conveys us
      circularly through all the scales, back to the point from which we started.

Clavicular: referring to a type of breathing that employs a heaving, upward movement of the chest against the clavicle, or collar bone.

Climax: the highest or most intense point in the development or resolution of something.

Clock system: a barbershop term applied to the circle of fifths, defining proper chord resolution according to the hours on a clock.

Closed voicing: in barbershop arranging, assignment of chord tones to voice parts so that the notes being sung are adjacent to each other and all parts are within an octave.

Coda: the "tail" or "end;" in barbershop arrangements, called the "tag;" a few measures added to the end of a piece of music to make a more effective termination.

Composition: the art of building up musical ideas into larger, continuous forms.

Counter beat (back beat): used as a stylistic device of arranging; created by an accompanying set of lyrics with a different melody and rhythm especially written to be sung against a given melody, creating a counter-rhythmic effect.

Covered tone: refers to tonal quality. In its favorable aspect, it is acquired through the use of modification of vowels to prevent blatancy. In its unfavorable aspect, the term means a tone that is constricted in production, resulting in a tone without "ping."

Damping: stopping or decreasing the amplitude of a vibration by pressure on the vibrator. The term is applied to the appearance of the ends of the vocal cords in rapid vibration and occurs only in some singers; the phenomenon is not totally understood but is usually referred to as a "falsetto" and is more common to the male voice.

Dialect: a variety of a language that is distinguished from other varieties of the same language by features of phonology, grammar and vocabulary and by its use by a group of speakers who are set off from others geographically or socially.

Diction: in singing, the term includes pronunciation, enunciation and articulation.

Diphthong: a combination of two vowel sounds.

Dissonance: a simultaneous combination of tones conventionally accepted as being in a state of unrest and needing completion or resolution.

Distortion: to reproduce or amplify inaccurately by changing the frequencies or unequally changing the delay or amplitude of the components of the output wave. Vocally, it occurs when stress or interference is present in the vocal mechanism.

Dominant harmony: chords built on the fifth degree of a scale. In barbershop arranging it
       implies dominant seventh (barbershop) chords instead of triads.

Echo: a repetition, or imitation, of a previous passage.

Embellishment: a tone or group of tones applied as decoration to a principal melodic tone.

Enunciation: in singing, the manner of pronouncing words clearly and distinctly.

Epiglottis: a thin, leaf-like extension of yellow elastic cartilage that ordinarily projects
       upward behind the tongue and just in front of the glottis. It folds back to protect the
       glottis during the act of swallowing.

Expiration: the act of exhaling.

Finesse: extreme delicacy or subtlety in action, performance, skill and discrimination.

Flexibility (vocal): the ability of the voice to adjust to quick and sudden changes and be
       capable of modification throughout the range of the tonal scale.

Focus: a term of imagery implying a concentrated point of tonal vibration; the opposite of
       a spread tone.

Form: the overall pattern of structure of a song or an arrangement.

Forward quality: a term of imagery describing a tone that seems to resonate toward the
       front of the head, nose and mouth.

 Fundamental: that component of a sound wave having the lowest frequency and longest
       wave length and which usually determines the absolute pitch of the sound we hear.

Glottal stroke: glottis is momentarily and completely closed by premature action of the
       bands and then suddenly released, thus creating a sharp stroke.

Glottis: the opening between the vocal bands.

Harmonic: an overtone or upper partial.

Harmonic progression: the motion of one chord to another chord.

Harmonization: chordal structure as distinguished from melody and rhythm; the struc-
       ture, relations and practical combinations of chords.

Heavy mechanism: laryngeal adjustment in which vocal bands are thick; the adjustment
       producing the heavy tones of the chest voice, suitable for *forte* singing and for the
       lower part of the range.

Hyoid bone: a U-shaped bone lying horizontally above the thyroid cartilage of the larynx and closely attached to the latter by muscle and membrane. It also forms an anchorage for the base of the tongue.

Imagery: the reproduction in memory or imagination of the likeness of an actual auditory sensory experience, together with accompanying feelings. It is the preconception or mental expectation of sounds not actually present to the outer sense of hearing.

Implied meter: the definition of a primary beat that will identify the time signature of the song. In the *rubato* interpretation of a barbershop ballad, the light word accents or inflections of the phrasing should give definition to the meter.

Implied modulation: occurs if the general melodic flow of a phrase implies a change of tonal center without actually changing the key signature. There may or may not be chromatic changes in the melody. Very few songs remain in one key through- out but pass through one or more keys closely associated with the original.

Inflection: variations of the voice in pitch; in barbershop, inflection refers to the use of consonants to add emotion to the interpretation.

Inspiration: the act of inhaling.

Intensity: energy of a sound wave; an energized quality of tone or of sound. In singing, any tone, loud or soft, can have a degree of intensity. On the physical side, "intensity" refers to the degree of emotional content of the sound, which is induced by the breath pressure and can be present in both soft and loud singing, the latter involving greater breath pressure.

Intercostal: refers to rib muscles.

Interlude: a passage of some independence appearing between a theme and its repetition or between two parts.

Interpretation: the communication of mood and thought values. The interpretation of a song is the artistic representation of it in which the singer presents her own conception of its underlying meaning and mood.

Intonation: singing in tune.

Laryngitis: an inflammation of the larynx; doesn't necessarily imply total loss of voice.

Laryngopharynx: the lower part of the pharynx behind the larynx.

Larynx: the organ that produces vocal sound. It is situated at the topmost ring cartilage of the trachea or windpipe and consists of adjustable cartilages, muscles and membranes that together operate the valve-like mechanism of the vocal cords.

Lead-in: one to three notes of the beginning of a phrase sung without harmony, usually by the lead.

Legato: a basic style of vocal technique, consisting of a seemingly uninterrupted flowing vocal line with corresponding non-interfering articulation and pronunciation.

Light mechanism: laryngeal adjustment in which vocal bands are thin; produces light, flute-like tones, suitable for soft singing and for the upper part of the vocal range.

Measure: the division of time by which the movement of music is regulated; the division of beats into regularly recurring groups; grouping of beats so the primary accent immediately follows the bar line.

Melismatic: the extension and prolongation of a single vowel or syllable into an expressive but nonflorid vocalization, used to interpolate a melodic sequence.

Melodic motive: the briefest self-existent unit of melody that may include as few as two notes or may be a portion of a four-measure phrase.

Melodic unity: achieved through the development of one idea, one style and one feeling where sections have a sense of relationship and proportion to each other. In vocal music, this melodic unity will necessarily be influenced by the verbal inflections and imagery of the lyrics.

Metric pulse: the succession of accents in music; the rhythm of a phrase.

Metric unity: governed by lyrical accents and inflections and melodic form. In barber- shop arranging and interpretation, consideration of proportion and a sense of relationship in all rhythmic aspects is necessary for metric unity.

Mode: a particular ordering of scale steps. The two modes used in barbershop arranging are the Ionian (our major scale) and Aeolian (our minor scale). The music of the world's peoples includes a vast number of different modes, each characterized by a different sequence of steps of various kinds.

Modulation: transition of key; going from one key to another by a certain succession of chords in either a natural or flowing manner, or, sometimes, a sudden and unexpected manner.

Nasopharynx: the part of the pharynx behind and above the soft palate, directly continuous with the nasal passage.

Nodules (nodes): tiny knotty swellings or growths of tissue on the glottis that interfere with phonation, usually caused by chronic vocal fatigue and repeated straining of the vocal cords.

Oblique abdominal muscles: muscles forming the sides of the belly.

Open voicing: in barbershop arranging, a distribution of voice parts in which the highest
        part and lowest part extend beyond an octave.

Oropharynx: the part of the pharynx between the soft palate and the epiglottis, directly
        behind the mouth.

Overtone: one of the constituent higher pitch frequencies of a complex musical tone.

Overtone pattern: the series of harmonics produced in a tone above the fundamental; the
        pattern of relative strengths of certain partials in the harmonic series that can be
        visualized in acoustical spectra and heard as differences in the character of the
        timbre in voices and instruments.

Parody: a humorous set of lyrics used as a replacement for the original lyrics.

Passing tone: notes not belonging to the harmony but serving to connect those which are
        essential.

Patter: a rapidly moving segment of a song with many words. In the barbershop style, patter
        is often used in the harmony parts as accompaniment to a melodic passage of a more
        sustained character (i.e., two different sets of words sung at the same time).

Pharynx: the muscular and membranous passageway or cavity in the throat forming a
        junction between the nasal passageway, the mouth cavity, the larynx and wind-
        pipe, and the esophagus.

Phonation: the act or process of generating vocal sound at its point of production at the
        glottis.

Phrase: a musical thought analogous to the sentences of a literary composition; division of
        a piece of music into small units for some artistic or technical purpose, especially
        into units that can be sung in one breath; a unit, conventionally four measures in
        length, that is terminated by a cadence.

Pickup: a stylistic device in barbershop arranging used to embellish either the beginning
        of a song or the rests between phrases; usually consists of one to four syllables
        extraneous to the melody line and sung by the bass.

Phrenic nerve: nerve controlling the diaphragm.

Portamento: singing from one note to another by means of a continuous, gliding tone that
        passes through all the intervening pitches.

Primary beat: the first beat of a measure; the beat immediately following the bar line.

Projection: the act of transmitting the voice through the atmosphere, from singer to listener. Vocal projection is directly related to the efficiency in resonation. This efficiency is a result of the proper concept of a clear, sonorous tone that induces the vocal cords to resist sufficiently against the breath to balance its pressure while the singer exerts the minimum of physical force.

Pronunciation: to utter or articulate words or sounds in the required or standard manner. It includes both enunciation and articulation.

Pure vowel: the five Italian vowels used as a basis for beginning vocalization; the basic vowels Ah, Ay, Ee, Oh, Oo, preferably vocalized with no double or diphthong sound.

Pythagorean tuning: a scale and tuning system appropriate for barbershop harmony.

Register: the classification of parts of the vocal range according to method of production, as head register, chest register; a series of tones of like quality within the   compass of a voice, which are produced by a particular adjustment of the vocal cords.

Resonation: the intensification and enrichment of a musical tone by means of supplementary vibration. The effect of vocal resonance is to increase the initial tone phonated in the glottis. A resonant voice is so called when it has a pleasing quality that is rich in low and high overtones.

Rhythmic motive: the briefest, self-existent unit of rhythm which may include as few as two notes or may be a portion of a four-measure phrase.

Ritardando: delaying the tempo gradually.

Rubato: taking a portion of the duration from one note and giving it to another. In performance, intentionally and temporarily deviating from strict note values for interpretive effect.

Secondary chords: chords built on the second, third or sixth degrees of the scale; in barbershop arranging, chords other than the major triad, dominant seventh and dominant ninth.

Secondary dominants: chords that act as temporary dominants of degrees other than 1; primarily formed by raising the third of a minor triad one-half step, making it a secondary leading tone. Secondary dominants can appear consecutively as in the "circle of fifths."

Secondary position: a reference peculiar to barbershop voicing which states that the strongest position of a chord has the root assigned to the bass. Other positions of strength are the fifth in the bass of a dominant seventh and the third in the bass of the minor triad. Any other positions can be considered "secondary."

Seventh chords: a four-tone chord outlined by a seventh and containing a root, third, fifth and seventh.

Soft palate: a membranous and muscular extension of the hard palate, forming a continuous surface with the latter in the roof of the mouth and serving as a partition that separates the mouth cavity from the nasal cavity.

Song form: a term used to identify smaller patterns employed in both instrumental and vocal composition.

Stanza: an arrangement of a certain number of lines, usually four or more, sometimes having a fixed length, meter or rhyme scheme, forming a division of a poem.

Strophic: having the same music for each successive stanza.

Style: refers both to the specific character of the music (opera, oratorio, lieder, art song, folk song, ballad, pop singing, barbershop) and to the singer's individualistic manner of interpretive presentation.

Stylistic: refers to a collection of techniques and a manner of assembling musical elements within an idiom of the world of music that contains endless varieties of style, i.e., plain chant, Renaissance motet, Schubert art song, barbershop, etc.

Subdominant: chords built on the fourth degree of the scale, generally producing triadic harmony.

Swipe: a barbershop style device which uses chord changes on one syllable (one or more voices moving to make the change) requiring the singer to use a slight *portamento* in the connection. The swipe may be as few as two chords or as many as an entire phrase (as in a tag).

Syllabic: having each syllable sung to one note only.

Syncopation: a temporary displacement of the natural accent in music.

Tension: the act of stretching or straining. (See Tonicity.)

Thoracic: having to do with the chest cavity. The thoracic cavity has a shape resembling a truncated cone and contains the heart, lungs and esophagus.

Through-composed: a poetic narrative song form in which each verse is set to new music and continuity of the accompaniment is provided, without repetition, throughout the entire composition.

Timbre: the distinctive resonance of a tone that makes it distinguishable from other tones of like intensity and pitch. Timbre depends chiefly on the number and character of the overtones present in a tone.

Tonal center: the tonic which forms a center of gravity from which the musical action

springs and to which it ultimately returns; i.e., "Do."

Tonic harmony: chords built on the first degree of the scale, normally resulting in triadic harmony.

Tonicity: the normal elastic tension of living muscles, arteries, etc., by which the tone of the system is maintained.

Trachea: the main air or breath passageway between the larynx and the lungs; the windpipe.

Transverse abdominal muscle: deep abdominal muscle cooperating with the other abdominal muscles in exhalation. Its fibers run from side to side behind the oblique abdominals.

Tremolo: an abnormal pulsation of the voice, marked by a perceptible variation in pitch due to a lack of proper coordination of the vocal mechanism because of incorrect use of the breath or unnatural physical tension.

Triadic: having to do with three-part chords, a third and fifth built on a root. Four-part barbershop harmony requires that one of the three tones be doubled.

Vagus nerve: the tenth cranial nerve, consisting of motor fibers that innervate the muscles of the pharynx, larynx and heart and thoracic and abdominal viscera.

Vibration: the movement to and fro of the resisting vocal bands caused by the pressure of the air against them.

Vibrato: regular fluctuation in pitch, timbre and/or intensity. Vibrato is an integral part of good quality and should not be confused with tremolo.

Vibrator: that part of an instrument that turns the energy into oscillation. In the case of singing, the vibrator consists of the vocal bands.

Vocal cords: either of the two pairs of folds of mucous membrane projecting into the cavity of the larynx. (See "vocal folds.")

Vocal folds: the lower pair of vocal cords, the edges of which can be drawn tense and made to vibrate by the passage of air from the lungs, thus producing vocal sound; also called true vocal cords.

<u>Vocal inflection</u>: used by lead singers, especially, as a stylistic characteristic of their own personalized interpretive technique. The inflection can be an occasional slide on pitch or the delivery of appropriate consonants to dramatize word meanings and trigger more feeling and beauty in the flow of the vocal tone.

<u>Voice box</u>: the larynx.

<u>Voicing</u>: the distribution of the parts of a chord to specific voice parts.

<u>Vowel formant</u>: the characteristic resonant tone of a vowel sound, independent of the glottal tone that produced it.

GUIDELINES FOR SELF-EVALUATION

Two guidelines for self-evaluation — Evaluating Your Contest Performance and Guidelines for Raising Your Performance Level — are provided to each competing quartet and chorus at regional and international competitions.

EVALUATING YOUR CONTEST PERFORMANCE

1. Read all judges' scoresheets.

2. Check your scores for each category. What level are they? (A+, A, B+ B, C+, etc.)

3. Check the official tabulation to locate your overall placement.

4. Analyze the placements of all contestants by each individual judge.

5. Play your contest tape while you read the scoresheet comments.

6. For comparison, play one of your last rehearsal tapes before competition.

7. Note the one-time errors — those due to unusual circumstances before or during the contest, those due to nerves, etc.

8. List your strengths as indicated on the scoresheets, e.g., "good contest material chosen," "good overall accuracy," etc.

9. List areas needing improvement, e.g., "choppy phrasing," "need more breath support," "not enough dynamics," etc.

10. Note the areas in which there has been improvement since your last competition.

11. Give more consideration to your relative placement in the contest and to your scoring levels than to whether your numerical scores are higher or lower than last year.

12. Set some specific goals for the coming year. Some possible examples:

    A. Decide to improve in at least *one* area mentioned on the scoresheets.
    B. Consider getting outside coaching assistance.
    C. Select contest music earlier.
    D. Use a tape recorder regularly at rehearsals.
    E. Accept more performances.
    F. For choruses, hold regular section rehearsals.
    G. Ask your Education Coordinator for specific craft classes for your chorus or for the region.

13.   After considering all of the above, if you still have questions, write to your judges within 30 days after your contest date. (Judges are permitted to destroy their copies of scoresheets after that time.) It has been suggested that contestants writing to the music judge include a copy of the tape of their performance and a copy of the arrangement. Please send a copy of any correspondence to Competition Services at international headquarters.

TABLE OF ENGLISH VOWEL SOUNDS AND
INTERNATIONAL PHONETIC ALPHABET

DICTIONARY	IPA	KEY WORDS
ē	i	we, see, keyed
ĭ	I	sit, is, kid
ā	e	late, same, cade
ĕ	ɛ	let, end, ked
ă	æ	hat, man, cad
ī	aɪ	high, my, kite
ä	ɑ	spot, hot, cod
ŭ	ʌ	love, done, cud
ə	ə	about, sofa
ûr	ɝ	girl, world, curd
o͞o	u	moon, fool, cooed
ū	ju	mute, few, cued
o͝o	ʊ	look, foot, could
ō	o	go, foe, code
ô	ɔ	law, fall, cawed
oi	ɔɪ	joy, foil
ou	au	now, foul

PERFORMANCE LEVEL GUIDELINES

SOUND CATEGORY	SOUND CATEGORY	SOUND CATEGORY
A+ LEVEL (94-100)	**A LEVEL (86-93)**	**A- LEVEL (80-85)**
Complete mastery of vocal skills demonstrated Tuning of all chords is instant and impeccable Flawless delivery of vowels with matched resonance Barbershop balance is instinctive and always present Seamless vocal lines appear to float on a pillar of energy Artistry and finesse epitomize the barbershop style Performance completely transcends technique	Exceptional mastery of vocal skills demonstrated All chords instantly tuned into locked, ringing unit Vowels consistently produced with matched resonance Balance maintained at all dynamic levels and ranges Seamless vocal lines consistently energized and flowing Strong sense of barbershop style with artistry and finesse Performance consistently transcends technique	High level of proficiency in vocal skills demonstrated Chords usually tuned into locked, ringing unit Vowels usually produced with matched resonance Balance usually maintained throughout performance Vocal lines usually seamless and fully energized Strong sense of barbershop style usually evident Performance usually transcends technique
B+ LEVEL (74-79)	**B LEVEL (66-73)**	**B- LEVEL (60-65)**
Strong vocal skills demonstrated Minor tuning problems affect chord accuracy Synch problems occasionally affect chord accuracy Minor errors in vowel production and resonance match Balance generally consistent throughout performance Vocal lines generally well energized and supported Artistry beginning to emerge over technique	Vocal skills strong but not habitual Solid sound overall, but chords not consistently locked Minor synch problems affect chord accuracy Most vowels matched and properly resonated Balance suffers at extreme ranges and dynamic levels Energy and support for vocal lines inconsistent Technique still evident and generally overrides artistry	Vocal skills generally good but inconsistent Frequent minor intonation and tuning problems Frequent internal synch problems affect chord accuracy Vowels initially matched but not sustained as tuned unit Singers need better awareness of balance adjustments Vocal lines occasionally supported and energized Focus on technique inhibits attempts at artistry
C+ LEVEL (54-59)	**C LEVEL (46-53)**	**C- LEVEL (40-45)**
Work on vocal skills apparent, but still in progress Consistent minor intonation and tuning problems Consistent minor synch problems affect overall unity Frequent errors in vowel production and resonance match Balance inconsistent due to vocal limitations Energy sporadic, with lack of consistent support Fleeting glimpses of at vocal artistry	Vocal skills understood, but application inconsistent Intonation and tuning errors, and some wrong notes Frequent synch problems impact chord alignment Vowels occasionally match in passing, not sustained Balance good in mid-range, but not at extremes Energy level weak, need for improved vocal stamina Attempts at artistry masked by vocal problems	Vocal skills weak, but beginnings of work apparent Consistent tuning and accuracy errors Consistent synch problems keep chords from aligning Vowels generally lack common approach to resonance Unable to maintain consistent, cone-shaped balance Vocal energy rarely demonstrated No discernible attempts at vocal artistry
D+ LEVEL (34-39)	**D LEVEL (26-33)**	**D-LEVEL (20-25)**
Vocal skills weak, but brief glimpses of beginning work General lack of chord accuracy with many wrong notes Vertical alignment rarely achieved Vowel match generally not achieved Cone-shaped balance rarely achieved Energized vocal line impacted by weak support Vocal artistry cannot be evaluated at this level	Vocal skills poor - need to focus attention here Major accuracy and/or tonality problems Consistent major synch errors Individual voices rather than musical unit Barbershop cone not recognized Energized delivery lacking due to poor breath support Vocal artistry cannot be evaluated at this level	No apparent understanding of vocal skills Chord accuracy rarely achieved due to wrong notes No apparent effort to sing together as a unit Blend impossible due to lack of vocal skills No understanding of barbershop cone No evidence of vocal energy Vocal artistry cannot be evaluated at this level

PERFORMANCE LEVEL GUIDELINES

MUSIC CATEGORY	MUSIC CATEGORY	MUSIC CATEGORY
A+ LEVEL (94-100)	**A LEVEL (86-93)**	**A- LEVEL (80-85)**
Highly creative arrangement of strong barbershop song Complete mastery of vocal skills demonstrated Tuning of all chords is instant and impeccable Interpretive plan captures essence of barbershop style Interpretive plan flawlessly executed Artistry and finesse epitomize the barbershop style. Performance completely transcends technique	Creative arrangement of strong song Exceptional mastery of vocal skills demonstrated All chords instantly tuned into locked, musical unit Interpretive plan fully supports song and arrangement High level execution of interpretive plan Strong sense of barbershop style with artistry and finesse Performance consistently transcends technique	Strong song, arrangement shows some creativity High level of proficiency in vocal skills demonstrated Chords usually tuned into locked, musical unit Creative interpretive plan appropriate to song Strong execution of interpretive plan Strong sense of barbershop style usually evident. Performance usually transcends technique.
B+ LEVEL (74-79)	**B LEVEL (66-73)**	**B- LEVEL (60-65)**
Good song, arrangement shows some creativity Strong vocal skills demonstrated Minor tuning problems affect chord clarity Synch problems occasionally affect chord alignment Interpretive plan well designed for song and performer Minor flaws in execution of interpretive plan Artistry beginning to emerge over technique.	Good song, well arranged Vocal skills strong, but not habitual Chord clarity inconsistent Minor synch problems affect chord alignment Good design for interpretive plan Focus on technique interferes with delivery of plan Some achievement in artistry and finesse evident	Good arrangement of acceptable song Vocal skills generally good, but inconsistent Frequent minor intonation and tuning problems Frequent internal synch problems affect chords Plan good, but some lapses in forward motion Delivery of plan controlled, lacks freedom Focus on technique inhibits artistry
C+ LEVEL (54-59)	**C LEVEL (46-53)**	**C- LEVEL (40-45)**
Good arrangement, presents challenges for performer Work on vocal skills apparent, but still in progress Consistent minor tuning problems impact chord clarity Sense of musical unity apparent, but inconsistent Interpretive plan evident Interpretive plan needs to be internalized for unit delivery Mechanical delivery overrides attempts at artistry	Song and arrangement good, but may be difficult Vocal skills understood, but application inconsistent Tuning errors and some wrong notes impact chords Frequent synch errors, but some sense of unit apparent Interpretive plan sometimes apparent Delivery of plan needs stronger support and stamina Vocal problems make artistry difficult to recognize	Good arrangement, too difficult for performer Vocal skills weak, but beginnings of work apparent Consistent tuning and accuracy errors affect chords Consistent lack of chord alignment Interpretive plan sometimes difficult for performer Stronger vocal skills needed to deliver plan effectively No apparent attempts at musical artistry
D+ LEVEL (34-39)	**D LEVEL (26-33)**	**D-LEVEL (20-25)**
Musical demands of arrangement exceed abilities Vocal skills weak, but brief glimpses of beginning work Many wrong notes cause major tuning problems Infrequent glimpses of identifiable, aligned chords Energy level weak and inconsistent Occasional hints of interpretive plan Stronger vocal skills needed to support musical plan	Arrangement not suitable for performer's abilities Vocal skills poor - need to focus attention here Major note accuracy problems make chords indistinct Consistent synch problems obscure four-part chords Energized delivery non-existent No interpretive plan clearly evident Stronger vocal skills needed to execute a musical plan	Arrangement beyond abilities of performer No apparent understanding of vocal skills Wrong notes consistently sung Chords not defined due to synch and vocal problems No apparent understanding of barbershop style Interpretive plan beyond performer's capabilities Stronger vocal skills needed to explore interpretive plan

PERFORMANCE LEVEL GUIDELINES

EXPRESSION CATEGORY	EXPRESSION CATEGORY	EXPRESSION CATEGORY
A+ LEVEL (94-100)	**A LEVEL (86-93)**	**A- LEVEL (80-85)**
Complete mastery of vocal skills demonstrated Exemplary performance of open, matched vowels Flawless unit word delivery Flawless execution of masterful interpretive plan Excellent use of barbershop style and vocal drama Strong emotional communication captivates audience Performance fully transcends technique	Exceptional mastery of vocal skills demonstrated Vowels and diphthongs fully matched and resonated Total unity evident in word delivery Excellent interpretive plan consistently performed as unit Artistic use of stylistic elements and vocal textures Strong character and genuine involvement in message Performance consistently transcends technique	High level of proficiency in vocal skills demonstrated Vowels consistently matched as a unit Consistent vertical alignment of word elements Minor flaws in execution of strong interpretive plan Strong sense of unit delivery in barbershop style High degree of involvement in character and message Performance usually transcends technique
B+ LEVEL (74-79)	**B LEVEL (66-73)**	**B- LEVEL (60-65)**
Strong vocal skills demonstrated Minor internal synch problems Occasional problems in vowel alignment Interpretive plan well designed, minor flaws in execution Artistry and finesse frequently evident Genuine involvement in communication of message Artistry beginning to emerge over technique	Vocal skills strong but not habitual Internal synch problems with consonants and diphthongs Most vowels well matched, some consonant interference Good interpretive plan, but inconsistent unit delivery Some glimpses of artistry and finesse Inconsistent unit involvement in message Technique still evident and generally overrides artistry	Vocal skills generally good but inconsistent Frequent internal synch problems with word elements Vowels initially matched but not sustained as unit Good interpretive plan, but stronger unit needed Artistry only evident as part of technique Emotional involvement overshadowed by technique Focus on technique inhibits attempts at artistry
C+ LEVEL (54-59)	**C LEVEL (46-53)**	**C- LEVEL (40-45)**
Work on vocal skills apparent, but still in progress Consistent problems with internal synch Vowels not aligned as a unit, consonants interfere Interpretive plan evident but not executed as a unit Sporadic energy with lack of consistent stamina Insufficient support for effective stylistic use Concern with technique overrides sincere involvement	Vocal skills understood, but application inconsistent Frequent internal and external synch errors Vowels need unit approach to resonated production Interpretive plan emerges, but stronger support needed Vocal energy weak, choppy delivery results Stronger vocal skills needed to convey barbershop style Communication rarely reaches beyond footlights	Vocal skills weak, but beginnings of work apparent Consistent synch problems Vowels need free, unit approach to production Interpretive plan needs stronger vocal skills Phrase delivery choppy due to lack of energy and support Attempts at style lack musicality Nerves impair successful emotional communication
D+ LEVEL (34-39)	**D LEVEL (26-33)**	**D-LEVEL (20-25)**
Vocal skills weak, but brief glimpses of beginning work Unity impaired by inadequate vocal skills Lack of open resonance and target vowel production Interpretive plan ineffective due to lack of vocal skills Lack of vocal energy in phrase delivery Emotional communication not evident Need to focus on strengthening vocal skills	Vocal skills poor - need to focus attention here Consistent major synch problems No evidence of unit approach to vowel production Singers lack vocal skills to execute interpretive plan Energized lyric and phrase delivery non-existent Musical problems prevent emotional communication Need stronger vocal skills to raise performance level	No apparent understanding of vocal skills Consistent lack of vertical unity Consistent lack of vowel alignment No evidence of interpretive plan No evidence of energized lyric delivery High level of audience discomfort Need stronger vocal skills to raise performance level

PERFORMANCE LEVEL GUIDELINES

SHOWMANSHIP CATEGORY	SHOWMANSHIP CATEGORY	SHOWMANSHIP CATEGORY
A+ LEVEL (94-100)	**A LEVEL (86-93)**	**A- LEVEL (80-85)**
Complete mastery of vocal skills demonstrated Superb command of the stage Strong theatrical skills used to project character of story Audience totally captivated throughout Energized visual performance breathtaking! Impeccable visual plan supports and enhances music Performance completely transcends technique	Exceptional mastery of vocal skills demonstrated Total command of the stage Complete involvement in character of story High degree of audience rapport High level of energy exudes joy of performing Strong visual plan reinforces musical plan Performance transcends technique most of the time	High level of proficiency in vocal skills demonstrated Poised and confident stage persona Character and personality well defined and projected Strong rapport with audience High degree of energy consistently demonstrated Visual plan works well to enhance musical plan Fleeting moments of technique evident
B+ LEVEL (74-79)	**B LEVEL (66-73)**	**B- LEVEL (60-65)**
Strong vocal skills demonstrated Confidence apparent, and usually in command Some flaws in unit delivery of visual plan Character of song maintained throughout Consistent level of audience rapport High level of energy with minor lapses in unit Creative visual plan generally supports music	Vocal skills strong but not habitual Comfortable on stage and generally in command Need to improve unit delivery of visual plan Moments of identification with character and story Audience not completely drawn into performance Inconsistent energy level within group Good visual plan does not interfere with music	Vocal skills generally good but inconsistent Stage command inconsistent in group and performance Need higher energy level in delivery of visual plan Some evidence of personality and characterization Audience has little involvement in performance Energy level shows peaks and valleys Minor flaws in design of visual plan
C+ LEVEL (54-59)	**C LEVEL (46-53)**	**C- LEVEL (40-45)**
Work on vocal skills apparent, but still in progress Some moments of command Inconsistent stamina in execution of visual plan Lack of consistency in personality and characterization Audience rapport not clearly established Energy sporadic, but frequent attempts evident Some attempt at creative visual plan	Vocal skills understood, but application inconsistent Need more confidence to project past footlights More stamina needed to deliver visual plan Little attempt at characterization or identification Audience communication not securely established Energy level falls short of crossing footlights Visual plan evident, but some conflict with musical plan	Vocal skills weak, but beginnings of work apparent Insecure and tentative stage persona Execution of visual plan weak due to lack of stamina No projection of personality or characterization Little evidence of attempt at audience communication Infrequent glimpses of energized delivery Visual plan does not consistently support music
D+ LEVEL (34-39)	**D LEVEL (26-33)**	**D-LEVEL (20-25)**
Vocal skills weak, but brief glimpses of beginning work Nerves detract from performance Lack of unit execution for visual plan No clearly defined personality or character No attempt at audience communication Energy level weak and inconsistent Visual plan limited and sometimes inappropriate	Vocal skills poor - need to focus attention here Nerves consume performance Serious lack of visual and musical unity No evidence of character identification Musical problems prevent effective audience rapport No demonstration of positive energy Visual plan vague and lacks support for music	No apparent understanding of vocal skills No evidence of effective stage presence Little evidence of attempt at visual unity Characterization and personality not explored High level of audience discomfort evident No attempt at energized delivery Little evidence of unit visual plan