

# **LABBS CONTEST RULES**

**Extracted from the  
LABBS  
CONTEST & JUDGING  
HANDBOOK**



**Published by the  
LABBS  
Education & Judging Committee**

**Revised FEBRUARY 2024**

# Table of Contents

|   |           |
|---|-----------|
| <b>DEFINITION OF THE BARBERSHOP STYLE</b>           | <b>4</b>  |
| <b>OFFICIAL LABBS CONTEST RULES</b>                 | <b>5</b>  |
| <b>ARTICLE I: ELIGIBILITY</b>                       | <b>5</b>  |
| <b>A. Quartets</b>                                  | <b>5</b>  |
| <b>B. Choruses</b>                                  | <b>7</b>  |
| <b>ARTICLE II: CONTEST ENTRY PROCEDURES</b>         | <b>8</b>  |
| <b>ARTICLE III: SCORING CATEGORIES</b>              | <b>9</b>  |
| <b>A. Musicality</b>                                | <b>9</b>  |
| <b>B. Performance</b>                               | <b>9</b>  |
| <b>C. Singing</b>                                   | <b>9</b>  |
| <b>ARTICLE IV: CONTEST JUDGES</b>                   | <b>9</b>  |
| <b>ARTICLE V: TYPES OF CONTESTS</b>                 | <b>10</b> |
| <b>A. All Contests</b>                              | <b>10</b> |
| <b>B. Preliminary Round Contest</b>                 | <b>10</b> |
| <b>C. Semi-Final and Final Round Contest</b>        | <b>11</b> |
| <b>ARTICLE VI: OFFICIAL RESULTS</b>                 | <b>11</b> |
| <b>A. Official Scoring Summary</b>                  | <b>11</b> |
| <b>B. Quartet Semi-Final Round Contest</b>          | <b>11</b> |
| <b>ARTICLE VII: RANKING OF CONTESTANTS</b>          | <b>11</b> |
| <b>A. Ranking</b>                                   | <b>11</b> |
| <b>B. Scores</b>                                    | <b>11</b> |
| <b>C. Ties</b>                                      | <b>12</b> |
| <b>D. Ineligibility/disqualification</b>            | <b>12</b> |
| <b>ARTICLE VIII: ORDER OF APPEARANCE</b>            | <b>12</b> |
| <b>ARTICLE IX: SONGS AND ARRANGEMENTS</b>           | <b>13</b> |
| <b>A. Songs</b>                                     | <b>13</b> |
| <b>B. Copyright Compliance</b>                      | <b>14</b> |
| <b>ARTICLE X: SOUND EQUIPMENT AND STAGE SETTING</b> | <b>14</b> |

|  |           |
|--|-----------|
| <b>A. Equipment</b>                              | <b>14</b> |
| <b>B. Restrictions and Exception</b>             | <b>15</b> |
| <b>C. Jurisdiction and Penalties</b>             | <b>15</b> |
| <b>ARTICLE XI: STAGING</b>                       | <b>15</b> |
| <b>A. Restrictions</b>                           | <b>15</b> |
| <b>B. Jurisdiction</b>                           | <b>16</b> |
| <b>C. Staging</b>                                | <b>16</b> |
| <b>ARTICLE XII: NON-SINGING COMMENT/DIALOGUE</b> | <b>17</b> |
| <b>A. Spoken Comments</b>                        | <b>17</b> |
| <b>B. Adjudication</b>                           | <b>17</b> |
| <b>ARTICLE XIII: PENALTIES AND FORFEITURES</b>   | <b>17</b> |
| <b>A. Forfeiture</b>                             | <b>17</b> |
| <b>B. Inclusion in Official Scoring Summary</b>  | <b>17</b> |
| <b>C. No Public Announcement</b>                 | <b>17</b> |
| <b>ARTICLE XIV: OPERATION OF THE CONTEST</b>     | <b>17</b> |

## DEFINITION OF THE BARBERSHOP STYLE

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

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

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

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

# OFFICIAL LABBS CONTEST RULES

## ADOPTED JANUARY 1994

(REVISED JANUARY 2011, JANUARY 2012, JANUARY 2014,  
JANUARY 2015, FEBRUARY 2016, FEBRUARY 2017, FEBRUARY 2018, FEBRUARY  
2019, FEBRUARY 2020, FEBRUARY 2022, February 2023, February 2024)

## FOREWORD

These rules apply to all quartet and chorus contests, including the LABBS Mixed Quartet Contest in collaboration with BABS and SA Reg31. In these rules, the definition of the Preliminary Round Competition is the contest at which the contestants for the Chorus Finals and Quartet Semi-Finals are selected. In matters not specifically covered by these rules, the Education & Judging Committee (E&J) may exercise reasonable latitude and prerogative provided that the established ethics and policies of LABBS are closely observed.

## ARTICLE I: ELIGIBILITY

### A. Quartets

1. Each member shall have the appropriate level of membership with LABBS:
  - a. Quartets entering the LABBS Women's Quartet Contest and LABBS Women's Seniors Contest must be fully paid-up FULL members of LABBS. A competing quartet may contain up to four Club at Large members.
  - b. Quartets entering the LABBS Mixed Quartet Contest in collaboration with BABS and SA Reg31 must be full members of one of LABBS, BABS or SA Reg31. Registration and entry of their quartet confers LABBS "MQ" membership, which gives the right to compete but no other membership benefits (e.g. Quartet grants and insurance). Mixed Quartet members are welcome to become full members of LABBS, which is required for nomination to BHS International.
  - c. Quartets entering the Open Youth Quartet contest need not be members of any barbershop organisation. See I.A.10.
  - d. Quartets entering University Contests must be members of a University Barbershop club that is affiliated to LABBS, see I.A.12.
  - e. Except for the LABBS Mixed Quartet Contest and University Quartet Contest, all members of quartets must be women, of any gender expression.
  - f. A Mixed Quartet must contain members who identify as a combination of gender identities that are not all-male or all-female.
2. At least three members of the competing quartet must be UK residents.
3. The quartet name and names of members of the quartet shall be registered with the LABBS Quartet Registrar and such registration must include the same personnel that enter the contest.
4. No professional quartet shall be eligible to enter. A quartet shall be considered professional when its members' principal means of income is from fulfilling quartet engagements.

5. A registered quartet is eligible to compete providing the quartet contains no more than two members of the same champion quartet. The quartet must be registered under a new name.
6. Championship Quartets of prior years will not be eligible to compete again for the same championship that it earned previously, but shall be eligible to perform to achieve the minimum qualifying score, for the potential to compete at the Barbershop Harmony Society (BHS) International contest, see I.A.13. LABBS Quartet Champions who satisfy the entry criteria (see I.A.11) may enter the Senior Quartet Contest.
7. It is permitted to sing in more than one competing quartet in the same contest; If scheduling issues may arise due to a member singing in more than one quartet, this may be accommodated in the draw provided that E&J receives a request for consideration before the contest entry deadline.
8. Personnel Change After Qualifying at Prelims: To remain eligible for subsequent rounds in a competition cycle/year, at least three members from the quartet should remain constant and any personnel change should be reflected in the Quartet registration. No personnel changes are allowed between Semi-finals and Finals rounds.
9. A Novice quartet is considered to be one which at the time of the contest performance
  - i. has never previously competed in that line-up and
  - ii. includes no singer who has previously won any quartet medal (gold/silver/bronze) in a contest organised by LABBS or any other recognised barbershop organisation and
  - iii. includes no more than two members who have previously competed in a quartet contest organised by LABBS or any other barbershop organisation.
10. A Youth Quartet contest will be held if any qualifying entries are received. Youth quartets are not required to be full members of LABBS in order to enter the Youth Contest only, if held. In order to be eligible to also enter the main LABBS Women's Quartet Contest, all members of the quartet must be full members of LABBS.
  - i. To be eligible as a youth quartet, all quartet members need to be aged 29 or younger on the date of the prelims contest. Ages for each member at the date of the contest must be submitted with the official entry form; this is for verification only and will not be disclosed.
  - ii. A youth quartet containing at least one non-member is ineligible for the LABBS quartet grant and any other membership benefits that are relevant to quartets, including LABBS insurance.
11. A Senior Quartet contest will be held if any qualifying entries are received. To be eligible as a Senior Quartet, each member of the quartet needs to be a full member of LABBS and aged 55 years or over on the day of contest, with a minimum aggregate quartet age of 240 years. Ages for each member at the date of the contest must be submitted with the official entry form; this is for verification only and will not be disclosed.
12. A University Quartet contest will be held if qualifying entries are received. All members of the quartet must be members of a University Barbershop Club which is affiliated to LABBS. The quartet can be made up of singers of any gender and there is no age stipulation.

13. LABBS Women's Quartet Champions, LABBS Mixed Champions, Youth and Senior Quartet Champions may enter solely to perform to gain a minimum qualifying score that would enable them to be nominated for a place at the BHS International Contest. To satisfy eligibility rules, each quartet member must maintain full membership of LABBS from the time of entering the contest through to representation at BHS. The quartet must gain the minimum qualifying score over 2 rounds of the same contest (4 different songs) and there should be a reasonable expectation that the quartet entering on this basis is able to achieve this. The minimum qualifying score shall be as published by the BHS and is subject to revision. Invitations to nominated alliance quartets are made at the sole discretion of the BHS.
14. Quartets whose status, in terms of paragraphs 9, 10, 11, 12 and 13 has changed since submission of the contest entry form should notify the Administrative Category Director as soon as possible, or the Panel Chair prior to the start of the contest.
15. Failure to comply with all of the above will result in forfeiture by the Panel Chair.
16. Right of appeal in any matter pertaining to eligibility shall be to the E&J Committee, whose decision shall be final.

## **B. Choruses**

1. Member Clubs of the Association may enter only one Chorus.
2. Choruses shall ensure that all their members are fully paid-up FULL members of LABBS.
3. A competing chorus shall consist of no less than nine participants on stage, including the director. All singers must be women, of any gender expression. This does not preclude a chorus being directed by a male who does not sing.
4. It is permitted to sing in more than one competing chorus in the same contest; the member must be a registered member of each respective club. If scheduling issues may arise due to a member singing in more than one chorus, this may be accommodated in the draw provided that E&J receives a request for consideration before the contest entry deadline.
5. Choruses may not be comprised of more than 75% of the same members on stage as another chorus competing in the same contest. The percentage threshold is calculated against the smaller chorus.
6. The Champion Chorus for any given year shall not be eligible to enter the Chorus contest in the following year.
7. Should circumstances arise which result in the LABBS Chorus Champions not being invited to the BHS International Contest during their Championship Year, they may enter in their Championship Year solely in order to perform for a minimum qualifying score, to enable them to be nominated for a place at the BHS International Contest. The minimum qualifying score shall be as published by the BHS and is subject to revision. Invitations to nominated choruses are made at the sole discretion of the BHS.

8. Failure to comply with all of the above will result in forfeiture by the Panel Chair.
9. Right of appeal in any matter pertaining to eligibility shall be to the E&J Committee, whose decision shall be final.

## **ARTICLE II: CONTEST ENTRY PROCEDURES**

1. Contest entry forms shall be made available online for all LABBS members and other prospective contestants according to the eligibility rules, at least 45 days prior to the contest date. Contest entry forms must be submitted online before the stated deadline and the associated fee paid by the date(s) specified.
2. Completed information regarding song titles, copyright compliance and contestant announcement information must be submitted via the manner instructed by the date specified.
3. All contestants are required to observe UK copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements. Contestants may be asked to provide a copy of the licence, which should cover the UK territory and sufficient copies for the ensemble.
4. The contestant reserves the right to change their songs or order of performance up until two hours prior to the start of each relevant contest. The contestant should inform the Administrative category if the order of performance of their songs is different to their original entry form, or if a new song(s) to those on their submitted songsheet will be performed. The contestant must also provide proof of copyright compliance of any new song prior to the start of the contest round.
5. Roster Submission: Each chorus competing in a chorus contest must submit a list of competitors to reception by the specified time on the morning of competition. The list must include the full name of each member who will be competing, together with their LABBS membership number. Any new member of the chorus competing for the first time in any contest run by any barbershop organisation should be indicated on the list as a novice, which may be subject to verification. New chorus members who have previously competed in a quartet contest do not qualify as novice. Any further alterations must be notified to the Administrative Category prior to the performance.
6. A contestant may apply to perform in the contest for “evaluation only” by indicating this clearly on the entry form. Such requests will be considered for approval by the E&J Committee. Evaluation-only contestants may request to be placed at or near the start of the contest, but not to the detriment of requests from competing contestants. Such requests must be made prior to the contest draw. Evaluation only contestants will not be shown on any scoresheet. An evaluation will be provided in the same manner as competing contestants.
7. A contestant may apply to perform in the contest for “the joy of performing for the audience only”. Such performances will not be scored by the judges, nor will any evaluation or feedback be provided.



## **ARTICLE III: SCORING CATEGORIES**

Each scoring judge awards a score from 0 to 100 for each song. All contestants shall be judged in the three scoring categories:

### **A. Musicality**

The Musicality judge evaluates the degree to which performances demonstrate musicality in the barbershop style. The category assesses the musicianship demonstrated in bringing the song and arrangement to life. Further, the category assesses the ensemble's skill in accurately and artistically delivering music in the barbershop style. The Musicality category assesses the marriage of technical elements, such as precise execution of harmony and rhythm, and artistic elements, such as shape, inflection, destination within a phrase, and overall arc and development of the music. Performances exhibiting high levels of musicality feature a purposeful performer, informed by the composer, lyricist and arranger, effectively integrating and skilfully delivering these core concepts. Furthermore, the Musicality category judges are advocates for the barbershop style: a) 4-part a cappella, b) featured consonant harmony via strongly-voiced chords in the barbershop vocabulary, c) melody primarily in an inside voice, d) harmonic variety and richness featuring characteristic chord progressions, and e) primarily lyrical, homorhythmic textures (although additional textures are used for contrast and development).

### **B. Performance**

The Performance judge evaluates how effectively a performer brings the song to life - that is, the believability of the theme in its musical and visual setting. They respond to both the vocal and visual aspects of the performance, but principally evaluates the interaction of those aspects as they work together to create the image of the song. The Performance judge adjudicates the quality and appropriateness of the overall effect, evaluating everything about the performance that contributes to emotional impact upon the audience.

### **C. Singing**

The Singing judge evaluates the degree to which the performer achieves artistic singing in the barbershop style. This is accomplished through precise intonation, a high degree of vocal skill and appropriate vocal expression, and a high level of unity and consistency within the ensemble. Mastering these elements creates a fullness, and expansion of sound, and when combined with expressive vocal skills will convey a feeling of genuine emotion to support the message of the song.

## **ARTICLE IV: CONTEST JUDGES**

1. Contest scoring and administrative judges shall be certified by the E&J Committee, through the Category Directors, in their respective categories in accordance with their qualifications to judge one of the three scoring categories or to serve in the Administrative category. It is the duty of the E&J Committee to keep a register of certified and candidate judges. Certified and candidate judges must maintain paid-up FULL membership of LABBS.

2. The Administrative and scoring judges for Preliminary, Semi-Final and Final Rounds shall be appointed from the Register of Certified Judges by the E&J Committee through the respective Category Directors. The determination of the number of scoring and administrative judges for a given contest shall be made by the E&J Committee.
3. A Lead Judge shall be appointed for each panel, to receive notices of variances from the Panel Chair and enable variance discussions. They may also support the Panel Chair with any procedural decisions as may arise.
4. The E&J Committee reserves the right to appoint certified judges from other associations if required.
5. Expenses for judges are payable according to the current published LABBS Expenses Policy.

## **ARTICLE V: TYPES OF CONTESTS**

### **A. All Contests**

1. Contestants shall be judged on two different songs in one appearance.
2. Song Repetition
  - a) *Substantial Part Repeated*: Within all rounds of a specific contest, a contestant may not repeat a song or a substantial part of a song. In the context of these rules, the term “song” may refer to a single song or a medley in which major portions of two or more songs are used. A parody of a song previously sung would be considered repeating a song.
  - b) *Actions by Musicality Judge(s)*: A Musicality Judge shall record a score of zero if a contestant repeats a song or a substantial portion from one of its songs in another song. If there are two or more Musicality Judges and they all agree on the forfeiture, then only in that case shall the Administrative judges record as zero the contestant’s entire score in all categories for the repeated rendition of the song(s). If there is no unanimous agreement, the Administrative judges record the scores provided by the individual judges.
3. Convention Registrations: All contestants shall hold full All Events registrations for the convention at which the contest is held.
4. The E&J Committee shall determine which contests shall be held in each annual contest cycle.

### **B. Preliminary Round Contest**

1. The E&J Committee shall determine whether or not a Preliminary round contest shall be held.
2. The qualification criteria or number of contestants going forward from a Preliminary round contest to the next round shall be determined by the E&J Committee.

## **C. Semi-Final and Final Round Contest**

1. The Quartet Semi-Final and Final Round and the Chorus Final Round contests shall be held in conjunction with the LABBS Annual Convention and shall be under the general supervision of the E&J Committee.
2. Quartets shall prepare a total of four different songs for the Semi-Final and Final round contests, two songs per round. Songs from a preliminary round may be repeated.
3. At least six highest ranking Quartets from the Semi-Final round shall compete in the Final round. Each quartet shall be judged on two more songs.
4. After the Final round, ranking of quartets shall be computed from the combined scores obtained in the semi-final and final rounds. The winners of the 1st, 2nd and 3rd places shall be designated Gold, Silver and Bronze Medallists respectively.
5. The winner of the Chorus Final Round contest shall be designated Champion Chorus.

## **ARTICLE VI: OFFICIAL RESULTS**

### **A. Official Scoring Summary**

An official scoring summary shall be published as soon as possible following any contest and shall show the contest date, the scores for each song in each category for each contestant, the total score for each contestant, the names of the songs and the names of the official panel members.

### **B. Quartet Semi-Final Round Contest**

An official scoring summary as detailed above shall be published except that it shall only contain information regarding quartet contestants who have not advanced to the final round.

## **ARTICLE VII: RANKING OF CONTESTANTS**

### **A. Ranking**

Contestants shall be ranked in accordance with the cumulative total scores of points awarded by the panel of judges.

### **B. Scores**

#### **1. Reporting After Performance**

The judges will report their scores to the Panel Chair or assigned Administrative judge immediately following each contestant's performance.

## 2. **Statistical Variances**

During each contest round, the Panel Chair will notify the Lead Judge if any statistical variances exist (where one score is statistically higher or lower than the rest of the panel for a given song). At the next available opportunity the panel judges will review their notes and all scores provided by the panel for either song given in the performance. At that time, any judge can change their scores for either song or let them stand. The administrative judges will make any changes indicated and thereafter the scores are official. (See "Position Paper VI. Scoring Differences Among Judges" in the Contest and Judging Handbook for more details).

## **C. Ties**

### 1. **First Place Ties**

A tie for first place shall be broken by ranking the contestants according to their overall scores in the Singing category or, only if that does not break the tie, according to their overall scores in the Performance category. If a tie still exists, the tie shall stand.

### 2. **Other Than First Place**

Except for first place ties, tie scores shall not be broken, and the official scoring summary shall list the tied contestants in alphabetical order by the name of the quartet or chorus, as appropriate.

### 3. **Medals**

When a tie situation occurs, any medal(s) specified in Article V that immediately follow(s) the tie ranking will not be awarded. E.g.: With a tie for second place, medals are awarded to places 1, 2, 2 and the second place trophy is shared. No bronze medals or trophy would be awarded in this example.

## **D. Ineligibility/disqualification**

### 1. **Reranking**

In the event a contestant is declared ineligible or disqualified for any rule violation after the results are announced or published, their rank order shall be filled by the next ranked contestant and a revised official scoring summary will be published. All remaining lower-ranked contestants will have their rank order adjusted accordingly.

### 2. **Return and redistribution of Medals and Awards**

If the disqualified or ineligible contestant was given medals and/or other award(s), all members of the disqualified quartet or chorus must return the awards to LABBS E&J Committee for presentation to the appropriate contestant.

## **ARTICLE VIII: ORDER OF APPEARANCE**

1. Contestants shall sing in the order in which their names are drawn by lot or otherwise as determined by the E&J Committee.
2. In the event that circumstances beyond the control of the contestants would prevent them being able to perform except by being placed first or last in the order of appearance, a contestant may make a request in writing to sing first or last, provided the request is submitted (with reasons) to the E&J Committee before the draw is

made. In the event of more than one request being received, a drawing will determine the final order.

3. Following the draw, if any contestant subsequently experiences circumstances such that they may need to withdraw from the contest unless they can be placed differently in the order of appearance, they may apply to E&J who will consider their appeal. If their appeal stands, the contestant will be given leave to approach (an)other contestant(s) in order to obtain an agreement in principle to directly exchange positions in the order of appearance, All such changes must be reviewed and approved by the EJ Committee.
4. Any contestant failing to appear in its assigned order when called, shall be excused by the Panel Chair only if circumstances were beyond the control of the contestants and they shall appear at a time decided by the Panel Chair. Any contestant failing to provide justification for missing their assigned order of appearance may be permitted to perform by the Panel Chair, but will be subject to a penalty of 5 points per scoring judge.
5. Any contestant failing to appear in any round shall not be eligible to compete in any subsequent round in that contest.

## **ARTICLE IX: SONGS AND ARRANGEMENTS**

### **A. Songs**

#### **1. Barbershop Style**

All songs performed in contest must be arranged in the barbershop style. (See style definition above). A song performed in contest should have a melody and harmony consistent with the barbershop style, must be neither primarily patriotic nor primarily religious in intent, and must be in good taste.

#### **2. Musicality Category Elements:** In a contest, certain musical elements are so significant to the style that deficiencies must be noted explicitly in order to provide sufficient information on the basis for the scoring and for performer feedback.

- a) *Unaccompanied:* Songs must be sung without any kind of musical accompaniment and without instrumental introduction, interlude, or conclusion. The latter provision applies to both the entire performance and each individual song. Violation of this provision will result in penalties up to and including forfeiture by the Musicality judges(s).
- b) *Four-part Texture:* In chorus contest performances of songs selected use of a soloist, duet, trio or quartet is acceptable as long as it is brief and appropriate. However, at no time should the musical texture exceed four parts. Violation of this provision will result in penalties up to and including forfeiture by the Musicality judges(s). The spoken word, brief and appropriate, is not considered an additional "part" in this context.
- c) *Melody:* The melody should be present and distinguishable and is most consistently sung by the lead, with the tenor harmonising above the melody, the bass singing the lowest harmonising notes, and the baritone completing the chord. Excessive passages with the melody not in an inside

voice will result in penalties up to and including forfeiture by the Musicality judge(s).

- d) *Lyrics*: Lyrics should be sung by all four parts through most of the song's duration. Excessive passages without words in all four parts will result in penalties up to and including forfeiture by the Musicality judge(s) only.
- e) *Other Issues*: Songs not consistent with the barbershop style for any other musical reason (including chord progressions featuring dominant seventh and ninth chords resolving around the circle of fifths, harmonic richness, chord vocabulary or lack of homorhythmic texture) will be adjudicated in terms of the quality of the performance by the Musicality judge(s). Songs lacking these stylistic characteristics will score lower holistically.

### **3. Performance Category Elements**

- a. *Patriotic or Religious Intent*: Songs primarily patriotic or primarily religious in intent will result in penalties up to and including forfeiture by the Performance judge(s). (See Performance Category Description in the BHS extract for levels of penalties.)
- b. *Good Taste*: Songs or actions by a contestant that are not in good taste will result in penalties up to and including forfeiture by the Performance judge(s). (See Position Paper III. Taste in the BHS extract for more details.)

## **B. Copyright Compliance**

Contestants must comply with UK copyright law in the acquisition, arranging and learning of songs for contest. The E&J Committee reserves the right to request documented proof of copyright clearance either in advance of, or within a month following the relevant contest round. Violations of this article relating to copyright law compliance are subject to post-contest action deemed appropriate by the E&J Committee, including being declared ineligible and disqualified.

## **ARTICLE X: SOUND EQUIPMENT AND STAGE SETTING**

### **A. Equipment**

#### **1. Provision**

The best possible sound equipment shall be provided, if needed. Monitor (foldback) speakers are permitted and encouraged. Sound equipment should be operated by a competent operator.

#### **2. Testing and Approval**

The stage setting shall be set up sufficiently in advance of the starting time of the contest so that the sound equipment and lighting may be tested to the satisfaction of the appropriate persons, as appointed by the Category Directors and under the supervision of the Administrative Category Director. The contest shall not start until the Panel Chair has given their approval of the stage, lighting and sound setup.

## **B. Restrictions and Exception**

### **1. Own Equipment**

Contestants may not use their own equipment to electronically amplify or alter their voices.

### **2. Offstage use of House System**

Contestants may not make offstage use of the house sound system.

### **3. Recorded Music or Spoken Word**

Nothing in this rule shall be interpreted to permit the use of recorded music (including singing) and/or recordings of the spoken word. Nothing in this rule shall be interpreted to permit the use of technology to enhance the performance electronically.

### **4. Electronic Pitch; Sound Effects**

Contestants may use electronic means independent of the house system to take pitch or to provide limited sound effects. Sound effects, electronic or otherwise, deemed to be excessive or detrimental to the performance shall be adjudicated in terms of the quality of the performance by the Performance judge(s). In order to avoid surprise and potential delay for inquiry, contestants should communicate planned use of loud or unusual sound effects to the Administrative Category Director prior to the performance.

## **C. Jurisdiction and Penalties**

Violations of Article X.B.1, X.B.2 and X.B.3 are subject to penalties up to and including forfeiture by the Singing judge(s). Article X.B.4 is judged holistically by the Performance judge(s).

## **ARTICLE XI: STAGING**

### **A. Restrictions**

#### **1. Non-members**

Persons who are not members of the competing chorus or quartet may not appear on stage during the performance. Violation of this rule in contest will result in the performance being declared ineligible and disqualified. (See Article I for membership eligibility/violations.) The stage is defined by the performer/performance, and thus may on occasion extend past traditional boundaries set forth by the performance venue. While this may allow for choruses and quartets to build rapport with, or generate response from the audience, the song(s) must be performed solely by members of the competing chorus or quartet. In the event this comes into question, the Panel Chair, with assistance from the Performance judges, will make a determination if a non-member violation has occurred.

#### **2. Bad Taste**

Barbershop performances should not contain vulgar, suggestive or otherwise distasteful actions or lyrics. In addition to adjudication with penalties and potential

forfeiture by the Performance judge(s), the performance may be stopped by the Panel Chair per Article XIV.A.3. In consultation with the Performance judge(s) the Panel Chair will determine if the performance may be rescheduled or adjudicated up to the point of stoppage.

## **B. Jurisdiction**

The Performance judge(s) shall have jurisdiction over issues of poor taste and staging. (See the Performance category description in the BHS extract for a discussion of unacceptable staging.)

## **C. Staging**

### **1. Chorus Loading**

Choruses are expected to get on and off stage in a prompt manner so as to ensure the contest flows smoothly and on time, according to the published contest timetable. Development of additional staging and props should not detract from the flow of the contest. If a chorus anticipates that they may require additional time to that specified in the contest timetable for their contestant slot from entry to exit, including allowing time for applause and any clean-up time required, they should request this from the Administrative Category Director at least 12 weeks in advance of the contest. Reasonable requests will be considered for approval and timetables adjusted appropriately allowing for a maximum of 2 minutes extra. Exceeding the allotted time may affect the performance score.

### **2. Props**

*a) Restrictions:* If props and/or stage enhancements are to be used, they must be simple enough that at most two individuals can carry and set them up, and they must be freestanding.

- Nothing can be attached to or leaned against the riser (back) safety rails.
- No extensions to the end risers are permitted.
- At no time are contestants allowed behind the risers unless authorised and agreed in advance with the Stage Manager.
- No props or stage enhancements can be used that may contravene local fire and safety codes (open flame, fireworks, open water other than in a glass or pitcher, etc.)
- No artificially assisted methods of propelling confetti or streamers may be used. This rule is not intended to preclude the use of hand-thrown confetti or streamers.

*c) Financial liability:* Competitors will be held financially liable for any damage to the stage or technical equipment, including microphones and lights, as well as extra labour or equipment required for clean-up as a direct result of their use of props or stage enhancements.

### **3. Clean-up**

Materials which are difficult to clean-up (requiring mops, brooms, vacuum cleaners, etc.) are discouraged. If there is any possibility that the stage will be left in a non-pristine condition upon a prompt exit, the performer must inform the Stage Manager of all relevant details at least 4 weeks in advance of the contest, so that appropriate clean-up can be planned. Such details will be kept confidential, except in cases where the Stage Manager believes the contest timetable may be delayed. In these



cases, the Stage Manager may consult with the Administrative Category Director, who in turn may decide to escalate the issue to the E&J Committee for discussion and a case-by-case ruling.

## **ARTICLE XII: NON-SINGING COMMENT/DIALOGUE**

### **A. Spoken Comments**

Non-singing dialogue is generally not a part of a contest performance. However, brief comments made with supporting visual communications may be permitted to more clearly establish mood/theme, to assist the transition of packaged songs, or to add to the effect of closure of mood/theme.

### **B. Adjudication**

Spoken words deemed to be excessive or detrimental to the performance shall be adjudicated in terms of the quality of the performance by the Performance judges.

## **ARTICLE XIII: PENALTIES AND FORFEITURES**

### **A. Forfeiture**

A scoring judge indicates forfeiture by awarding a score of zero. Forfeiture of all panel scores with scores of zero is indicated after unanimous action of the Musicality judge(s) under Article V.A.2 (Song repetition). Forfeiture or any penalty is appropriate only when specifically provided for in these rules.

### **B. Inclusion in Official Scoring Summary**

Penalties and Forfeitures shall be published as part of the official scoring summary, with citation of the rule violated, if appropriate.

### **C. No Public Announcement**

There shall be no public announcement of any penalty or forfeiture.

## **ARTICLE XIV: OPERATION OF THE CONTEST**

### **A. Panel Chair Responsibility and Authority**

#### **1. Authority for Contest Operation**

Once the contest begins, and until the contest results are determined, the Panel Chair is completely in charge of the operation of the contest, subject to the final authority of the Education & Judging Chair.

## **2. Contest Environment**

The Panel Chair is responsible for ensuring that the contest environment is as fair and consistent as possible for all contestants. Action on environmental issues will consider contestants, audience, and panel, in that order of priority. Right of appeal is available through the Stage Manager.

## **3. Stopping Performance and Rescheduling**

a. *Sole Authority*: The Panel Chair alone has the authority to stop the performance and judging, and may reschedule the entire performance later in the contest if appropriate.

b. *Repeat Performance*: At the sole discretion of the Panel Chair, a contestant may be allowed to repeat an entire performance later in the contest.

c. *Cancellation and Rescheduling*: If the Panel Chair must cancel a round or an entire contest, that round and/or contest will be rescheduled by the E&J Committee in conjunction with the Events Team. In making these decisions, the Panel Chair will consult with scoring judges as appropriate.

## **B. Announcements**

Announcement of the results of the contest will be the responsibility of the E&J Committee.