

# Longmont, Colorado's Barbershop Voice



Join Us Mondays at 7PM at St. Stephen's Episcopal Church, 1303 S. Bross Lane

## LPC picnics at Flanders Park

by Gil Norris

Our first chapter picnic in maybe eight years. Many could not remember that far back, only that Marv Rutkowski was still an active member at the last one. Fewer yet could remember the golden years when we had two picnics every summer. One for the guys at Parker Fowler's back yard and one for the families at Ralph Castle's cabin high in the mountains.

We must have been more ambitious back in our younger days.



The weather on the north shore of Macintosh Lake was perfect, the members and their wives had brought tables full of meats, salads and desserts, and the PVP guys had taken care of beverages and supplies. Glenn Hayhurst brought his juggling equipment to entertain the younger contingent. Maryann Waddell showed off her just published new book, based on

her grandmother's personal diary from long, long ago. The Coconuts quartet treated us to their new repertoire and those who felt inclined to create their own brand of close harmony, sang through all the old songs that came to mind, and learned quite a few new tags too.

Let's restart an old chapter tradition and keep picnics on our summer calendar.



## Hey, don't forget ....

Sept 10 Chapter Retreat

Sept 19 Cindy Hansen Ellis coaching

October 7-9 Fall Contest



## Food and musical fun at Flanders Park.

Why do those judges think some choruses sound s-o-o-o-o good?

## What's an A, what's a B?

from the Internet page for BABS judges

1. The Music judge's evaluation is based on the appropriateness of the music to the barbershop style and the musicality of the performance. The Music judge will adjudicate each performance based on a lifetime of listening experience, and evaluate the particular performance as much as possible without regard to prior performances, and without preconceived ideas of how the music should be performed. *No reward is given for degree of difficulty; thus, when performers select a difficult arrangement, they do so at their own risk.*

2. The Music judge's guardianship of the barbershop style serves as a screen or filter through which the music must pass. If the music is deficient in one or more of the basic criteria that characterize the barbershop style as defined herein and in I. A and B of the Introduction to the Judging System, or if it contains serious deviations from the style, the Music score is lowered commensurately. Based on criteria stated in the Music Category Description, *it is still possible for Music judges to disagree when performances are "on the edge" stylistically.*

3. The Music judge's evaluation of musicality is based upon the performer's sensitivity in delivering the theme of the song and his accuracy in executing its musical elements. Early in the performance, he establishes an approximate score based on the general level of musicality. *As the song unfolds, this score is continually adjusted to reflect the performers' consistency, their understanding of the various musical elements, the delivery and execution of the song's critical moments, the suitability of the music to the performers, and its adherence to the barbershop style.* At the end of the song, he assigns a numerical score from 1 to 100.

### The A level

1. A-level scores (81 to 100) are given to excellent performances that feature the hallmarks of the barbershop style and display the most consistent musicality. There are very few distractions.

2. A performance earning a mid-range A score (around 90 points) features an outstanding mastery of

the musical elements, resulting in an excellent performance. The harmony is wonderfully consonant, ringing, and pleasing, reflecting excellent intonation and proper balance. The embellishments artistically support the song's theme. The delivery is marked by superb musicality. The musical elements are executed with great accuracy. *The song is sung from the heart and its theme is communicated throughout, resulting in the listener's total involvement.* There are almost no distractions. The music is extremely well-suited to the performers.

3. The rare and significant artistic performance at the upper range of A displays consistently artistic embellishments in support of a continuous theme, presented with the highest degree of musicality.

4. In a performance at the low end of the A range, occasional distractions can occur. The performers' technique may be somewhat distracting, and the display of musicality somewhat inconsistent.

### The B level

1. B-level scores (61 to 80) are for performances that frequently demonstrate a good mastery of the musical elements. The music is generally well-suited to the performers. *The theme of the song is well-communicated, but there may be moments where technique becomes apparent.*

2. In a performance in the mid-range of B (around 70 points), the harmony is generally consonant, with chords clearly distinguishable, and the embellishments tastefully support the song. The performance generally reflects understanding of, and sensitivity to, the music, with high musicality in its best moments. The musical elements are generally executed accurately.

3. The upper range of B scores is for performances that have only minor distractions. Part of the performance may be at the A level, but the performers do not achieve the high level of consistency required for an A score.

4. In the lower range of B performances, the performance is still good, but there may be several distractions and occasional examples of C-level performance. Part of the performance may also be of A-level quality.

# Board Meeting

condensed from secretary Keith Watson's minutes

The August 9 board meeting was called to order by president **Jim Hopper**. Also present were **Bob Reed, Dave Waddell, Jim Schoemer, Gerry Swank, Ed Fitzgerald, Dick Kitchener, Dean Farrier, Keith Watson** and **Bob Plass**. A quorum was present. The secretary's and treasurer's report were reviewed and accepted.

Advertising CDs – Swank reported that the CD is almost ready. He needs a list of names for distribution. Farrier indicated that he would be getting them

Bob Plass volunteered to serve as Sunshine Chairman to replace Bob Grigsby.

Ben Long's tri-fold membership brochure is done, but Plass will get a new front and get it printed.

Plass will report each month on absentees and sunshine (illness in member families).

Grants – Schoemer reported that Merle Moore, John Hoover, and Gerry Swank will meet in mid-September.

Kitchener reported that everything is set for the picnic on August 13, but he is disappointed in anticipated attendance.

Dinner meeting after contest – Kitchener is looking for a venue.

Kitchener is working on programming for weekly meetings like tags, chapter quartets, woodshedding, history of barbershopping, etc.

Kitchener raised the question of whether the chapter really needs a Program V.P. Chris Vaughn wants to have the final say about the meeting schedule but we often don't get the information in a timely manner. Jim will talk with Chris, who is in charge of everything except for 20 minutes after the break.

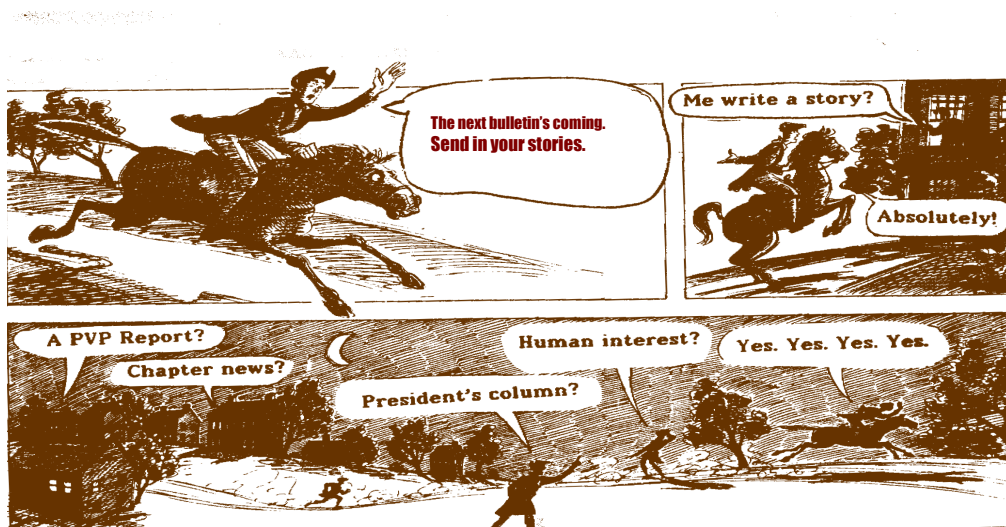
2012 show. Fitzgerald suggested that we invite groups from the schools to perform and offer a monetary prize that would come from the tickets that those groups sell. After significant discussion, Reed moved that contestants be offered half of their ticket sales as prize money. M/S/C.

The board will make a decision at the September meeting about the date for the spring show.

Membership Task Force. Hopper and Plass will serve as the task force.

Marketing – Dean Farrier is our new associate in marketing, and he presented many ideas.

The meeting was then adjourned.



# More on barbershop contest judging

from the AAMBS (below the equator) website

To give you a brief idea of how barbershop competitions are judged, the following is condensed from the 80 page contest judging handbook.

We have three judging categories:

Singing  
Music  
Presentation

These are all judged separately by three or more judges. There is an area where all three categories overlap; this is called the 'common ground'. Each category is of equal importance and is awarded a 100-point band per judge per song. In a tie situation only first place is split, this is split by the chorus/quartet with the highest number of points in singing, if points are still the same then refer to the music category, then presentation.

## Common Ground

Where there is the overlap in categories it allows a trained judge to talk about other areas of the performance that bothered him/her for example: If a singing judge considers that an 'over the top' presentation has affected the quality, of singing, he/she may award a lower score dependant on how much it affected him/her. This then allows the presentation judge to take the lead when the performer goes through their evaluation.

The Common Ground consists of:

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

A judge's score sheet will look similar to this for each category:

## Singing

E		D		C		B		A	
1	10	20	30	40	50	60	70	80	90
Not in tune		Rarely in Tune		Sometimes in tune		Frequently in tune		Consistently in tune	
Offensive vocal quality		Improper vocal quality		Satisfactory vocal quality		Pleasing vocal quality		Excellent vocal quality	
Not a unit		Rarely a unit		Sometimes a unit		Frequently a unit		Consistent a unit	
Insignificant expansion		Rare expansion		Some expansion		Frequent expansion		Consistent expansion	
No artistry		Rare artistry		Some artistry		Frequent artistry		Consistent artistry	

Other things the Singing category is looking/judging for:

In tune? - melodic #/b, harmonic #/b

Vocal quality? - support, free, resonant, vibrato / tremolo, bright / strident / nasal / raucous swallowed throaty, oversung.

Unity? - single voices, timbre match, word sound match, balance, attack and release, synchronization, flow, pronunciation, enunciation.

Expansion? - degree of, quality of

Artistry? - musical, technical, tone color use.

## Presentation

E		D		C		B		A	
1	10	20	30	40	50	60	70	80	90
Not believable		Rarely believable		Sometimes believable		Frequently believable		Consistently believable	
No vocal expression		Rare vocal expression		Some vocal expression		Frequent vocal expression		Vocal artistry	
No visual expression		Rare visual expression		Some visual expression		Frequent visual expression		Visual artistry	
Not a unit		Rarely a unit		Sometimes a unit		Frequently a unit		Consistently a unit	
Never in command		Rarely in command		Somewhat in command		Strongly in command		Totally in command	

Other things the Presentation category is looking/judging for:

Appearance - attire, focus/energy, facial/body

Dynamics - volume, fullness, inflection, color, vitality

Motion - flow, tempo, rhythm, pace, timing, gestures

Comedy (if applicable.) - humorous concept, believable characters, character development, action/reaction/timing, punch line(s)

## Music

E		D		C		B		A	
1	10	20	30	40	50	60	70	80	90
Not consonant		Rarely consonant		Sometimes consonant		Primarily consonant		Consistently consonant	
Indiscernible theme		Ambiguous theme		Inconsistent theme		Effective theme		Continuous theme	
Inadequate embellishment		Weak embellishment		Adequate embellishment		Tasteful embellishment		Artistic embellishment	
Meaningless delivery		Awkward delivery		Mechanical delivery		Sensitive delivery		Artistic delivery	
Unskillful execution		Poor execution		Ordinary execution		Good execution		Excellent execution	

Other things the Music category is looking/judging for:

Melody - stylistic, distinguishable, tonal center, alteration(s)

Lyrics - stylistic, quality, phrasing

Harmony - stylistic, barbershop sevenths, major/minor triads, voicing, progressions

Range and Tessitura - stylistic, good quality, balance

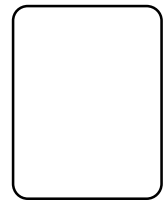
Tempo, Rhythm, Meter - stylistic, forward motion, rubato/ad-lib

Construction and Form - stylistic, overall concept/contour, unity and contrast, added material

Embellishments - stylistic, appropriateness, degree

The judges' marks will be a direct reflection of your performance; if you reflect a 100 point performance they will reward 100 points. You must, however, earn those points.

high notes  
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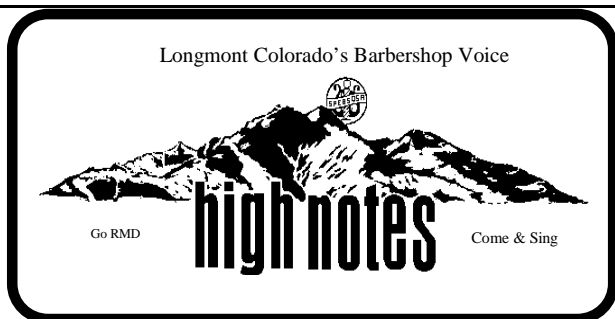


**It's Great to be a  
Longmont Barbershopper**

Please deliver to:



Our mission: "We provide each member with enjoyable experiences through continuous improvement in our singing, performing, and entertaining in the barbershop style."



The High Notes is published monthly for the enjoyment of Longmont's barbershoppers and its content may be shared by fellow Barbershop Harmony Society (used to be SPEBSQSA) members. Please send your comments, material for inclusion and other chapter bulletins to the editor:

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