

LABBS CONTEST RULES

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



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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,
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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 Quartet Contest and 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, and also have LABBS "MQ" membership through registration of their quartet, which confers the right to compete but no other membership benefits.
 - 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 Mixed Quartet Contest and University Quartet Contest, all members of quartets must be women, of any gender expression.
 - f. A Mixed Quartet must not be single-gender and must contain at least one female and at least one male, of any gender expression.
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 in the main contest 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 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 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 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 Quartet Champions, Mixed Champions and Senior Quartets 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. Each member shall hold the appropriate level of membership of LABBS from the time of qualification through to representation at BHS. The quartet must gain the minimum score over 2 rounds of the same contest (4 different songs). The minimum qualifying score shall be as published by the BHS and is subject to revision. Wildcard invitations are made at the sole discretion of the BHS to qualifying Society and nominated Alliance quartets.
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 Contest Administration Category Director as soon as possible, or the Chair of Judges prior to the start of the contest.
15. Failure to comply with all of the above will result in forfeiture by the Chair of Judges.
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. Choruses on stage shall consist of no less than twelve singing members, all of whom 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. The Champion Chorus for any given year shall not be eligible to enter the Chorus contest in the following year.
6. 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.
7. Failure to comply with all of the above will result in forfeiture by the Chair of Judges.
8. 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 the copyright laws in the acquisition, arranging, learning, and performance of songs and arrangements.
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 must inform CA 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.
5. Roster Submission: Each chorus competing in a chorus contest must submit a list of competitors to the Contest Administration Category, either by email in advance by the date specified in the Chorus Briefing, or to the CA table 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 CA 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. Music

The Music judge evaluates the song and arrangement, as performed. The judge adjudicates the suitability of the material to the barbershop style and the performer's musicianship in bringing the song and arrangement to life. The quality of any barbershop performance depends largely on the accurate execution and artistic delivery of the consonant harmony. The judge adjudicates the performer's sensitivity and demonstrated understanding in handling these musical elements, skilfully developed, delivered, and effectively integrated in support of the musical theme(s). Furthermore, when considering the song and arrangement, the Music judge takes into account musical elements provided by the composer and arranger, such as melody, lyrics, rhythm, embellishments, implied harmony and stylistic progressions.

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 AND ADMINISTRATORS

1. Contest judges and administrators shall be registered 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 Contest Administration category. It is the duty of the E&J Committee to provide an official register of registered and trainee judges and administrators. Judges registered by LABBS E&J Committee must be fully paid-up FULL members of LABBS.
2. The Contest Administrators and scoring judges for Preliminary, Semi-Final and Final Rounds shall be appointed from the Official Register of Registered Judges and Administrators by the E&J Committee through the respective Category Directors. The determination of the number of Judges/Administrators for a given contest shall be made by the E&J Committee.
3. The E&J Committee reserves the right to appoint registered judges from other associations if required.
4. Expenses for judges and administrators 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 the Music Judge(s)*: A Music 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 Music Judges and they all agree on the forfeiture, then only in that case shall the Chair of 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 Chair of Judges records the scores provided by the individual judges.
3. Convention Registrations: All contestants shall hold full 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 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 not contain information regarding qualifiers for the final round contest.

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 contest administrator immediately following each contestant's performance.

2. Statistical Variances

During each contest round, the contest administrator will notify the panel if any statistical variances exist (where one score is statistically higher or lower than the rest of the panel for a given song). The 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 contest administrator 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 Chair of Judges only if circumstances were beyond the control of the

contestants and they shall appear at a time decided by the Chair of Judges. Any contestant failing to provide justification for missing their assigned order of appearance may be permitted to perform by the CoJ, 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 implied harmony consistent with the barbershop style, must be neither primarily patriotic nor primarily religious in intent, and must be in good taste.

2. **Music 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 Music 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 Music 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 harmonizing above the melody, the bass singing the lowest harmonizing 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 Music judge(s) only.
- d) *Characteristic Chord Progressions:* The song's harmony must feature the natural occurrence of dominant seventh (and ninth) chords based on a variety of roots. Chord progressions in the barbershop style are based on the harmonic practice of dominant seventh (and ninth) chords resolving around the circle of fifths, while also making use of other resolutions. Songs lacking these characteristic chord progressions will result in penalties up to and including forfeiture by the Music judge(s) only.
- e) *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 Music judge(s) only.
- f) *Other Issues:* Songs not consistent with the barbershop style for any other musical reason (including chord vocabulary or lack of homorhythmic

texture) will be adjudicated in terms of the quality of the performance by the Music judge(s).

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 shall comply with the copyright law in the acquisition, arranging and learning of songs for contest performance. 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.

C. Penalties

Violation of this article will result in penalties up to and including forfeiture by one or more judges as follows:

1. Violations of this article relating to taste and patriotic or religious intent are the responsibility of the Performance judge(s) only.
2. Violations of this article in relation to songs consistent with the barbershop style, including accompaniment, are the responsibility of the Music judge(s) only.
3. Violations of this article relating to copyright law compliance are subject to post-contest action deemed appropriate by the Education & Judging Committee.

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 agreed by the Category Directors and under the supervision of the Contest Administration Category Director. The contest shall not start until the Chair of Judges has given their approval.

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 contest administrator 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 Contest Administrator, with assistance from the Performance judges, will make a determination if a non-member violation has occurred.

2. Poor 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 Contest Administrator per Article XIV.A.3. In consultation with the Performance judge(s) the Contest Administrator 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. Development of additional staging can detract from the flow of the contest. If a chorus anticipates that they will require additional time to that specified in the contest timetable for their contestant slot, they should request this from the Contest Administration Category Director at least 4 weeks in advance of the contest. Reasonable requests will be considered for approval and timetables adjusted appropriately.

2. Props

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.

- 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.

3. Financial Liability

Competitors will be held financially liable for any damage to the stage or technical equipment, including microphones and lights, extra labour or equipment required for clean-up through their use of props or stage enhancements.

4. 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 will be delayed. In these cases, the Stage Manager may consult with the Contest Administration 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 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. Chair of Judges Responsibility and Authority

1. Authority for Contest Operation

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

2. Contest Environment

The CoJ 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 CoJ 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 CoJ, a contestant may be allowed to repeat an entire performance later in the contest.

c. *Cancellation and Rescheduling*: If the CoJ 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 CoJ 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.