

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 objectively 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 contests.

ELEMENTS

The following areas have been identified and will be objectively 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, message 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 category. 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 contest 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—POOR (0-19 F; 20-25 D-; 26-33 D; 34-39 D+)

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.

40-49—FAIR (40-45 C-low fair; 46-49 C fair)

A fair performance illustrates an attempt at general musicality and audience entertainment 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.

50-59—SATISFACTORY (51-53 C satisfactory; 54-59 C+ high satisfactory)

A satisfactory performance is characterized by practiced singing and recognizable structure but is only ordinary in its result. It reveals an advantage over a fair performance in its organization and creativity. A greater sense of security in stage demeanor is apparent, but the performers are not fully engaged in the performance effort. Audience reaction and applause is polite but restrained.

60-69—GOOD (60-65 B- low good; 66-69 B good)

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.

70-79—VERY GOOD (70-73 B good; 74-79 B+ very good)

A very good or fine 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.

80-89—EXCELLENT (80-85 A- excellent; 86-89 A nearly perfect)

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. 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.

90-100—SUPERIOR (90-93 A nearly perfect; 94-100 A+ Superior)

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 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 will include one contest song, 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 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 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.

The following is not effective until October 2015

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 if 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 will include one contest song, 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 during the Quartet or Chorus Semifinals may be included 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, contestants 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.