

## ENTERTAINMENT PACKAGE

### OUTLINE OF CONTENT

TOPIC	PAGE
I. INTRODUCTION	1
II. ELEMENTS	1-2
III. SCORING	3-5
IV. REGIONAL OPEN DIVISION ENTERTAINMENT PACKAGE	5
A. Introduction	5
B. Scoring	5-6
D. Guidelines for Preparing a Package for Regional	6
E. Guidelines for Judging a Regional Open Division Package	6-7
V. HARMONY CLASSIC AND INTERNATIONAL QUARTET AND CHORUS FINALS ENTERTAINMENT PACKAGE	7
A. Introduction	7
B. Scoring	7-8
D. Guidelines for Preparing a Package for Harmony Classic and the International Quartet and Chorus Finals	8-9
E. Guidelines for Judging a Harmony Classic and the International Quartet and Chorus Finals Package	9
VI. SCORESHEETS	10-13
VII. LEVEL DESCRIPTORS	14-18

## ENTERTAINMENT PACKAGE

### INTRODUCTION

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

### ELEMENTS

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

1. **Musicality**

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

2. **Unity**

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

3. **Theme/Script/Emcee/Microphone Technique**

The choice and continuity of the connective material within the performance are important to the success of the presentation and will be evaluated in these areas:

- The *theme* or major motif of the performance needs to be in keeping with the style and personality of the chorus. The theme is carried throughout the emcee work and the music. The relationship of the songs to each other and the resulting effectiveness of the packaging will be evaluated. A sense of theatricality needs to be evident within the preparation of the presentation.
- The *script* must be appropriate to audiences of all ages and “g-rated.” It reflects the character of performance and brings all the elements together in a unified whole with symmetry of content and presentation. Humor is well-chosen and delivered in good taste. The performance flows with no lapses in energy and attention. Spoken script is timed to fill the space between

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

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

#### 4. Creativity

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

#### 5. Communication

The evaluation of the performance includes the evidence of the performer’s planning for and the reaction from the audience. Music and performance are at the heart of emotional communication. Without an audience there would be no reason to prepare performances, Judges will evaluate the “feeling tone” for the audience as exhibited in the suitability, planning and execution of the performance. The stage demeanor of the chorus--its confidence, energy, attention, preparation, and discipline-- conveys a positive message and elicits a positive response from the audience. The degree to which a performer can communicate the emotions, 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—BELOW ACCEPTABLE STANDARDS D+ and below  
(0-19 F; 20-25 D-; 26-33 D; 34-39 D+)**

Performances in this range are uncomfortable for the audience. Vocal skills are weak making any real evaluation of the performance difficult. Artistic efforts cannot be appreciated, as the performers' level of vocal ability and performance capability makes it nearly impossible to interpret and communicate the message of the music.

**40-45—POOR C-**

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

**46-53— FAIR C**

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

**54-59—ACCEPTABLE C+**

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

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

**60-65—SATISFACTORY B-**

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

**66-73—GOOD B**

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

**74-79 VERY GOOD B+**

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

**80-85 EXCELLENT A-**

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

**86-93 NEARLY PERFECT A**

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

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

**94-100—SUPERIOR A+**

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

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

## REGIONAL OPEN DIVISION

### INTRODUCTION

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

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

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

### SCORING

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

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

Musicality  
Unity  
Theme / Script / Emcee / Microphone Technique

Creativity  
Communication

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

**GUIDELINES FOR PREPARING A PACKAGE FOR THE  
REGIONAL OPEN DIVISION**

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

1. All singing must display competence in vocal skills, musical understanding, and lyrical delivery.
2. Spoken and special material should be congruent with the theme and script and be acceptable for family audiences.
3. The emcee(s) should display preparation, confidence, poise, ease, and a sense of appropriate timing in presentation and in the use of the microphone.
4. The planning of the package should reflect creativity in both its content and delivery. Merely singing three competition-type songs and some limited spoken material, for instance, would demonstrate little imaginative preparation.
5. For the panel to know which song is to be judged as a contest song, each contestant must submit a performance outline at the competition briefing.

**GUIDELINES FOR JUDGING THE REGIONAL OPEN DIVISION PACKAGE**

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

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

1. **Musicality:** Does the quartet or chorus sing with barbershop skill, i.e. good vocal production, in tune, and with appropriate tempos and word delivery?
2. **Unity:** Does the quartet or chorus perform as a unit with attention to energy and blend?
3. **Theme/Script/Emcee/Microphone Technique:** Does the presentation demon-

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

4. **Creativity:** Does the quartet or chorus present a 10-minute package that exhibits imaginative preparation and execution?
5. **Communication:** Does the quartet or chorus demonstrate their commitment to audience rapport and reaction?

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

## HARMONY CLASSIC AND INTERNATIONAL QUARTET AND CHORUS FINALS ENTERTAINMENT PACKAGE

### INTRODUCTION

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

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

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

### SCORING

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

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

Musicality



Unity  
Theme/Script/Emcee/Microphone Technique  
Creativity  
Communication

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

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

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

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

1. No song(s) performed as a contest song during the Quartet or Chorus Semifinals may be included as the contest song in the Entertainment package. Quartets and Choruses may wear the same costume for both contest performances.
2. All singing must display competence in vocal skills, musical understanding, and lyrical delivery.
3. Spoken and special material should be congruent with the theme and script and be acceptable for family audiences.
4. The emcee(s) should display preparation, confidence, poise, ease, and a sense of appropriate timing in presentation and in the use of the microphone.
5. Both quartet and chorus performers should display poise and should be able to handle unexpected situations with aplomb, should such arise.
6. If a different lighting combination is selected for non-contest material, contestant should be sure that the color is consistent with the mood of the song or material.
7. The planning of the package should reflect creativity in both its content and delivery. Merely singing three competition-type songs and some limited spoken material, for instance, would demonstrate little imaginative preparation.

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

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

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

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

1. **Musicality:** Does the quartet or chorus sing with barbershop skill, i.e. good vocal production, in tune, and with appropriate tempos and word delivery?
2. **Unity:** Does the quartet or chorus perform as a unit with attention to energy and blend?
3. **Theme/Script/Emcee/Microphone Technique:** Does the presentation demonstrate a unified message? Is the scripted material suitable to the audience and the performer? Does the emcee(s) deliver the spoken material well and display effective use of the microphone?
4. **Creativity:** Does the quartet or chorus present a 15-minute, or less, package that exhibits imaginative preparation and execution?
5. **Communication:** Does the quartet or chorus demonstrate their commitment to audience rapport and reaction?

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

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

Judge \_\_\_\_\_

Contestant's Name \_\_\_\_\_ Contestant # \_\_\_\_\_

Contest: Region # \_\_\_\_\_ Open Chorus Region # \_\_\_\_\_ Open Quartet Date \_\_\_\_\_

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

## JUDGING CRITERIA

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

### UNIT SOUND (0-70 points)

#### VOCAL SKILLS

- Posture
- Breathing
- Phonation
- Resonation
- Articulation

#### ACCURACY

- Notes
- Intervals
- Chords
- Tuning/Intonation
- Section/Part Accuracy
- Synchronizaiton

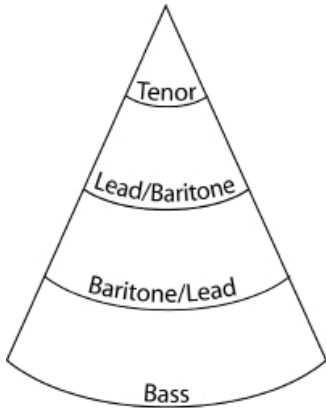
#### BARBERSHOP BLEND

- Tone Production
- Vowel Production

#### BARBERSHOP BALANCE

### ARTISTIC SOUND (0-30 points)

- Energized Vocal Line
- Tone Flow
- Dynamic Flexibility
- Vocal Style



CONTEST SONG \_\_\_\_\_

Score

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## ENTERTAINMENT PACKAGE CRITERIA (0-100 points)

Score

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

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Judge \_\_\_\_\_

**TOTAL  
SCORE**

**FINALS ONLY**

Judge \_\_\_\_\_

Contestant's Name \_\_\_\_\_ Contestant # \_\_\_\_\_

Contest: Region # \_\_\_\_\_ Open Chorus Region # \_\_\_\_\_ Open Quartet Date \_\_\_\_\_

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

### JUDGING CRITERIA

**SONG & ARRANGEMENT (0-30 points)**

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

SUITABILITY

**PERFORMANCE (0-70 points)**

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

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

CONTEST SONG \_\_\_\_\_

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Score

### ENTERTAINMENT PACKAGE CRITERIA (0-100 points)

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

Score

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Judge \_\_\_\_\_

**TOTAL SCORE**

FINALS ONLY

Judge \_\_\_\_\_

Contestant's Name \_\_\_\_\_ Contestant # \_\_\_\_\_

Contest: Region # \_\_\_\_\_ Open Chorus Region # \_\_\_\_\_ Open Quartet Date \_\_\_\_\_

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

**JUDGING CRITERIA** (0-100 points)

**TECHNICAL ELEMENTS**

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

**ARTISTIC INTERPRETIVE PLAN**

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

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

**CONTEST SONG** \_\_\_\_\_

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Score

**ENTERTAINMENT PACKAGE CRITERIA** (0-100 points)

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

Score

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Judge \_\_\_\_\_

**TOTAL SCORE**

**FINALS ONLY**

Judge \_\_\_\_\_

# SHOWMANSHIP

Contestant's Name \_\_\_\_\_ Contestant # \_\_\_\_\_

Contest: Region # \_\_\_\_\_ Open Chorus Region # \_\_\_\_\_ Open Quartet Date \_\_\_\_\_

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

## JUDGING CRITERIA

### PERFORMANCE (0-70 points)

#### COMMUNICATION OF THE VISUAL AND MUSICAL PLAN

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

Director \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

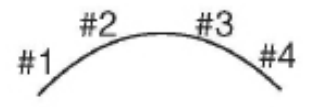
### PREPARATION (0-30 points)

- VISUAL PLAN
- Entrance/break/exit
- Costume
- Makeup/Grooming
- Choreography
- Creativity

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

CONTEST SONG \_\_\_\_\_  
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Score



## ENTERTAINMENT PACKAGE CRITERIA (0-100 points)

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

Score

\_\_\_\_\_  
 \_\_\_\_\_  
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Judge \_\_\_\_\_

**TOTAL SCORE**

**FINALS ONLY**

# ENTERTAINMENT PACKAGE LEVELS

MUSICALITY	MUSICALITY	MUSICALITY
<b>A+ (94-100) SUPERIOR</b>	<b>A (86-93) NEARLY PERFECT</b>	<b>A- (80-85) EXCELLENT</b>
<ul style="list-style-type: none"> <li>• Demonstrates distinctive sound that perfectly balances beauty and power</li> <li>• Tempos are in check, dynamics under control</li> <li>• Demonstrates artistic restraint, keeping the audience captivated and wanting even more</li> <li>• An intuitive sense in the execution of barbershop craft are apparent</li> <li>• Tuning is instant and impeccable</li> <li>• Ensemble and soloists demonstrate superior vocal skills</li> </ul>	<ul style="list-style-type: none"> <li>• Singers present memorable melodies and harmonies</li> <li>• Each section holds its own equally in barbershop technique</li> <li>• Performers weave a strong fabric of music with clean singing, chord sparkle, and smooth tone flow</li> <li>• Demonstrates understanding of composer's intent, song structure and message</li> <li>• Exceptional mastery of vocal skills evident in chorus, quartet or soloist</li> <li>• Seamless vocal lines consistently energized</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a high level of vocal skills usually tuned and in a seamless, fully energized unit</li> <li>• Barbershop style is skillfully delivered with artistry and a degree of finesse</li> <li>• Performers are involved in character and message with sincerity</li> <li>• Elements of performance – including vowels, word elements – are delivered in a creative interpretive plan with only minor lapses in story telling</li> </ul>
<b>B+ (74-79) VERY GOOD</b>	<b>B (66-73) GOOD</b>	<b>B- (60-65) SATISFACTORY</b>
<ul style="list-style-type: none"> <li>• Accomplished vocal skills consistently on display</li> <li>• Performers sing with shared resonance and develop a strong wall of sound at all dynamic levels and vocal ranges</li> <li>• Barbershop technique obvious and refined</li> <li>• Characterization is apparent in vocal style and artistic elements</li> <li>• Clean delivery of word elements with moments of artistry and finesse evident</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates a commitment to group accuracy and resonance development</li> <li>• Understands importance of ensemble singing and individual part line requirements</li> <li>• Good knowledge of song structure and message delivery</li> <li>• Expressive lyrical details evident, <i>e.g.</i>: correct diphthong and consonant execution, word sounds</li> <li>• Synchronized delivery; phrase endings completed together</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates some knowledge of consistent individual singing alignment and breathing skills</li> <li>• Recognizable chord delivery</li> <li>• Some emerging sense of song structure and delivery plan</li> <li>• Singers usually start and stop together</li> <li>• Attempts at dynamics and lyrical details not totally successful</li> </ul>
<b>C+ (54-49) ACCEPTABLE</b>	<b>C (46-53) FAIR</b>	<b>C- (40-45) POOR</b>
<ul style="list-style-type: none"> <li>• Individuals demonstrate some knowledge of vocal technique, but without consistency as a group</li> <li>• Tuning problems are apparent with minor synchronization errors affecting overall unity and musicality</li> <li>• Planning is apparent, but without understanding musical intent</li> <li>• Attempts at dynamic variance and artistry are hampered by level of vocal skills</li> </ul>	<ul style="list-style-type: none"> <li>• Demonstrates interest in individual, unfocused singing, rather than group musicianship</li> <li>• Frequent inaccuracies and out of tune singing</li> <li>• Generally disorganized vocal delivery plans resulting in random errors of all types</li> <li>• Inconsistent or inappropriate tempos</li> <li>• Little evidence of barbershop craft or understanding of musical intent</li> </ul>	<ul style="list-style-type: none"> <li>• Vocal skills are weak, with some work apparent</li> <li>• Performance is lacking necessary level for a real musical experience for the listener and performer</li> <li>• Planning is faulty, and fails to take advantage of the potential of the music</li> </ul>
<b>D+ and below (0-39) BELOW ACCEPTABLE STANDARD</b>		
<ul style="list-style-type: none"> <li>• Vocal skills are weak making any real evaluation of the performance difficult</li> <li>• Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved</li> <li>• Score will reflect degree to which this affects the overall musicality</li> </ul>		

## ENTERTAINMENT PACKAGE LEVELS

UNITY	UNITY	UNITY
<b>A+ (91-100) SUPERIOR</b>	<b>A (86-93) NEARLY PERFECT</b>	<b>A- (80-85) EXCELLENT</b>
<ul style="list-style-type: none"> <li>Effortless, completely unified vocal and performance delivery throughout the ensemble</li> <li>All musical and performance elements are performed with superior unity throughout</li> <li>Performance completely transcends technique from every performer</li> <li>Technical and artistic elements are totally unified to create a captivating performance from beginning to end</li> <li>Music, script, staging, costuming and performance fuse together to create a completely unified message throughout</li> </ul>	<ul style="list-style-type: none"> <li>Exceptionally free and open vocal and performance skills as a unit with rare exception</li> <li>Tempo, characterization, energy, dynamics and authentic involvement are performed with excellent clarity across the unit</li> <li>Performance consistently transcends technique throughout the unit</li> <li>Technical and artistic elements are consistently unified to create an extremely cohesive and entertaining performance</li> <li>Music, script, staging, costuming and performance consistently create a complete package and message throughout</li> </ul>	<ul style="list-style-type: none"> <li>Strong and consistent vocal and performance skills throughout the unit</li> <li>Tempo, dynamics, characterization, energy and authentic involvement in the music and story are demonstrated with a high degree of unity</li> <li>Performance usually transcends technique throughout the unit</li> <li>Technical and artistic elements are mostly unified to create a solid unit delivery and mostly consistent performance in all elements of entertainment</li> <li>Music, script, staging, costuming and performance effectively build to a unified delivery of the message</li> </ul>
<b>B+ (74-79) VERY GOOD</b>	<b>B (66-73) GOOD</b>	<b>B- (60-65) SATISFACTORY</b>
<ul style="list-style-type: none"> <li>Accomplished vocal and performance skills throughout the unit</li> <li>Tempo, dynamics, characterization, energy and involvement in the music and story are frequently delivered with a strong degree of unity</li> <li>Performance occasionally transcends technique throughout the unit</li> <li>Technical and artistic elements are effectively combined to create a solid unit delivery</li> <li>Music, script, staging, costuming and performance reveal intent and story, and are usually unified in concept and/or delivery</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates a commitment to unified delivery in all elements of the performance</li> <li>Tempo, dynamics, characterization, energy and involvement in the music and story show understanding yet lack complete unity in performance</li> <li>Performance still reveals technique prominently instead of sincere delivery of the story/message as a unit</li> <li>Music, script, staging, costuming and performance still developing as a cohesive message/story within the unit</li> </ul>	<ul style="list-style-type: none"> <li>Demonstrates promising individual vocal and performance skills to build a unit performance</li> <li>Tempo, dynamics, characterization, energy and involvement in the music and story are developing across the unit</li> <li>Performance reveals promising moments of unit delivery in music and message</li> <li>Music, script, staging, costuming and performance beginning to develop a cohesive, unified message</li> </ul>
<b>C+ (54-59) ACCEPTABLE</b>	<b>C (46-53) FAIR</b>	<b>C- (40-45) POOR</b>
<ul style="list-style-type: none"> <li>Demonstrates an acceptable level of unity in vocal and performance skills, but lacks consistency and comfort in performance</li> <li>Tempo, dynamics, characterization, energy and involvement in the music and story are appearing yet ensemble lacks confidence, ease and unity.</li> <li>Unit approach in music, performance preparation, scripting and theme is developing</li> </ul>	<ul style="list-style-type: none"> <li>Vocal and performance skill development has begun, but lacks unity</li> <li>Delivery of music, script and theme is approached individually rather than as a unit</li> <li>Delivery of tempo and dynamics lack unity much of the time</li> <li>Lack of ensemble approach to musical plans, script or theme</li> </ul>	<ul style="list-style-type: none"> <li>Vocal skills are weak, with some work apparent</li> <li>Performance is lacking necessary level for a real musical experience for the listener and performer</li> <li>Planning is faulty, and fails to take advantage of the potential of the music</li> </ul>
<b>D+ and below (0-39) BELOW ACCEPTABLE STANDARD</b>		
<ul style="list-style-type: none"> <li>Vocal skills are weak making any real evaluation of the performance difficult</li> <li>Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved</li> <li>Score will reflect degree to which this affects the overall musicality</li> </ul>		



# ENTERTAINMENT PACKAGE LEVELS

THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE	THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE	THEME/EMCEE/SCRIPT/MICROPHONE TECHNIQUE
<p><b>A+ (91-100) SUPERIOR</b></p> <ul style="list-style-type: none"> <li>Performers present a complete theatrical presentation effortlessly executed throughout script, theme and music</li> <li>Consummate theatrical skills enable the group's seamless emotional sell of script by all performers</li> <li>Emcee work is such an integral part of the presentation and is delivered with such style, it works to expand the group's characterization/personality</li> <li>All technical, vocal and theatrical aspects of the performance work together for a totally unified and compelling presentation</li> </ul>	<p><b>A (86-93) NEARLY PERFECT</b></p> <ul style="list-style-type: none"> <li>Performers present a theatrical performance that employs professional technique throughout script, theme and music</li> <li>High level of theatrical skills displayed by performers brings the script to life and makes the audience feel as though they are on stage with the performer</li> <li>Both comedic and dramatic rapport are effortlessly maintained</li> <li>Use of microphone is flawless – all sound perfectly amplified without the appearance that consideration for the mic is a factor</li> <li>Overall timing of performance builds excitement to a climax</li> </ul>	<p><b>A- (80-85) EXCELLENT</b></p> <ul style="list-style-type: none"> <li>Theme and script act as a logical and effortless extension of the music</li> <li>A professional display of technical and theatrical techniques to bring a script to life is evident</li> <li>Spoken material and musical timing are seamless</li> <li>Use of microphone appears effortless – sound well amplified for both speakers and any other specialty use of microphone</li> <li>The performer has total awareness of audience and involving them in the performance</li> </ul>
<p><b>B+ (74-79) VERY GOOD</b></p> <ul style="list-style-type: none"> <li>Theme is obvious, uniting the music selections and engaging the imagination</li> <li>Script is well developed and provides material to connect with the audience</li> <li>Emcee demeanor is professional and succeeds in keeping the audience involved in the performance</li> <li>Use of microphone is comfortable – sound amplification good for both speakers and any other specialty use of microphone</li> <li>There are minor lapses in the energy and timing of the performance</li> </ul>	<p><b>B (66-73) GOOD</b></p> <ul style="list-style-type: none"> <li>Theme enables audience to have some logical connection to the music</li> <li>Script and music are woven together to complement each other</li> <li>Emcee is easily understood and adds positively to the performance</li> <li>Use of microphone fairly good – some problems either for speakers or any other specialty use of microphone</li> <li>Timing is comfortable but not compelling</li> </ul>	<p><b>B- (60-65) SATISFACTORY</b></p> <ul style="list-style-type: none"> <li>Most elements of the theme and music are congruent</li> <li>The script is purposeful but does not completely unite the elements of the performance.</li> <li>Emcee's lines are understandable and display some personality, though emotion may not be congruent with other elements</li> <li>Use of microphone causing some problems for speakers or other specialty use of microphone</li> <li>Timing lapses hinder overall flow here and there</li> </ul>
<p><b>C+ (54-59) ACCEPTABLE</b></p> <ul style="list-style-type: none"> <li>Some elements of the theme and music are congruent</li> <li>The script is adequate to get from song to song but lacks creativity</li> <li>Emcee delivers lines accurately, looks comfortable on stage and shows beginning awareness of audience</li> <li>Use of microphone is problematic – e.g. speakers or soloists too far away or too close for intelligible amplification</li> <li>Poor timing keeps the performance from progressing smoothly</li> </ul>	<p><b>C (46-53) FAIR</b></p> <ul style="list-style-type: none"> <li>Theme is identifiable but not carried through</li> <li>Scripting is disjointed or makeshift in nature</li> <li>Emcee shows glimpses of control but the delivery of lines does not add to the performance</li> <li>Timing is uncomfortable</li> </ul>	<p><b>C- (40-45) POOR</b></p> <ul style="list-style-type: none"> <li>Theme is piecemeal or offensive in nature</li> <li>Scripting makes music feel 'shoehorned' to fit a theme</li> <li>Emcee forgets lines or is distracted by the audience</li> <li>Performance constantly stops and starts</li> </ul>
<p><b>D+ and below (0-39) BELOW ACCEPTABLE STANDARD</b></p>		
<ul style="list-style-type: none"> <li>Vocal skills are weak making any real evaluation of the performance difficult</li> <li>Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved</li> <li>Score will reflect degree to which this affects the overall musicality</li> </ul>		

## ENTERTAINMENT PACKAGE LEVELS

CREATIVITY	CREATIVITY	CREATIVITY
<b>A+ (91-100) SUPERIOR</b>	<b>A (86-93) NEARLY PERFECT</b>	<b>A- (80-85) EXCELLENT</b>
<ul style="list-style-type: none"> <li>• Originality and innovative approach to all aspects of planning</li> <li>• Visual aids such as lighting, props, choreography, including impeccable makeup and costuming, brings total transformation on stage</li> <li>• Technical and artistic elements are creatively combined in a flawless performance from beginning to end</li> <li>• Music, script, and timing are performed with ease, allowing audience to be fully embraced beyond distraction</li> </ul>	<ul style="list-style-type: none"> <li>• Unique and creative approach demonstrated in visual and musical plans</li> <li>• Effective use of lighting, props, including great detail to makeup and costuming, all cleverly illustrated allowing spontaneity and freedom in the performance</li> <li>• Demonstrates the composer's intent of each song and message</li> <li>• Overall performance builds to an exciting climax making the audience fully invested in the emotion and message of the music</li> </ul>	<ul style="list-style-type: none"> <li>• Creativity apparent in musical plans, script and visual planning</li> <li>• Lighting, props or other special effects used enhance performance with expertise</li> <li>• Performers are well prepared in the execution of the plan</li> </ul>
<b>B+ (74-79) VERY GOOD</b>	<b>B (66-73) GOOD</b>	<b>B- (60-65) SATISFACTORY</b>
<ul style="list-style-type: none"> <li>• Accomplished musical plans and performance skills throughout the performance</li> <li>• The plans, such as costuming and performance, reveal intent and story and show preparation for concept and delivery</li> <li>• Performance occasionally transcends technique throughout the unit</li> </ul>	<ul style="list-style-type: none"> <li>• Creative planning that demonstrates interesting and enjoyable moments</li> <li>• Performers are comfortable with the plan, though not fully involved</li> <li>• Music, script, staging, costuming and performance still developing as an original artistic message/story</li> </ul>	<ul style="list-style-type: none"> <li>• Plan is promising and demonstrates the beginnings of music, script, staging, costuming for a cohesive performance</li> <li>• Performance beginning to develop with some effective moments</li> <li>• Demonstrates promising individual vocal and performance skills</li> </ul>
<b>C+ (54-59) ACCEPTABLE</b>	<b>C (46-53) FAIR</b>	<b>C- (40-45) POOR</b>
<ul style="list-style-type: none"> <li>• Plan is acceptable and demonstrates some interesting and creative moments</li> <li>• Musical and visual plans need further development</li> <li>• Glimpses of emotional, authentic and free involvement in the music but overshadowed by concerns in technical elements throughout the performance</li> </ul>	<ul style="list-style-type: none"> <li>• Plan is adequate, but creativity is limited</li> <li>• Performers have not fully embraced the musical and visual plans causing awkward moments to occur</li> <li>• Intent of musical plans, script, or theme is unclear much of the time</li> </ul>	<ul style="list-style-type: none"> <li>• Plan is weak and ineffective</li> <li>• Performers are uncomfortable and are not able to execute the plan effectively</li> <li>• Plan needs further development to achieve any connection to the audience</li> </ul>
<b>D+ and below (0-39) BELOW ACCEPTABLE STANDARD</b>		
<ul style="list-style-type: none"> <li>• Vocal skills are weak making any real evaluation of the performance difficult</li> <li>• Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved</li> <li>• Score will reflect degree to which this affects the overall musicality</li> </ul>		

## ENTERTAINMENT PACKAGE LEVELS

COMMUNICATION	COMMUNICATION	COMMUNICATION
<b>A+ (91-100) SUPERIOR</b>	<b>A (86-93) NEARLY PERFECT</b>	<b>A- (80-85) EXCELLENT</b>
<ul style="list-style-type: none"> <li>Both audience and performer transcend time and place and enter into a truly reciprocal performance experience</li> <li>Audience, as a result of the experience, is enthralled, beyond distraction</li> <li>Thunderous applause; standing ovation; sincere audience response</li> <li>Performance transcends in all areas of communication: visual, musical, emotional</li> </ul>	<ul style="list-style-type: none"> <li>Audience is totally involved in all aspects of the performance and is occasionally transported to another time and place</li> <li>Performers are totally prepared and comfortable on stage—the ensemble is involved emotionally in the performance</li> <li>Both performer and audience are invested in the emotion and message of the music</li> </ul>	<ul style="list-style-type: none"> <li>Audience remains involved in performance, feeling included in both the idea, planning, and execution of the performance</li> <li>Performance reflects sincerity, preparation, and demonstrates concern for audience/time/place</li> <li>Audience responds to the mostly genuine emotion of the performer</li> </ul>
<b>B+ (74-79) VERY GOOD</b>	<b>B (66-73) GOOD</b>	<b>B- (60-65) SATISFACTORY</b>
<ul style="list-style-type: none"> <li>Creativity and concern for musical message appear regularly</li> <li>Use of props and staging designed to interest/entertain audience</li> <li>Performer involvement and preparation apparent</li> </ul>	<ul style="list-style-type: none"> <li>Clever use of script/emcee or novelty to provide variety and relief for audience interest</li> <li>Audience attention span comes and goes but is energized when increased performer involvement is obvious</li> <li>Poise and command may be inconsistent in chorus/quartet or emcees</li> </ul>	<ul style="list-style-type: none"> <li>Performers show evidence of preparation</li> <li>Inconsistencies apparent in timing and execution</li> <li>Plan is evident but execution of emotion or message is pedestrian and lacks sincerity</li> </ul>
<b>C+ (54-59) ACCEPTABLE</b>	<b>C (46-53) FAIR</b>	<b>C- (40-45) POOR</b>
<ul style="list-style-type: none"> <li>Rare glimpses of emotional involvement from the performer</li> <li>Audience is observing rather than participating in the performance as an emotional experience</li> </ul>	<ul style="list-style-type: none"> <li>Emotion not in evidence</li> <li>Audience produces uncomfortable nervous laughter or reaction and may be fidgety</li> <li>Performance demonstrates imitation rather than unique plans for musical communication with audience</li> </ul>	<ul style="list-style-type: none"> <li>Performers appear to be unprepared and uncomfortable most of the time</li> <li>Emotional involvement in musical message escapes both performer and audience</li> <li>Entertainment value not apparent to the audience making them unwilling participants</li> <li>Audience is easily distracted and drawn to mistakes in performance</li> </ul>
<b>D+ and below (0-39) BELOW ACCEPTABLE STANDARD</b>		
<ul style="list-style-type: none"> <li>Vocal skills are weak making any real evaluation of the performance difficult</li> <li>Artistic elements are not in evidence and audience is uncomfortable so communication cannot be achieved</li> <li>Score will reflect degree to which this affects the overall musicality</li> </ul>		