



# **BIBA Official Contest Rules**

(ENGLISH) Revised September 2025



## **TABLE OF CONTENTS**

<b>DEFINITION OF THE BARBERSHOP STYLE</b>	<b>3</b>
<b>OFFICIAL CONTEST RULES</b>	<b>4</b>
I. ELIGIBILITY	4
II. CONTEST ENTRY PROCEDURES	7
III. SCORING CATEGORIES	7
IV. CONTEST JUDGES	8
V. CONTESTS	9
VI. CONTEST AWARDS	10
VII. OFFICIAL RESULTS	11
VIII. ORDER OF APPEARANCE	12
IX. SONGS AND ARRANGEMENTS	12
X. SOUND EQUIPMENT AND STAGE SETTING	13
XI. STAGING	14
XII. OPERATION OF THE CONTEST	15
<b>ANNEXE</b>	<b>16</b>
A. Musicality Scoresheet	16
B. Performance Scoresheet	17
C. Singing Scoresheet	18
D. Trophies and Sponsorships	19



## DEFINITION OF THE BARBERSHOP STYLE

Barbershop harmony is an arranging style of unaccompanied vocal music characterised by consonant four-part chords for every melody note in a primarily homo-rhythmic 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 should be 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. ("CONTEST AND JUDGING HANDBOOK - Barbershop Harmony Society")



## OFFICIAL CONTEST RULES

### I. ELIGIBILITY

#### A. BIBA Quartets Participating in the Iberian Contest

1. Each contestant shall be a fully paid member of BIBA at least 60-days prior to the convention and have paid their BIBA member convention registration fee.
2. The Iberian Contest Champion Quartet for any given year shall not be eligible to compete in the Iberian Quartet Contest in the following year. The Iberian Champion may elect to compete in the BIBA International Quartet Contest in the year following their win.
3. No professional quartet shall be eligible to enter. A quartet shall be considered professional when its members' principal means of income is derived from their performances as a quartet.
4. At least 3 members of BIBA quartets must reside in the Iberian region. Quartets with more than one member residing outside the BIBA region may compete in the International Quartet Contest.
5. BIBA members may compete in more than one quartet provided they are a registered member of each quartet 60-days prior to the contest. Should scheduling issues arise due to a competitor competing in more than one quartet, this may be accommodated in the draw, provided that the BIBA board receives a request for consideration before the contest entry deadline.
6. A Novice BIBA Quartet shall be considered one which, at the time of the contest performance:
  - a. complies with all rules and regulations governing BIBA quartets;
  - b. has never previously competed as a quartet in that line-up;
  - c. includes no singer who has previously won any quartet place medal (gold, silver, bronze) in a contest organised by BIBA or any other recognized barbershop organisation;
  - d. includes no more than 2 members who have previously competed in a quartet contest organised by BIBA or any other barbershop organisation.
7. A Youth BIBA Quartet shall be considered one which, at the time of the contest performance:
  - a. complies with all rules and regulations stated above for BIBA quartets;
  - b. is composed of members aged 26 years or younger on the date of the contest. Dates of birth for each member must be submitted with the official entry form for verification purposes only.
8. A Senior BIBA Quartet shall be considered one which, at the time of the contest performance:



- a. complies with all rules and regulations stated above for BIBA quartets;
  - b. is composed of members who are all aged 55 or over, and with a minimum aggregate quartet age of 240 years or over on the date of the contest. Dates of birth for each member must be submitted with the official entry form for verification purposes only.
9. A Mixed BIBA Quartet shall be considered one which, at the time of the contest performance:
- a. complies with all rules and regulations stated above for BIBA quartets;
  - b. is composed of members who identify as a combination of gender identities that are not all-female or all-male.
10. Quartets whose status, in terms of paragraphs 6, 7, 8, and 9 has changed since submission of the contest entry form should notify the BIBA Chair of Judges as soon as possible.
11. Should the contest include a Qualifying Finals Round, the combined rankings of the international quartets and Iberian quartets will be used to select the top 6 quartets eligible to compete and gain a minimum qualifying score that would qualify for a place at the Barbershop Harmony Society (BHS) International Contest. Only quartets who are members of BHS or a BHS Alliance organization are eligible to compete in the Qualifying Finals Round. The eligible quartets must gain the minimum qualifying score over 2 rounds of the same contest (4 different songs) and there should be a reasonable expectation that the quartet entering on this basis is able to achieve this. The minimum qualifying score shall be as published by BHS and is subject to revision. Invitations to nominated alliance quartets are made at the sole discretion of BHS.
12. Failure to comply with all of the above will result in disqualification and/or forfeiture of any awards.
13. Right of appeal in any matter pertaining to eligibility shall be to the BIBA Chair of Judges, whose decision shall be final.

#### B. Quartets Participating in the BIBA International Quartet Contest

1. Each member of a non-BIBA member quartet must have paid the full BIBA convention registration fee.
2. No professional quartet shall be eligible to enter. A quartet shall be considered professional when its members' principal means of income is derived from their quartet performances.
3. Singers may compete in more than one quartet provided they are a registered member of each quartet 60-days prior to the contest. Should scheduling issues arise due to a competitor competing in more than one quartet, this may be accommodated in the draw, provided that the BIBA board receives a request for consideration before the contest entry deadline.



4. Should the contest include a Qualifying Finals Round, the combined rankings of the international quartets and Iberian quartets will be used to select the top 6 quartets eligible to compete and gain a minimum qualifying score that would enable them to be nominated for a place at the Barbershop Harmony Society (BHS) International Contest. Only quartets who are members of BHS or a BHS Alliance organization are eligible to compete in the Qualifying Finals Round. The quartet must gain the minimum qualifying score over 2 rounds of the same contest (4 different songs) and there should be a reasonable expectation that the quartet entering on this basis is able to achieve this. Any quartet advancing to this round must be a member of BHS or an alliance association. The minimum qualifying score shall be as published by BHS and is subject to revision. Invitations to nominated alliance quartets are made at the sole discretion of BHS.
5. Failure to comply with all of the above will result in disqualification and/or forfeiture of any awards.
6. Right of appeal in any matter pertaining to eligibility shall be to the BIBA Chair of Judges, whose decision shall be final.

#### C. BIBA Choruses

1. Choruses shall ensure that all members are fully paid members of BIBA at least 60-days prior to convention and that all performers have paid the full registration fee.
2. Choruses shall be limited to a maximum of 15% of members who do not reside primarily in the Iberian region. For example, a chorus of 20 could have 3 “overseas” members. As stated above, all chorus members, including overseas members, must be fully paid members of BIBA at least 60-days prior to the start of the contest.
3. Choruses on stage shall consist of no less than 9 members on stage, including the director. In the event of illness of a member of a chorus with 9 members, eligibility to compete will be at the discretion of the Chair of Judges.
4. The Champion Chorus for any given year shall not be eligible to enter the BIBA Chorus contest in the following year. The BIBA Champion Chorus may compete in the BIBA International Contest in the following year.
5. It is permitted to sing in more than one competing chorus in the BIBA Chorus Contest, provided the choruses comply with the maximum percentage of singer’s stipulation below in point 6. All competing singers must be registered members of each chorus. If scheduling issues arise due to a member singing in more than one chorus, this may be accommodated in the draw provided BIBA receives a request for consideration before the contest entry deadline.
6. Choruses may not comprise more than 75% of the same members on stage as another chorus competing in the same contest. The percentage threshold is calculated against the smaller chorus.



7. Failure to comply with all of the above will result in disqualification forfeiture.
8. Right of appeal in any matter pertaining to eligibility shall be to the Chair of Judges, whose decision shall be final.

#### D. International Choruses

1. Each member of an international chorus must have paid the full BIBA convention registration fee.
2. Competing choruses shall consist of no less than 9 members on stage, including the director. In the event of illness of a member of a chorus with 9 members, eligibility to compete will be at the discretion of the Chair of Judges.
3. It is permitted to sing in more than one competing chorus in the same contest; the member must be a registered member of each chorus. If scheduling issues arise due to a member singing in more than one chorus, this may be accommodated in the draw provided BIBA receives a request for consideration before the contest entry deadline.
4. Failure to comply with all of the above will result in disqualification forfeiture.
5. Right of appeal in any matter pertaining to eligibility shall be to the Chair of Judges, whose decision shall be final.

## II. CONTEST ENTRY PROCEDURES

- A. All competitors must be registered on the BHS Barberscore platform and also have signed up for the appropriate contests, including marking eligibility for specific awards (i.e. youth, novice, senior, etc.), and ensuring they have registered their songs on the platform.
- B. The contestant reserves the right to alter songs up until 5 days prior to the start of the contest, having informed the Contest Administrator accordingly. There is no need to notify a change of song order.
- C. A quartet or chorus may apply to perform in the contest for “evaluation only” by indicating this clearly on the entry form. Evaluation only participants will perform on stage during the contest but will not be ranked on the official scoresheet. Such requests will be considered for approval by the Chair of Judges. Evaluation-only participants will be included in the official contest draw. Evaluation only participants will not be shown on any scoresheet.
- D. BIBA Quartet and Chorus Champions from the previous year who elect not to participate in the international competition the following year, are encouraged to participate as mic-warmers and/or coolers as well as other duties in the spirit of competitive goodwill and in support of the BIBA convention and fellow members.



### III. SCORING CATEGORIES

Each scoring judge awards a score from 0 to 100 for each song. Sample scoring sheets for all categories may be found in the annexe under each heading: Musicality Scoresheet, Performance Scoresheet, and Singing Scoresheet. A brief description of each category follows:

#### A. Musicality

The Musicality judge evaluates the song and arrangement, as performed. They adjudicate the musical elements in the performance: melody, harmony, range and tessitura, tempo and rhythm and meter, construction and form, and embellishments. They judge how well the musical elements of the performance establish a theme, and the degree to which the performance demonstrates an artistic sensitivity to that theme. They adjudicate the degree to which the musical elements of the song and arrangement display the hallmarks of the barbershop style.

#### 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 presentation, but they principally evaluate the interaction of those aspects as they work together to create the image of the song. They adjudicate the quality and appropriateness of the overall effect. The Performance judge evaluates 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 a high level of unity and consistency within the ensemble. Mastering these elements also creates a feeling of fullness, ring or expansion of sound throughout the performance. When artistry is present, these elements will be natural, unmanufactured and free from apparent effort, allowing the performer to fully communicate the theme of the song.

### IV. CONTEST JUDGES

- A. Contest scoring judges and administrators shall be, whenever possible, registered by their appropriate committee in their respective associations.
- B. Competing choruses and quartets must not receive coaching from any member of the judging panel assigned to BIBA within 30-days of the competition.



- C. When applicable, BIBA will notify contestants in a timely manner of the opportunity to compete before a double panel of BHS-certified judges, thus enabling them to attempt to qualify for nomination to the BHS International Contest.
- D. Quartets participating in the Qualifying Finals Round may not present the same 2-song set from the quartet contest. Barberscore includes space to register all 4 songs.
- E. The top 6 competitors as ranked in the combined results from the BIBA Iberian Quartet and International Quartet Contests will be eligible to participate in the Qualifying Finals Round.
- F. Should a group decide not to participate in the Qualifying Finals Round, the Chair of Judges will inform the other competitors, and a decision will be made whether the 7th ranked quartet shall be asked to participate.
- G. In the event of any tie scores, the advancement of 6 quartets shall be inclusive of any ties during the quartet competition. The Chair of Judges will have final say to any irregularities regarding ties and the number of quartets eligible to advance to the finals round.
- H. After the ranking of the semifinals is complete, 7th quartet may be asked to perform as a mic-warmer and may elect to sing either a new 2-song set or their previous round's contest set.
- I. BIBA, having no formal certification process for judges, will rely on the appointment of certified judges from other associations.
- J. Expenses for judges are payable according to the discretion and mutual agreement of the BIBA Board and invited judges.

## V. CONTESTS

- A. All contests for both quartet and choruses shall be held in conjunction with the BIBA annual convention, En Armonía, and will feature the following:
  - 1. BIBA Quartet Contest
  - 2. BIBA International Quartet Contest
  - 3. Quartet Qualifying Finals Round
  - 4. BIBA Chorus Contest
  - 5. BIBA International Chorus Contest
- B. BIBA and BIBA International Quartet and Chorus contestants shall be judged on 2 different songs in one appearance. Quartet Qualifying Round contestants shall be judged on 2 songs that were not performed during the previous contest round.
- C. No quartet or chorus may perform on the contest stage prior to their allotted contest time.
- D. Quartet Qualifying Finals Round



1. Quartets participating in the finals round may not present the same 2-song set from the previous International or BIBA Iberian Quartet Contest. The Quartet Entry Form includes space to register all 4 songs.
2. The top 6 competitors as ranked in the combined results from the BIBA Iberian Quartet and International Quartet Contests will be eligible to participate in the Quartet Finals Round.
3. Champion, silver, and bronze BIBA and International Quartet members who qualify to compete in the Quartet Finals Round are also eligible for a finals award.
4. Should a group decide not to participate in the Quartet Finals Round, the Chair of Judges will inform the other competitors, and a decision will be made whether the 7th ranked quartet shall be asked to participate.
5. In the event of any tie scores, the advancement of 6 quartets shall be inclusive of any ties during the semifinal competition. The Chair of Judges will have final say to any irregularities regarding ties and the number of quartets eligible to advance to the finals round.
6. After the ranking of the semifinals is complete, the 7<sup>th</sup> and 8<sup>th</sup> place quartets, from the combined ranking, may be asked to perform as mic-warmers or coolers and may elect to sing either a new 2-song set or their set from the previous contest.
7. After the Quartet Qualifying Finals Round, ranking of quartets shall be computed from the combined scores obtained in the semifinal and final rounds. The overall top scorer from the combined competitions shall be awarded the Big BIBA Bunny.

## VI. CONTEST AWARDS

- A. In order to be eligible for any medals or awards, a competitor must achieve a minimum score of 61%.
- B. The overall winners of the BIBA Iberian Quartet and Chorus Contests as well as the International Quartet and Chorus winners shall be designated Champion (gold), second place (silver), and third place (bronze) medallists.
- C. The top 6 ranked quartets from the BIBA Iberian Quartet and BIBA International Quartet Contests will advance to the Qualifying Finals Round and be eligible for all awards in their respective contests as well as the top award for the combined contests.
- D. Highest Category Awards
  1. Quartets competing in the BIBA Iberian Contest are eligible for the following category awards:
    - a. Highest Musicality Score
    - b. Highest Performance Score
    - c. Highest Singing Score



2. Choruses competing in the BIBA Iberian Contest are eligible for the following category awards:
  - a. Highest Musicality Score
  - b. Highest Performance Score
  - c. Highest Singing Score
3. Additional BIBA Iberian Contest Quartet awards

If any of the following “highest scoring” winners place 1st, 2nd, or 3rd in the quartet competition, the award will not be given:

- a. Highest scoring ladies’ quartet
  - b. Highest scoring mixed quartet
  - c. Highest scoring novice quartet
  - d. Highest scoring youth quartet
  - e. Highest scoring senior quartet
4. Additional BIBA Iberian Chorus awards
    - a. Most Improved Chorus: for consecutive years’ competitions
    - b. Chorus with the Highest Percentage Growth: for consecutive years’ competitions.

- E. A full list of trophies and sponsorships is included in the Annexe: Trophies and Sponsorships.
- F. Chorus Members’ Winners Pins

Champion, silver, and bronze chorus members who performed on the contest stage shall receive a ribbon and pin that may be worn on the ribbon at concerts and events during the year leading up to the next contest. At the following year’s convention, the pin may be worn on the lanyard to commemorate their winning year.

#### G. Song Repetition

1. 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 should be considered repeating a song.
2. Actions by Musicality Judge(s): A Musicality Judge shall record a score of zero if a contestant repeats a song or a substantial portion from one of its songs in another song. If there are two or more Musicality Judges and they all agree on the forfeiture, then only in that case shall the Contest Administrator 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 Contest Administrator records the scores provided by the individual judges.

## VII. OFFICIAL RESULTS

### A. Official Scoring Summary (OSS)

For each contest and competition, an official scoring summary shall be published at the convention and on the BIBA website 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. The OSS will also be distributed through the Barberscore platform.

### B. Ranking

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

### C. Scores

The judges shall report their scores immediately following each contestant's performance to the Chair of Judges.

### D. 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. 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. When a tie situation occurs, any medal(s) or trophies that immediately follow(s) the tie ranking will not be awarded. For example, 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.

### E. 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 awards, all members of the disqualified quartet or chorus must return the awards to BIBA for presentation to the appropriate contestant.

## VIII. ORDER OF APPEARANCE

- A. Contestants shall sing in the order in which their names are drawn by the BIBA board.
- B. The date of the draw shall be communicated on the BIBA website, through social media channels, and to BIBA members on the active mailing list. The draw will take place online and is open to anyone wishing to observe.
- C. 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 with full explanation is submitted to the BIBA board at least 14 days before the draw. In the event of more than one request being submitted, a draw between these contestants will determine the final order.

## IX. SONGS AND ARRANGEMENTS

- A. Songs
  - 1. Barbershop Style: All songs performed in the contest must be arranged in the barbershop style (see definition above). A song performed in contest should have a melody and harmony consistent with the barbershop style, must be neither primarily patriotic nor primarily religious in intent, and must be in good taste.
  - 2. Musicality 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.
    - 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 4 parts.
    - c. *Melody*: The melody should be present and distinguishable and is most consistently sung by the lead, with tenor harmonising above the melody, the bass singing the lowest harmonising notes, and the baritone completing the chord. Excessive passages with the melody not in an inside voice will result in penalties.



- d. *Lyrics*: Lyrics should be sung by all 4 parts through most of the song's duration.
- e. *Other issues*: Songs not consistent with the barbershop style for any other musical reason (including chord progressions featuring dominant seventh and ninth chords resolving around the circle of fifths, harmonic richness, chord vocabulary or lack of homo-rhythmic texture) will be adjudicated in terms of the quality of the performance by the Musicality judge.

### 3. Performance Elements

- a. *Patriotic or Religious intent*: Songs primarily patriotic or primarily religious in intent will result in penalties.
- b. *Good Taste*: Songs or actions by a contestant that are not in good taste will result in penalties.

### 4. Copyright Compliance

It is the sole responsibility of all contestants to comply with EU copyright law in the acquisition, arranging, and learning of songs for the contest. The Chair of Judges reserves the right to request documented proof of copyright clearance either in advance of, or within a month following the relevant contest round.

## X. SOUND EQUIPMENT AND STAGE SETTING

### A. 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. The contest shall not start until the Chair of Judges, with input from the judging panel, has given their approval of the stage, lighting, and sound setup.

### B. Restrictions and Exception

1. *Own Equipment*: Contestants may not use their own equipment to electronically amplify or alter their voices.
2. *Offstage use of House System*: Contestants may not make offstage use of the house sound system.
3. *Spoken Word*: Non-singing dialogue is generally not part of a contest performance. However, brief comments made with supporting visual communications may be permitted to more clearly establish mood/theme, assist the transition of packaged songs, or to add to the effect of closure of mood/theme. Spoken words deemed to be excessive or detrimental to the performance shall be penalised by the Performance judge.



4. Electronic Pitch: Contestants may use electronic means independent of the house system to take pitch or to provide limited sound effects, provided they are not deemed excessive by the Performance judge.

## **XI. STAGING**

### **A. Restrictions**

1. Non-members

Persons who are not members of the competing quartet or chorus may not appear on stage during the performance. Violation of this rule in the contest will result in the performance being declared ineligible and disqualified.

2. Bad Taste

Barbershop performances should not contain vulgar, suggestive or otherwise distasteful actions or lyrics. In addition to adjudication with penalties, the performance may be stopped by the Chair of Judges.

### **B. Jurisdiction**

The Performance Judge(s) shall have jurisdiction over issues of poor taste and staging.

### **C. Other Staging**

1. Chorus Loading

Choruses are expected to get on and off stage in a prompt manner to ensure the contest flows smoothly and on time, according to the published contest timetable. Development of additional staging and props should not detract from the flow of the contest. If a chorus anticipates that they may require additional time to that specified in the contest timetable for their contestant slot from entry to exit, including allowing time for applause and any clean up time required, they should request this from Contest Administration. A maximum of 2 minutes extra may be added to the timetable. Exceeding the allotted time may affect the performance score.

2. Props

Props and/or stage enhancements must be simple enough that no more than 2 individuals can carry and set them up. They must be free standing and nothing can be attached to or leaned against the riser safety rails. No extensions to the end risers are permitted. At no time are contestants allowed behind the risers. No props or stage enhancements can be used that may be in violation of local fire and safety codes. No artificially assisted methods of propelling streamers or confetti may be used. When in doubt, please inform the Stage



Management Team at least 30-days in advance of the contest by writing to [contestadmin@bibabarbershop.com](mailto:contestadmin@bibabarbershop.com).

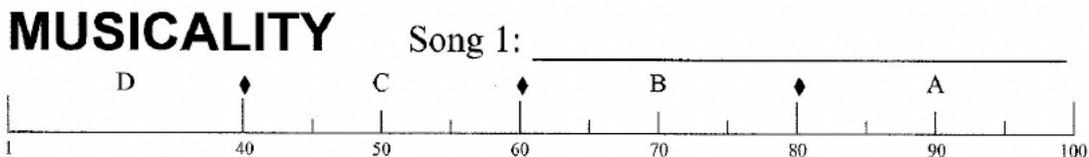
## **XII. OPERATION OF THE CONTEST**

- A. Once the contest begins, the Chair of Judges is completely in charge of the operation of the contest.
- B. Announcement of the results of the contest shall be the responsibility of the Chair of Judges, or designated appointee.
- C. The Chair of Judges is responsible for ensuring that the contest environment is as fair and consistent as possible for all contestants.
- D. Disturbances during contests: Should any event occur which, in the opinion of the panel, adversely affects the contestant, such contestant shall be offered the chance to sing again after the last contestant has finished and at least 15 minutes after the disturbed contestant has left the stage. The contestant shall be given a reasonable period of time to make a decision. If the contestant accepts the offer, the scores from the first performance will be discarded and the contestant will be judged on the second performance.



ANNEXE

# A. Musicality Scoresheet



<i>Technical Elements</i> Poor harmonic integrity Poor execution <i>Artistic Elements</i> Awkward delivery Weak thematic development Weak embellishment	Ordinary harmonic integrity Ordinary execution  Mechanical delivery Inconsistent thematic development Adequate embellishment	Good harmonic integrity Good execution  Sensitive delivery Effective thematic development Tasteful embellishment	Excellent harmonic integrity Excellent execution  Artistic delivery Continuous thematic development Artistic embellishment
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**Musical Elements**

- A cappella
- Four-part harmony
- Melody distinguishable/in inside voice
- Lyrics through most of song

**Technical Elements**

- Inherent consonance potential
- Chord vocabulary
- Characteristic chord progressions
- Voicings/voice-leading
- Primarily homorhythmic
- Range/difficulty suitable to performer
- Vocal quality and match
- Synchronization and precision
- Rhythmic integrity

**Artistic Elements**

- Purposeful performer
- Authentic and believable
- Lyrics/style suitable to performer
- Forward motion
- Unity and contrast
- Natural ad lib/rubato
- Degree/utilization of embellishments
- Construction and form
- Arc of song

Penalty or forfeiture: \_\_\_\_\_ Amount: \_\_\_\_\_  
 Repeating substantial portion of song; Instrumental accompaniment; Chorus > 4-part texture; Lack of lead melody; Lack of lyrics in all 4 parts

**Strengths:**

**Areas to Improve:**

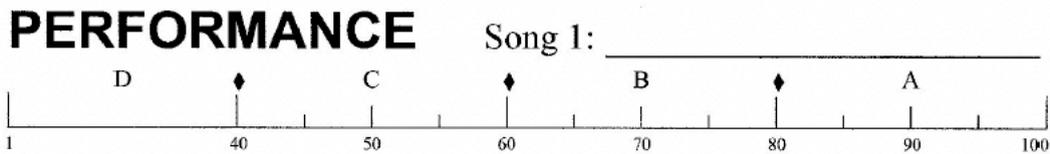
Song 1  
Score

[After penalties]

CJ-23 8/20/23



## B. Performance Scoresheet



<i>ABSENT/SCARCE</i>	<i>WEAK to ACCEPTABLE</i>	<i>COMPETENT to EFFECTIVE</i>	<i>ENGAGING to ENTHRALLING</i>
<b>0:</b> Forfeiture <b>40 (D):</b> Lacking in entertainment value; basic skills, words, or chords lacking or absent; characteristics absent.	<b>51-60 (C+):</b> Inconsistent or poorly executed plan; moderate skill; mediocre. <b>41-50 (C-):</b> Little to no characteristics present; uncomfortable; weak in effect.	<b>74-80 (B+):</b> Techniques consistently present; controlled; aware; creative; moments of 'A.' <b>67-73 (B):</b> Entertaining but lack engagement; competent; over-reliance on technique. <b>61-66 (B-):</b> Acceptable; characteristics still developing; emerging awareness of components and plan.	<b>94+ (A+):</b> Truly exceptional; superb; captivating; overwhelming, hilarious, deeply moving. <b>87-93 (A):</b> Transparent technique; caught up in effect; masterful w/ opportunity for improvement. <b>81-86 (A-):</b> Feeling of excellence; minor distractions; few components under-developed; effort present.

**Characteristics**    
  **Components**    
 Musical    Vocal    Observed/Visual    Individuality/Personality    Style

- Believability
- Communication
- Creativity
- Quality of sound
- Artistry
- Rapport
- Stylistic Adherence

<b>Strengths:</b>
<b>Primary Opportunity:</b>

Song 1 Score

(After penalties)

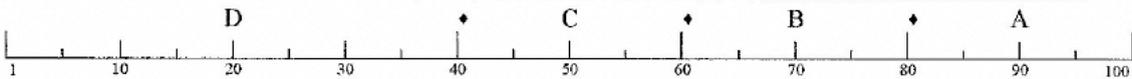
Penalty or forfeiture: \_\_\_\_\_ Amount: \_\_\_\_\_  
Religious or patriotic intent; not in good taste; non-member on stage



## C. Singing Scoresheet

### SINGING

Song 1: \_\_\_\_\_



Not in tune Improper vocal quality Not a unit No expansion No vocal expression	Rarely in tune Deficient vocal quality Rarely a unit Rare expansion Rare vocal expression	Sometimes in tune Satisfactory vocal quality Sometimes a unit Some expansion Some vocal expression	Frequently in tune Pleasing vocal quality Frequently a unit Frequent expansion Frequent vocal expression	Consistently in tune Excellent vocal quality Consistently a unit Consistent expansion Transparent vocal expression
--	---	--	--	--

#### Intonation

melodic (t/e) # / b  
harmonic # / b

#### Vocal Quality:

support  
free  
resonant  
tinging  
vibrato/tremolo  
bright, strident, nasal  
swallowed, dark, breathy  
throaty, over-sung  
tessitura  
suitable to performer

#### Unity

--	--	--	--

single voices  
word sound match  
balance  
ensemble  
ring/expansion  
attack, release  
synchronization  
flow  
pronunciation  
cauciation

#### Vocal Expression

enunciation  
word sounds  
tone color  
inflection  
believable emotion

Song 1  
Score

--

Penalty or forfeiture: \_\_\_\_\_ Amount: \_\_\_\_\_

Sound equipment: electronic enhancement

[After penalties]

**Strengths:**

**Areas to improve:**

CJ-25 09/02/23



## D. Trophies and Sponsorships

<b>BIBA IBERIAN QUARTET CONTEST AWARDS</b>		
	<b><i>Trophy</i></b>	<b><i>Trophy Name / Sponsorship</i></b>
	Champion	The Hanfris Trophy
	Silver	The Why Not! Trophy
	Bronze	The Tic Tag Toe Trophy
<b>BIBA Quartet Category Awards</b>		
	Highest Musicality Score	Metropolitan Union
	Highest Performance Score	The Investigators Trophy
	Highest Singing Score	4GAMI
	<b>Other Awards</b>	
	Highest Scoring Youth Quartet	
	Highest Scoring Senior Quartet	
	Highest Scoring Female Quartet	
	Highest Scoring Mixed Quartet	Ralph Keenan Trophy
	Highest Scoring Novice Quartet	
<b>BIBA IBERIAN CHORUS CONTEST AWARDS</b>		
	<b><i>Trophy</i></b>	<b><i>Trophy Name / Sponsorship</i></b>
	Champion	The Barberidad Trophy
	Silver	
	Bronze	
<b>Other BIBA Chorus Awards</b>		
	Highest Musicality Score	
	Highest Performance Score	The Pilarmonics Trophy
	Highest Singing Score	
	Most Improved Chorus	The Algarve Trophy - sponsored by Bella Acapella
	Highest Percentage Growth	



<b>BIBA INTERNATIONAL CONTEST AWARDS</b>		
<b><i>Contest</i></b>	<b><i>Trophy</i></b>	<b><i>Trophy Name / Sponsorship</i></b>
Quartets	Champion	
	Silver	
	Bronze	
Choruses	Champion	The Barbees Trophy
	Silver	
	Bronze	

<b>QUARTET QUALIFYING FINALS ROUND AWARD</b>		
	<b><i>Trophy</i></b>	<b><i>Trophy Name / Sponsorship</i></b>
	Overall top combined score	The Big BIBA Bunny Award