

CHORUS OBSERVATIONS

JUDGING CRITERIA

UNIT SOUND (0-70 points)

VOCAL SKILLS

Posture
Breathing
Phonation
Resonation
Articulation

*Good - always
room for
growth
here*

ACCURACY

Notes
Intervals
Chords
Tuning/Intonation
Section/Part Accuracy
Synchronization

pretty good

BARBERSHOP BLEND

Tone Production
Vowel Production

BARBERSHOP BALANCE

See cone below

ARTISTIC SOUND (0-30 points)

Energized Vocal line

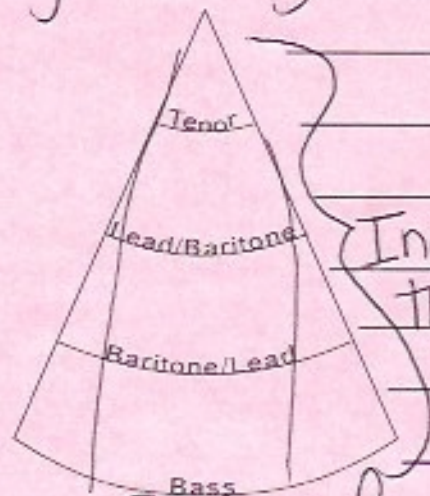
Tone Flow
Dynamic Flexibility
Vocal Style

*definitely heard
some choruses needing
to clean up section
unity + avoid
voices popping
out of the unit.*

*I think
all had issues
with this today*

PERFORMANCE EVALUATION

Keeping with an energized vocal line was something I wanted to see more of today. Some of the performances appeared careful due to lacking energized vocal lines. Again, continuing to explore authentic and engaged artistic sound is an area for opportunity in most of the choruses. Freeing up and letting go will go a long way! ☺



I noticed several choruses that had a more treble sound and needed fill in the bass clef.

CHORUS OBSERVATIONS

JUDGING CRITERIA

SONG & ARRANGEMENT (0-30 points)

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

PERFORMANCE (0-70 points)

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

PERFORMANCE EVALUATION

What an enjoyable chorus contest in Region 4! There are many fine choruses here, and I enjoyed hearing them all. Most of the music the groups selected ~~was~~ was appropriate for a barbershop context, and the majority of groups sang music that suited their skill levels. Focusing Regional education on areas of vocal production such as interval accuracy and breath support can help the lower performing choruses to increase their skill levels. It was delightful to hear the positive audience reaction to every single chorus, because they are all winners for making the effort (and maybe taking the risk) to cross the stage. Kudos to all!

SUITABILITY TO PERFORMER

Song 1

Song 2

Judge Kay Bromert

CHORUS OBSERVATIONS

2025

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

PERFORMANCE EVALUATION

- Overall, many well designed interp plans
- Target vowels were mentioned on almost all scoresheets. Tall & matched is an area to focus on
- Dynamics are understood & mostly well-placed. Execution success varies. Primarily from inconsistent support rather than not knowing the plan.
- Tempos were mostly solid - some pulse issues as well as understanding how to transition into & out of changes
- Vocal characterization was at most levels - at least attempts which still add to the storytelling
- Sync issues were often consonant interference.
- a lot of good performances & joyful at most levels

CHORUS OBSERVATIONS

JUDGING CRITERIA

(0-100 points)

PERFORMANCE

Vocal Skills

Energy

Characterization

Physical expression

Unity

Body alignment

Stage presence

Audience connection

Musicality

Creativity

Stagecraft

Overall very good -

See note

Very good with the exception of one or two groups

Well done by most all - w/ the exception of pitch taking

See note

JUDGING CRITERIA

PERFORMANCE EVALUATION

Wow! What a wonderful Contest!!

* Areas of Strengths: Stagecraft: Costuming is well done - Impressive. Lesser quality groups may think it's not cool to take a pitch, but they need to. Too many weak starts for them -

Most all groups exemplify Confidence in this venue! Yay!

All groups (with the exception of Sinto Valley) received comments regarding Storytelling and a need for a complete unit in order to deliver plans for stronger audience connection - Continue to educate them

on the importance of understanding what the storylines are and presenting the messages with meaning vs the technique of the music -

#1 #2 #3 #4

Director