

Judge Joan Boutilier

Region # 13

QUARTET OBSERVATION

JUDGING CRITERIA

VOCAL SKILLS

- Body Alignment
- Breathing/Breath Management
- Phonation *Some fuzzy tones prevented*
- Resonance *tones prevented*
- Articulation *timing from accuracy.*

HARMONY ACCURACY

- Notes/Chords *People did their homework!*
- Tuning/Intervals
- Tonal Center/Key Changes
- Synchronization/Chord Alignment

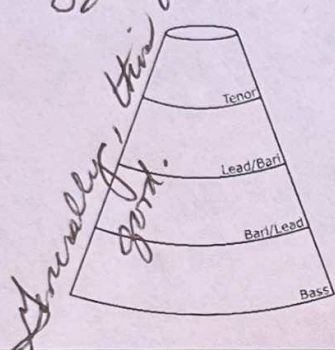
ARTISTRY & MUSICALITY

- Vocal Energy
- Dynamic Flexibility
- Vocal Style/Character
- Artistic Sound

ENSEMBLE SOUND

- Tone Production/Intonation
- Vowel Production
- Continuous Sound/Tone Flow
- Section Unity
- Barbershop Balance
- Ring/Overtones/Expanded Sound

Related to phonation, a clearly produced tone which has energy and ease is the goal.



PERFORMANCE EVALUATION

What a treat to judge so many quartets and so many singing at the B levels! Impressive! Here are a few thoughts to guide your continued good work.

- Expand the range of dynamics. The sound judge evaluates the quality of sound at all dynamic levels but if there is a narrow range, the evaluation of their artistic goal is limited.

- Deep understanding of a "continuous sound" with breath energy. This is the next step after a smooth tone flow is established - to provide energy.

- Explore the concept of "shared singing space" and "shared resonance." Thank you for the privilege of serving as judges!

Signed: Joan Boutilier

QUARTET OBSERVATIONS

JUDGING CRITERIA

SONG & ARRANGEMENT

Merit as Barbershop Material

Song: Form/Melody/Lyrics

Arrangement: Harmonization/
Voicing/Creative Devices

Song 1 most groups choosing music that allows

Song 2 some good demonstration of bbs skills.

SUITABILITY TO PERFORMER

Generally good selections that allow singers to show off skills acquired rather than those under construction!

PERFORMANCE

Vocal Skills

Harmony Accuracy

Barbershop Style

Tempo

Rhythm

Musical Unity

Phrasing

Dynamics

Musical Energy

Musical Artistry

lots of good vocal skill development happening here!

} explore a broader palate for both these elements

PERFORMANCE EVALUATION

It was a pleasure to be part of this wonderful quartet contest. It is really exciting to see so many singers engaged in barbershop quartetting at such a musical level.

Some ideas for quartet education (some parallels to the choruses observed):

- vocal skills - for those wanting to improve, this is ALWAYS the best way to do so. Continue educating on this topic at every opportunity.
- musical energy - at the C+/B- levels, defining what it is; at the B/B+ levels, keeping it free and musical.

Judge C Mennich

QUARTET OBSERVATIONS

JUDGING CRITERIA

(0-100 points)

TECHNICAL ELEMENTS

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

Overall good to strong
 most of the problem
 spot involve
 unity

ARTISTIC INTERPRETIVE PLAN

- Lyric Flow plans are good/well developed
- Phrasing need more unit approach
- Forward Motion
- Embellishments
- Dynamics — more variety needed
- Tempo/Rhythmic Elements - pulse is missing
- Inflection in many groups
- Energy — inconsistent
- Finesse and Artistry
- Characterization
- Emotional Communication

PERFORMANCE EVALUATION

The two main areas of need are
 vocal energy and unity

inconsistent across
 the quartet
 needs more consistency
 in range & volume
 dynamics

working as a team
 artistically &
 emotionally
 refining vowel
 unity

Overall, the quartets in the region
 are doing well — none of them
 have all of the above — it's one or two
 things here and there (as evidenced
 by the close scores)

Thank you for a
 wonderful contest!

April 24, 2026 Spokane, WA
QUARTET OBSERVATIONS

JUDGING CRITERIA
(0-100 points)

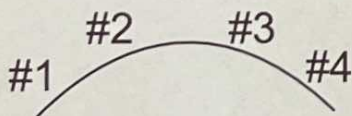
PERFORMANCE

- Vocal Skills
- Energy
- Characterization
- Physical expression
- Unity
- Body alignment
- Stage presence
- Audience connection
- Musicality
- Creativity
- Stagecraft

JUDGING CRITERIA

PERFORMANCE EVALUATION

- 50 many quartets in the B levels! Very exciting!
- Also, so many quartets are ready to move to the next level - they just need coaching in the specific areas they are lacking to move on up.
- A few groups are highly creative, adding new and fun ideas and performances to the mix!
- Many groups are at a level where they are ready to try more creative performances.
- Several groups looked down at the toe line as they approached the microphone. This cuts off audience connection. I suggest they practice with a pretend (or real) microphone stand so they become comfortable with the spacing.



Director _____

Very impressive region!
 So much love for each other!
 Thank you for the opportunity to
 judge here!

Cheers, Becki Hine