

MUSIC INSTRUMENTAL DIVISION

Southern Cross Educational Enterprises desires to have the highest quality music competition possible. Music Instrumental competition is intended to demonstrate a student's instrumental music skills while encouraging students to apply their musical talents to Christian values. Competition selections are to convey a Christian message, inspire the listener to praise, worship, and commitment to faith and service or otherwise bring glory to God.

SCEE recognizes that there is a wide spectrum of 'acceptable' music among Christians and seeks to accommodate distinctions between denominations. However, care needs to be exercised when selecting music for Convention. (See **Selection of Music** on page MI. 2.) Competition will be judged by a panel of judges selected to evaluate contestants' compliance with the criteria on the Judges Form.

Remember, students must enter events in more than one division.

Students may enter up to five (5) events in Music Instrumental. The following is a list of events in the Music Instrumental Division:

1. Piano Solo
2. Woodwind Solo
3. String Solo - Plucked
4. String Solo - Bowed
5. Brass Solo
6. Tambourine Solo #
7. Miscellaneous Solo
8. Piano Duet
9. Instrumental Duet
10. Tambourine Duet #
11. Instrumental Trio
12. Tambourine Trio #
13. Instrumental Quartet
14. Tambourine Quartet #
15. Instrumental Ensemble +
16. Tambourine Ensemble #
17. Handbell Choir
18. Music Instrumental Composition
19. Music Instrumental Arranging

+ Please check the ISC Guidelines if preparing this event for International Student Convention as minor changes have occurred.

This event does not progress to International Student Convention.



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GENERAL GUIDELINES

Selection of Music

Southern Cross Educational Enterprises recommends that all school/church ministries should train their students to appreciate the heritage, foundational value and richness found in many of the traditional hymns and songs. They should be treasured by young and old alike. At the same time, there is a wide variety of more recent Christian music that may be recognized as a mode and means of worship and transmission of the Gospel. It is important, however, that those involved in music ministry teach the **appropriate use** of this Christian music as well as the use of traditional hymns and songs.

It is the desire of SCEE to encourage all those involved in music ministry to assimilate the vast array of Christian music into appropriately understood resources from which to **select the right music or song** for every occasion of worship or ministry.

Students should select music that presents a Gospel message, reflects Christian values and leads to praise, joy, prayer, etc. (Col 3:16-17). Students are to ensure that their performances glorify God and not themselves. Students are not to emulate the antics of secular pop stars. Students should consider it important to select items **that are least likely to cause offense to other Christians** remembering the principles of Romans 14:13-15:3 & 1 Cor. 8:9. On the other hand, Christians with extremely conservative tastes in music are asked to exercise some moderation in their judgement of other styles of music.

Judges Forms and Copies of Arrangements

Judges Forms and music must be given to the judges before a performance. Each Judges Form **MUST** be correctly filled out with all details. Select any instrument by ticking (✓) the correct option. The age category must be ticked. Tick duet/trio/quartet/ensemble.

Copies of arrangements will not be returned.

Judges will refer to all sections in these Guidelines for interpretation of rules. The Music Coordinator at each Regional and South Pacific Student Convention will give rulings on questions and interpretation of these Guidelines. The Convention Director will have the final adjudication on any matters of dispute.

CHECKLIST FOR MUSIC INSTRUMENTAL EVENTS:

- Three (3) copies of the appropriate JUDGES FORMS are required. Judges Forms must be correctly filled in before being handed to the judges.
- Three (3) copies of the arrangement as it is to be performed. Each copy should have the words “**FOR ADJUDICATION PURPOSES ONLY**” stamped or clearly written on the back of each copy.
- The copies of the score and Judges Forms should be placed in **one** clear plastic folder and brought to Convention.



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IMPORTANT

Be sure to complete the 'CONTEXT' section of the Judges Forms. This is a statement of the intended audience/purpose/place in worship service/Gospel outreach, etc. It is intended to provide the judges with a 'context' by which to assess the suitability of the selection.

Examples of CONTEXT which may be specified. (Your own specifications are not limited to these. However, do ensure that your statements are not ambiguous.)

Church service....	Morning/Evening - opening praise; call to worship Morning/Evening - pre-communion Morning/Evening - mid-service item (challenge, praise) Morning/Evening - pre-pastor's message (subject) Morning/Evening - closing item
Midweek service...	Mid-service item (challenge, praise) Pre-pastor's message (subject) Closing item
Gospel Outreach...	Open Air, Indoor Rally, Audience, Christmas, Easter, Opening items, Pre-message, appeal to decision
Radio/TV program...	Intended audience, theme of program, position in program

Traditional hymns and more modern Christian music should be carefully and thoughtfully selected for particular purposes in various contexts.

Performance as Arranged

Music must be performed exactly as **arranged** in the score. Variation from the arrangement will result in an automatic loss of 5 points. Please read the section **Performed as Arranged** on page MI. 11.

Suitable for ability of performer

An important factor in the selection of a piece of music is the degree of difficulty in relation to the ability of the performer. It is better to play a simple piece well than a difficult piece poorly. The student will still need to achieve a minimum standard in areas of musicianship and interpretation.



MI.4

Accompaniment

Please note: Accompaniment of Instrumental Ensembles is not permitted. All instruments, including keyboards, are to be considered part of the ensemble. Where a keyboard is entered as one of the instruments in any item under **Mixed Instruments**, no accompaniment to the item is permitted.

In all other events accompaniment may be any of the following:

- ❖ **ONE** of the following musical instruments played by an adult or another student
 - acoustic piano
 - acoustic guitar
 - keyboard simulating any **ONE** of the above (no orchestral or multiple sounds)
- ❖ A recording of any of the above accompaniment types may be used. Contestants should not rely on SCEE to provide any equipment to play recordings.
If using recorded accompaniment:
 - ensure it is a good quality recording
 - bring a second copy of the CD in case of emergency
 - accompaniments for several items may be recorded on one CD
 - the track number for specific items must be given to the sound operator with the CD
 - clearly label your CD with your name and school

NO OTHER BACKING SOUND TRACKS ARE PERMITTED for Convention competition (Tambourine events excepted). If a contestant supplies a recording with instruments other than specified above, including backing vocals, the performance WILL NOT BE AWARDED A PLACE.

Tambourine events: See special requirements for Tambourine accompaniment.

Introduction of Items

The contestant, or a preselected spokesperson, is to introduce the group, the school represented and the title of the song to be performed. This does not count against the TIME of the performance, but it does count as part of the PRESENTATION. The introduction should not be rushed or mumbled. Speak with control and authority. A Scripture reference or some other brief comment may be appropriate to prepare the audience for your presentation.

Time Limits

If a competition piece does not fit within the given time limit, the contestant will receive a 0.5 deduction for any portion of thirty (30) second increments outside the allotted time. (For example, in a time limit of 5 minutes maximum a piece timed at 5:25 would receive a half-point deduction while a piece timed at 5:45 would receive a deduction of a full point from the total score.)

All instrumental music entries must meet a minimum time requirement of 1 minute to be awarded a place.

Division Between Male and Female Contestants

In the Instrumental Division, **all** categories are non-gender specific. Male and female contestants may compete together in Music Instrumental events involving two (2) or more contestants.

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Items Performed at Previous Regional Student Conventions

At Regional Student Conventions, an item may not be used two years consecutively by a student or group if any of those students earned a place (1st to 6th) at a Regional Student Convention in the previous year with that item. If a student does not place at a Regional Student Convention they will not be prevented from trying again with the same music.

Qualification for the Music Instrumental Division Trophy

To qualify for the Music Instrumental Division trophy, a student must participate in at least one Music Instrumental Division individual item, other than Tambourine.

SECTIONAL DETAILS

Solo (1 contestant)

Time Limit: Maximum five (5) minutes.

Piano - piano will be provided by SCEE (may be electric).

Woodwind - includes any woodwind instrument, such as flute, saxophone, clarinet, etc. (Note: A recorder is not considered a woodwind instrument and should be entered into the miscellaneous event.)

String (plucked/hammered/strummed) - includes: harp, classical guitar, banjo, mandolin, etc.

String (bowed) - includes any bowed string instrument such as: violin, viola, cello, string bass, etc.

Brass - includes any brass instrument such as: trumpet, trombone, orchestral horns, etc.

Tambourine - a timbrel routine played as **percussion** for a music score.

Miscellaneous includes such instruments as: accordion, marimba, xylophone, recorder, bagpipes, etc. Drums and amplified instruments are not included.

Duet (2 contestants)

Time Limit: Maximum five (5) minutes.

The performance **MUST** be a genuine duet with each instrument having a unique and vital role so that if one of the instruments was not playing, the second part would not make sense. Harmonization, symbiosis and collaboration should be clearly evident between the performers. (A penalty of up to 50% may be received if any of the above are lacking.)

Piano - two performers on one piano (piano provided).

Instrumental -Any combination of two instruments played together from brass, woodwind, or string families (eg. Sax & Trumpet / Flute & Violin / Trumpet & Cello) or any other two instruments played together (eg. miscellaneous instruments). A piano or other keyboard instrument may be one of the duet instruments. The keyboard must **NOT**, however, be played merely as an accompaniment to the other instrument. (See definition of “accompaniment.”) The keyboard part must not merely be a “frame” within which the other instrument plays a solo. An acoustic guitar may also be one of the duet instruments—the same restrictions applying as mentioned.

- **Marimba, Xylophone etc.** - may be two performers on the one instrument.

- **Handbells** - may be two performers using a single set of handbells

Tambourine - a timbrel routine of two tambourines played together as **percussion** for a music score.



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Trio (3 contestants)

Time Limit: Maximum five (5) minutes.

The performance MUST be a genuine trio with each instrument having a unique and vital role. A more involved arrangement of parts should be heard. Harmonization, symbiosis and collaboration should be clearly evident between the performers. (A penalty of up to 50% may be received in any of the above are lacking.)

Instrumental - any combination of three instruments from the brass, woodwind or string families (may include two of the same instruments from one family) or any other three instruments played together (eg. miscellaneous instruments). A piano/keyboard and guitar may be instruments in this section but, STRICTLY, may not act as accompaniment to the other instruments. See details in previous section (duet).

Tambourine - a timbrel routine of three tambourines played together as **percussion** for a music score.

Quartet (4 contestants)

Time Limit: Maximum five (5) minutes.

Instrumental - any combination of four instruments from the brass, woodwind or string families (may include two of the same instruments from one family) or any other four instruments played together (eg. miscellaneous instruments). A piano/keyboard and guitar may be instruments in this section but, STRICTLY, neither may act as accompaniment to the other instruments. See details in previous section (duet)

Tambourine - a timbrel routine of four tambourines played together as **percussion** for a music score.

Ensemble (5-20 contestants)

Time Limit: Maximum five (5) minutes.

Instrumental - Any combination of different instruments taken from brass, woodwind, strings, keyboard and miscellaneous. (Accompaniment of Instrumental Ensembles is not permitted. All instruments, including keyboards, are to be considered part of the ensemble.) An ensemble may have a conductor, either adult or student, directing the ensemble. The conductor is not counted as one of the performers.

Tambourine - a timbrel routine of 5-20 tambourines played together as **percussion** for a music score. (A Tambourine ensemble may not be directed from the front.)

Handbell Ensemble (5-20 contestants)

Time Limit: Maximum 5 minutes.

Pre-tuned handbells, bellepates or hand held chimes - played by a team of performers using precision and timing to produce melody and harmony in a balanced and united blend. There may be an adult directing and piano accompaniment is permitted but these are not counted in the number of contestants.

CONTESTANTS MAY READ MUSIC WITHOUT PENALTY FOR HANDBELL CHOIR.

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TAMBOURINE GENERAL RULES

All students in all tambourine items must dress in school uniform. All school uniforms must be consistent with **the Convention Dress Code (see the Introduction to Convention Guidelines on page IN. 16)**. **Special attention should be given to shirt and skirt lengths in regard to choreographed movements.** Tambourine items are not dance items. **Performers are required to demonstrate their skills in the proper techniques of tambourine playing.** Choreography must be secondary in the performance and may add to the visual effect, but will not necessarily earn points from the judges.

Tambourine items may be accompanied by recorded music featuring multiple instruments and vocals but the accompaniment must not be a dominating feature of the item. The accompaniment must not include applause, cheering or calling out. General Music Selection Guidelines apply to all tambourine items.

Tambourine events do not progress to ISC.

JUDGING CRITERIA

PRESENTATION

a) **Approach & Departure** are a key part of the presentation. Whatever message you have to communicate can be ruined before you even begin if your approach is not controlled. Similarly, whatever message or challenge you may have already presented can be diminished if your departure is perceived by the audience as insincere.

b) **Poise/Posture & Expression:** You need to be in control of your body during your item; it is important to overcome nervousness. Soloists need to portray confidence and strength using suitable gestures, movement and facial expressions.

c) **Eye Contact** with your entire audience is essential; smiles are important where appropriate to the music. Groups need to stand or sit in an attractive formation without looking too stiff and solemn. Visual communication between performers may enhance the unity of the musical message.

d) **Appearance** must not detract or distract from the integrity of your item. School uniform which is consistent with a Biblical worldview and with the Convention Dress Code (see Introduction to Guidelines, page IN. 16) is appropriate. Performers' clothing needs to be neat. Hair needs to be tidy and off the face. A special uniform for large groups can contribute to the overall effectiveness of the presentation. Tambourine items must be performed in school uniform.

NOTATIONAL ACCURACY & FLUENCY - The Performer and the Music

Correct Notes: The performance should not have any incorrect notes in accordance with the written music.

Fluency (includes Phrasing & Tempo): The student should be fluent and confident in their performance.

a) **Phrasing:** refers to particular groupings of notes to create feeling and is similar to punctuation in speech. For wind instruments, breathing is used to punctuate each phrase. For other instruments, this breathing is simulated. Experienced performers on keyboard and strings are often observed 'breathing' at phrasing points. Phrasing moulds sections so that they sound complete and not disjointed or boring. It is within phrasing that most elements of interpretation and articulation are evident. Sometimes a mini climax is created within a phrase using small crescendos or 'swells'.



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b) **Tempo** is the speed or pace of a given piece. It is a crucial element of composition, as it can affect the mood and difficulty of a piece. **Correct Rhythm:** Rhythmic patterns (3/4) (4/4) (6/8) etc., must be correct and consistent. Variations in tempo usually occur at specific points in the music (*ritardando* / *accelerando* / *a tempo*), but these should be secure and controlled so that they do not affect the rhythmic pattern. When the rhythmic pattern is consistent, counting the beats in a bar is unmistakable. In group items, performers should be playing in correct time simultaneously.

TECHNICAL FACILITY - The Performer and the Instrument

Technique:

refers to the technical ability displayed by the performer on their chosen instrument. Incorrect technique will affect both tone and pitch.

Tonguing (wind, brass, reed instruments) refers to secure and consistent tonguing. Correct tonguing technique is related to all elements of articulation.

Embouchure: (wind, brass, reed instruments) - A correct embouchure is related to tone production using the correct lip or mouth position for their instrument.

Bowing (string family) relates to tone and articulation. In some cases, the music specifies the bowing direction. The execution of bowing is a decision on the part of the player. This bowing decision will affect your articulation.

Picking: Correct position of the arm, wrist and fingers of the **picking hand** is essential for articulation and fluency on guitars and other **plucked strings**. All aspects of interpretation are dependent on mastery of the fingering techniques.

Bells/Chimes/Mallets: Hand positions, wrist technique and stroke placement all affect tone and articulation. Ensure you follow the advice of your instructor about the correct wrist action and damping method for bells. Tuned percussion instruments such as xylophones have a 'live spot' which produces the optimum sound for that instrument. There are also secondary spots which can be utilized for different tonal effects. Every consecutive percussive stroke must achieve a consistency within a dynamic level. Similarly, consecutive strokes in a crescendo or decrescendo must produce smooth dynamic transition.

Breathing: Breathe deeply to give the tone plenty of air support using the diaphragm method. Breathing in correct places is important for correct phrasing and is evidenced by pure tone and freedom of articulation at every dynamic level. The tongue can produce proper articulations only within the context of a well controlled stream of air. Correct mouth/tongue positions and technique are related to all elements of articulation.

Fingering/Hand Position: Correct position and shape of hands and fingers are essential for accuracy, precision and, ultimately, mastery of all the facets of your musical presentation. Wrists and fingers must be properly positioned on the keys or valves of wind and brass instruments; finger boards and fret boards for string instruments. Fingering and hand position showing correct technique for each instrument allow for dexterity and increased control over the instrument.

Intonation:

Intonation refers to playing in tune and tone quality. To ensure accurate intonation instrumentalists need to, **for brass & woodwind**, practise proper breathing, together with correct embouchure (lip and jaw function), **for stringed instruments**, make sure that their fingering hand is in the correct position and their fingers are in the right place, and **for pianos**, their fingers are properly bent and are using correct pressure to avoid very harsh tones. Instruments need to be tuned accurately prior to the performance. Groups must listen

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carefully to their own instrument as well as others in the group to achieve unity and harmony. Ensure all notes, including sharps, flats and accidentals, are played correctly.

Balance:

This is the balance of part and/or accompaniment so that each part can be clearly heard. The melody line must not be 'lost' beneath the accompanying parts of a piece. Nor should any one part dominate the others - unless it occurs momentarily for special emphasis. Various instruments / parts should present a unified foundation for the melody when it is present.

COMMUNICATION & INTERPRETATION - The Performer and the Audience

Interpretation can be somewhat subjective. One performer may 'interpret' a piece differently to another. However, at this level of competition, judges are looking to determine how well contestants understand the essence of the selection, and how they are able to develop an interpretation which successfully ministers to the hearer.

Mood:

Mood is an overall feeling created by a performer's expression (enthusiastic/peaceful/joyful), and involves all of the above elements of interpretation.

Style:

A selection may have a particular **style** which the composer intended - or which the performer creates. In either case, the question will be whether or not the performer has successfully achieved the style appropriate for this kind of music.

Examples of selections which should be reproduced in particular styles are:

- ◆ *Can We Know that Jesus Saves Us? (John 1: 12)* = anthem
- ◆ *Have a Little Talk With Jesus* = Southern Convention USA
- ◆ *Blessed Assurance / My Jesus I Love Thee* = hymns
- ◆ *Onward Christian Soldiers* = March
- ◆ *I've Got a Mansion Just Over the Hill Top* = country gospel
- ◆ *I Wish We'd All Been Ready/He's Alive* = ballads
- ◆ *Kumbaya, My Lord* = folk
- ◆ *I have the Love of Jesus, Yes it is Deep Down in My Heart* = sing along
- ◆ *Joshua Fought the Battle of Jericho* = Negro-spiritual
- ◆ *My Tribute* = inspirational
- ◆ *By the Rivers of Babylon* = ethnic (music distinctive in cultural origin)

Added to these are a huge variety of other modern styles and blends.

A WORD OF CAUTION: Caution needs to be exercised where a student is considering performing a traditional hymn or Christian song in a modern style. This is rarely successful unless arranged and performed by musicians with experience and expertise. For example: *Just a Closer Walk with Thee* and *What a Friend We Have in Jesus*, are hymns which have been successfully presented in 'bluesy' and 'up-tempo' versions for special contexts. If a contestant chooses to attempt such an item, it is **important** to make it clear in the CONTEXT section of the Judges Form what you are doing, to avoid misunderstanding. **Beware** that you do not simply cheapen a hymn or song. For example, *Amazing Grace* is often derogated by singers who attempt to give it a contemporary feel.



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Intensity:

This refers to the emphasis and/or emotional expression within the phrasing which enhances the meaning or message of a piece. The performer should also display an intensity or level of energy in the overall expression which persuades the hearer to respond to the message.

Climax:

The climax is usually (but not always) at the end - does it create a feeling of resolution? It is the point at which the music becomes most intense/involved/exciting. The performer must be aware of this and shape the piece toward this goal. Usually at the climax, the main point, or message, of the piece is told.

Dynamics:

These are particular expressions of louds and softs. These need to be distinguished from elements of articulation such as accents. Typical expressions are: *ff* - *mf* - *f* - *mp* - *p* - *pp* - *cresc* - *dim*. Performers should follow the indicated dynamics which should differentiate correctly and consistently throughout the performance.

Performance & Ministry

a) When a student comes to Student Convention, their item should be a 'performance,' and not a 'practice'. Students are judged on their maintenance of composure and recovery after the unexpected, e.g. a sneeze or chuckle. Follow the suggested guidelines carefully. Keep in mind that the music itself will develop an atmosphere. That atmosphere should be consistent with the spirit of the song and the context in which the piece is being played.

b) An **appropriate piece** will yield a "YES" response to all of the following questions:

1. Does the music glorify God, not the performer or composer?
2. Does the music reflect Biblical doctrine and Godly living and (where applicable) are the lyrics Biblically accurate?
3. Is the rhythm a subservient feature that does not dominate the music?
4. Is the music easily identifiable as a Christ-honoring piece as opposed to a "new sound", as in secular or entertainment styles?
5. Does the music invoke positive responses?
6. Does the selection draw the listener closer to God and uplift their spirit?
7. Does the music praise the Lord, focus on God or deliver a clear spiritual message?

APPROPRIATENESS OF SELECTION

Degree of Difficulty:

Do not choose music that is overly difficult in an effort to impress the judges. It is impossible to hide the fact that you are performing music that is beyond your ability. Instead of raising your score by selecting impressive selections, your score will be lowered because you cannot perform the music well. It is better to choose more simple music that you can perform well.

Appropriate to Context:

This relates directly to the **CONTEXT** of the song/music (as specified at the top of the Judges Form), and how well the student(s) have reflected this in their presentation. Judges are to take note of the **Context** section of the General Guideline. Appropriateness of selection and elements of the performance will be judged with the stated context firmly in mind.

Performed as Arranged:

The performer(s) will automatically receive full marks for this criterion if the performance follows the arrangement. The arrangement refers to the overall structure of the piece - not

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the interpretation or accuracy within the structure. For example, the piece may be ‘arranged’ with two verses and two refrains with the last refrain repeated in a higher key. This is the way the piece **MUST** be performed. If it is not performed exactly this way, the performer(s) will automatically receive zero for this criterion (see Judges Form). Because of a performer’s interpretation, some variations to tempo, dynamics, expression, phrasing, etc., may be made to a piece as it is performed and this will be judged under the various criteria on the Judges Form. However, if any changes are made to the arrangement of a piece (such as repeated sections, harmonies and key changes), the copies to be given to the judges must be rewritten to reflect these changes.

Correct Music & Paperwork Supplied:

Students who do not have three (3) copies of the Judges Form and three (3) copies of the correct musical score for the item they are presenting will receive a reduction in points. A reduction of points will also be received in this section of the Judges Form for **ANY score presented to judges that is partial or incomplete**—for example, only a melody showing for a four part harmony; or a piano score rather than the actual parts being played.

ACCOMPANIMENT

Although not part of the assessed performance itself, the accompaniment plays an important role in a performance. The accompaniment must direct the listener’s attention **to** the performance without dominating or distracting. The accompaniment must be balanced and integrated, and if recorded, the recording must be of good quality. (**Special note: Accompaniment of Instrumental Ensembles is not permitted.** All instruments, including pianos/keyboards, are to be considered as part of an Instrumental Ensemble.)



MI.12

JUDGES FORM - INSTRUMENTAL PIANO SOLO

OPEN U/14

(Please ✓ the appropriate box)

Region:		Year:	
Name:		D.O.B.:	
School:		Cust Code:	
Title:			
Context:			

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique (includes pedalling)	12	
B.	Intonation	5	
C.	Balance	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Performed as arranged	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	
Time Limit: 1-5 min Actual Time: _____		Deduct 0.5 for every 30 sec <u>under</u> /over	
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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MUSIC INSTRUMENTAL



MI.13

JUDGES FORM - INSTRUMENTAL PIANO DUET

OPEN U/14
 (Please ✓ the appropriate box)

Region:		Year:	
Name:		D.O.B.:	
Name:		D.O.B.:	
School:		Cust Code:	
Title:			
Context:			

(JUDGES! Please remember that entries MUST be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique (includes pedalling)	12	
B.	Intonation	5	
C.	Balance of Parts	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Performed as Arranged	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	
Time Limit: 1-5 min Actual Time: _____		Deduct 0.5 for every 30 sec under/over	
		FINAL SCORE	

COMMENT:	
Judge's Name:	Judge's Signature:

MUSIC INSTRUMENTAL



MI.14

JUDGES FORM - INSTRUMENTAL SOLO

(Please ✓ the appropriate boxes)

- OPEN
 U/14
 Woodwind
 String Plucked
 String Bowed
 Brass
 Miscellaneous

Do not use this form for Piano Solos or Tambourine Solos.

Region:		Year:	
Name:		D.O.B.:	
School:		Cust Code:	
Title:			
Context:			

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique	12	
B.	Intonation	5	
C.	Balance	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Performed as Arranged	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	

Time Limit: 1-5 min Actual Time: _____

Deduct 0.5 for every
30 sec under/over

FINAL SCORE

COMMENT:

Judge's Name:

Judge's Signature:

MUSIC INSTRUMENTAL



MI.15

JUDGES FORM - INSTRUMENTAL DUET/TRIO/QUARTET

(Please ✓ the appropriate boxes)

OPEN
 U/14
 TRIO
 DUET
 QUARTET

Region:		Year:	
Name:	D.O.B.	Name:	D.O.B.
School:			Cust Code:
Title:			
Context:			

(JUDGES! Please remember that entries MUST be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique	12	
B.	Intonation	5	
C.	Balance of Parts	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Performed as Arranged	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	

Time Limit: 1-5 min Actual Time: _____

Deduct 0.5 for every 30 sec under/over

FINAL SCORE

COMMENT:	
Judge's Name:	Judge's Signature:

MUSIC INSTRUMENTAL



MI.16

JUDGES FORM - INSTRUMENTAL TAMBOURINE SOLO

OPEN U/14

(Please ✓ the appropriate box)

Region:		Year:	
Name:		D.O.B.:	
School:		Cust Code:	
Title:			
Context:			

(JUDGES! Please remember that entries MUST be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
III. Technical Facility			
A.	Technique	10	
B.	Variety of Patterns	10	
C.	Balance of Tambourine & Accompaniment	10	
D.	Fluency (includes phrasing & tempo)	10	
IV. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	5	
C.	Dynamics	5	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Appropriateness of Accompaniment	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	
Time Limit: 1-5 min Actual Time: _____		<small>Deduct 0.5 for every 30 sec under/over</small>	
		FINAL SCORE	
COMMENT:			
Judge's Name:		Judge's Signature:	

MUSIC INSTRUMENTAL

MI.17

JUDGES FORM - INSTRUMENTAL TAMBOURINE DUET/TRIO/QUARTET

(Please ✓ the appropriate boxes)

OPEN

U/14

DUET

TRIO

QUARTET

Region:		Year:	
Name:	D.O.B.:	Name:	D.O.B.:
School:			Cust Code:
Title			
Context:			

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Technical Facility			
A.	Technique	10	
B.	Variety of Patterns	10	
C.	Balance of Parts & Accompaniment	5	
D.	Fluency (includes phrasing & tempo)	10	
E.	Coordination - kept together, no-one out of place or out of time	5	
III. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	5	
C.	Dynamics	5	
D.	Performance & Ministry	10	
IV. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Appropriateness of Accompaniment	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	
Time Limit: 1-5 min Actual Time: _____		Deduct 0.5 for every 30 sec <u>under</u> /over	
		FINAL SCORE	

COMMENT:	
Judge's Name:	Judge's Signature:

MUSIC INSTRUMENTAL



MI.18

JUDGES FORM - INSTRUMENTAL ENSEMBLE

Region:		Year:	
Return Forms to:			
School:		Cust. Code:	
Title:			
Context:			

Please attach a separate list of names for all students competing in this group.

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes & Intonation	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique	12	
B.	Intonation	5	
C.	Balance of Parts	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
IV. Appropriateness of Selection			
A.	Message/Ministry - it ministers to the listener	10	
B.	Appropriate to Context	5	
C.	Correct Music & Paperwork submitted	5	
D.	Performance as Arranged	5	
TOTAL POINTS		100	
Time Limit: 5 min		Actual Time: _____	Deduct 0.5 for every 30 sec <u>under</u> /over
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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MUSIC INSTRUMENTAL



MI.19

JUDGES FORM - INSTRUMENTAL TAMBOURINE ENSEMBLE

Region:		Year:	
Return Forms to:			
School:		Cust. Code:	
Title:			
Context:			

Please attach a separate list of names for all students competing in this group.

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Technical Facility			
A.	Technique	10	
B.	Variety of Patterns	10	
C.	Balance of Parts and Accompaniment	5	
D.	Fluency (includes phrasing and tempo)	10	
E.	Coordination - kept together, no-one out of place or out of time	5	
III. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	5	
C.	Dynamics	5	
D.	Performance & Ministry	10	
IV. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Appropriateness of Accompaniment	5	
D.	Correct Music & Paperwork submitted	5	
TOTAL POINTS		100	
Time Limit: 5 min		Deduct 0.5 for every 30 sec <u>under</u> /over FINAL SCORE	
Actual Time: _____			

COMMENT:

Judge's Name:	Judge's Signature:
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MUSIC INSTRUMENTAL



MI.20

JUDGES FORM - HANDBELL ENSEMBLE

Region:		Year:	
Returns Forms To:			
School:		Cust Code:	
Title:			
Context:			

Please attach a separate list of names for all students competing in this group.

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

MUSIC INSTRUMENTAL

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Presentation			
A.	Appearance & Deportment	5	
II. Notational Accuracy & Fluency			
A.	Correct Notes	10	
B.	Fluency (includes phrasing & tempo)	10	
III. Technical Facility			
A.	Technique (damp, trills, etc.)	12	
B.	Tone, consistency of strike, form, etc.	5	
C.	Balance of Parts	5	
IV. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	5	
C.	Dynamics	8	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Performed as Arranged	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	
Time Limit: 1-5 min		Actual Time: _____	Deduct 0.5 for every 30 sec <u>under</u> /over
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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MI.21

MUSIC INSTRUMENTAL COMPOSITION

The contestant writes and submits an original **music instrumental composition**.

The composition must include a melody line and a simple accompaniment and must be written solely by the student.

The music must qualify under the Selection of Music (see page MI. 2) for performance at Regional and South Pacific Student Conventions.

1. Supervisors are advised to counsel students in the content, style and structure of the composition to avoid causing offense to other Christians. Judges are petitioned to exercise reasonable objectivity keeping in mind the CONTEXT of the composition and the styles of music acceptable to other Christians.
2. **IMPORTANT** - Be sure to complete the 'CONTEXT' section of the Judges Form. This is a statement of the intended audience/purpose/place in worship service/Gospel outreach, etc. It is intended to provide the judges with a 'context' by which to assess your composition.
3. The music, including the accompaniment, must be accurately written by the student in acceptable standard music notation.
4. A recorded performance of the Music Composition entry is required on CD. The actual performance will be a small component of the assessment criteria. (Although the quality of the recording will not influence the judge's evaluation of the composition, please make sure the recording is as high in quality as possible.) The recording may be performed by the composer or someone else. The accompaniment may be a piano/keyboard or small ensemble (acoustic or simulated) and the score submitted must be a piano score or a conductor's score (DO NOT submit a score for individual instruments of an ensemble).
5. The event WILL NOT be performed live by the contestant.

CHECKLIST FOR MUSIC INSTRUMENTAL COMPOSITION

- Three (3) copies of the written Music Instrumental Composition and three (3) CD's of the recorded Music Instrumental Composition.
- Three (3) copies of the Judges Forms. Each copy should be in a clear plastic sleeve.
- All entries must be sent to **the nominated address for early entry submission indicated in the current Student Convention Kit by the Registration Closing Date for judging prior to Convention.**

DO NOT SUBMIT your original copy. COPIES WILL NOT BE RETURNED.



MI.22

JUDGES FORM - MUSIC INSTRUMENTAL COMPOSITION

OPEN U/14

(Please ✓ the appropriate box)

Region:		Year:	
Name:		D.O.B.:	
School:		Cust Code:	
Title of Entry:			

(JUDGES! Please remember that entries **MUST** be consistent with a Biblical Worldview)

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
I. Music			
A.	Originality - a clear attempt at unique composition without borrowing from other works	8	
B.	Unity - continuous flow	8	
C.	Mood - emotional influence created	8	
D.	Melody - original and creative	8	
E.	Harmony - variety, enhances melody	8	
F.	Rhythm - supportive of but not detracting from melody/harmony	8	
G.	Accompaniment/chord progressions - original, yet pleasing and melodic	5	
H.	Dissonance - use and resolution	5	
I.	Dynamics - effective use (variation in volume and pace)	5	
J.	Cleanliness of Sound - a polished composition	5	
II. Accuracy			
A.	Correct use of musical notation system	5	
B.	Readability	5	
III. Selection			
A.	Degree of difficulty	6	
B.	Ministry - ministers to the listener	5	
IV. Recorded Performance			
A.	Performance according to score	3	
B.	Standard of performance	3	
V. Music Supplied		5	
		TOTAL POINTS	100

COMMENT:	
Judge's Name:	Judge's Signature:

MUSIC INSTRUMENTAL



MI.23

MUSIC INSTRUMENTAL ARRANGING

Music Instrumental Arranging is an event designed for students to write a new and original arrangement for an existing melody in a specific format (e.g., choir, ensemble, piano solo or band arrangement).

The arrangement must be one which would qualify under the Selection of Music (see page MI. 2) for performance at Regional and South Pacific Student Conventions.

1. The entire Arrangement, except for the actual melody, must be the original work of the student.
2. The music must be arranged by the student in acceptable standard music notation.
3. A recorded performance of the arrangement entry is required on CD. The actual performance will be a small component of the assessment criteria. (Although the quality of the recording will not influence the judge's evaluation of the composition, please make sure the recording is of a high quality.) The recording may be performed by the composer, an ensemble, a band or another appropriate musical mode.
4. The score submitted must be a piano score or a conductor's score (DO NOT submit a score for all the individual instruments of an ensemble or band).
5. The event WILL NOT be performed live by the contestant.

CHECKLIST FOR MUSIC INSTRUMENTAL ARRANGING

- Three (3) copies of the written Music Instrumental Arrangement, three (3) copies of the original score from which you are constructing your Arrangement, and three (3) CD copies of the recorded Music Instrumental Arrangement.
- The copyright owner of the words and/or music should be contacted for permission to write an arrangement of his/her song. Documentation or evidence of this permission should be included for judges.
- Three (3) copies of the Judges Forms. Each copy is to be in a clear plastic folder.
- All entries must be sent to **the nominated address for early entry submission indicated in the current Student Convention Kit by the Registration Closing Date for judging prior to Convention.**

DO NOT SUBMIT your original copy. COPIES WILL NOT BE RETURNED.



