

MUSIC VOCAL DIVISION

Southern Cross Educational Enterprises (SCEE) desires to have the highest quality music competition possible. Competition in the Music Vocal Division is intended to demonstrate a student's vocal 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.**

S.C.E.E 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 MV. 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 the Music Vocal Division. The following is a list of events in the Music Vocal Division:

1. Male Solo
2. Female Solo
3. Male Duet
4. Female Duet
5. Mixed Duet
6. Male Trio
7. Female Trio
8. Mixed Trio
9. Male Quartet
10. Female Quartet
11. Mixed Quartet
12. Vocal Ensemble
13. Choir *
14. Music Vocal Composition
15. Music Vocal Arranging

* Please check the ISC Guidelines if preparing this event for International Student Convention, as significant guideline differences occur.



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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 and sung well by young and old alike. At the same time, there is a wide variety of contemporary 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. Raucous music and shallow, repetitive lyrics should be avoided. 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. The correct category of male/female/mixed and age category must be ticked (✓). Tick duet/trio/quartet/ensemble.

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.

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 any 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 song.

Qualification for the Music Vocal Division Trophy

To qualify for the Music Vocal Division trophy, a student must enter at least one individual performance item in the Music Vocal Division and score at least 24 points.

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

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Introduction

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 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.

Range

If a chosen piece is not in the student(s) range, it may be rewritten in a more appropriate key. For best judging results, the item should demonstrate the student(s) full note-range.

CHECKLIST FOR MUSIC VOCAL EVENTS:

- Three (3) copies of the appropriate JUDGES FORMS are required. Judges Forms must be correctly completed for the judges before arriving at your performance.
- 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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SECTIONAL DETAILS

Solo (1 contestant)

Time limit: Maximum five (5) minutes.

There are two different gender categories available in the solo event: male and female.

Duet (2 contestants)

Time limit: Maximum five (5) minutes.

Duet does not mean two people singing the same part; it is two people singing two parts in harmony. There are three different gender categories available in the duet event: male, female and mixed.

Trio (3 contestants)

Time limit: Maximum five (5) minutes.

A trio is three singers performing together with each person singing separate parts in harmony. There are three different gender categories available in the trio event: male, female and mixed.

Quartet (4 contestants)

Time limit: Maximum five (5) minutes.

A quartet is four singers performing together with each person singing separate parts in harmony. For example, a mixed quartet may sing: soprano, alto, tenor and bass. There are three different gender categories available in the quartet event: male, female and mixed.

Ensemble (5 minimum - 15 maximum)

Time limit: Maximum five (5) minutes.

In an ensemble item, it would normally be expected to hear a slightly more involved arrangement of parts than a quartet. Nevertheless, it is wise to ensure the selection and arrangement are not beyond the ability of the performers. Ensembles are non-gender specific and each ensemble may comprise males, females or both males and females. The ensemble may have an adult directing. If a student plays accompaniment, they are not counted as one of the ensemble contestants. **No student may enter more than one Ensemble at Regional or South Pacific Student Conventions.**

Choir (16 minimum - 40 maximum)

Time limit for each item: Maximum five (5) minutes.

In a choir item, it would normally be expected to hear a slightly more involved arrangement of parts. Nevertheless, it is wise to ensure the selection and arrangement are not beyond the ability of the performers. All choirs are non-gender specific and may comprise males, females or both males and females. The choir may have an adult directing. If a student plays accompaniment, they are not counted as one of the choir contestants. Schools with large numbers may enter two choirs performing separate pieces. **No student may enter more than one choir at Regional or South Pacific Student Conventions.**

Choirs to Perform Two (2) Items

- a) Each Choir is required to perform two items - One item is to be a traditional hymn. The second item is to be a contrasting Christian song demonstrating the choir's versatility.
- b) A set of three (3) Judges Forms and copies of the music score for each item are to be presented to the judges prior to the performance. The winning choir will be the choir with the highest aggregate of the two items. **Up to 20 points will be deducted from the aggregate score for the two choir items if, in the opinion of any judge, the choir has not demonstrated contrasting styles with their selections.**

JUDGING CRITERIA

PRESENTATION

Appearance & Department:

a) Approach and Departure are key parts of presentation. Whatever message you have can be ruined before you even begin if your approach is not controlled. Similarly, whatever message or challenge you just presented can be diminished if your departure is perceived by the audience as insincere. Be positive and orderly. Avoid smirks and strange looks.

b) Poise/Posture and 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, movements and facial expressions.

c) Eye Contact with the entire audience is essential, and smiles are important where appropriate to the words or music. Groups need to stand 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 the Introduction to Convention Guidelines on 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.

MUSICIANSHIP

Memory: All vocal performances **MUST** be performed from memory or they cannot qualify for a place (except Events of the Heart). This is to ensure students come to understand the importance and value of presenting a vocal message from the heart and mind rather than from a piece of paper.

Projection means that the song can be clearly heard. For groups this means that no one part should dominate, but that each part should be clearly heard.

Proper Diction: Mastery of technique is required to achieve good diction and articulation in a musical performance. Articulation refers to the clarity of the musical message. It is the art of giving 'understanding' to words. Students who intend to perform a piece which has no articulation markings must write in their own articulations keeping in mind that the way they do this affects the interpretation of their piece. Proper enunciation of vowels and consonants is important so that words are understood. Combined sounds should be tight (together as one) - articulations of individual voices should not be muddled.

Word Emphasis refers to the amount of weight we give each word. Some words carry more meaning than others and can influence the ministry and flow of the song. Students should give serious consideration to word emphasis.

Tone Quality refers to how well you have mastered using the correct techniques for tone production and demonstrating stability of tonal production through full dynamic range. Vocalists need to produce head tones rather than throaty, strained sounds; whereas the 'tone' of a choir or an ensemble is realized in its blend of voices. Voices need to not only produce beauty of individual tone, but each group needs to achieve a unity of sound where no one voice dominates, but each complements the others to produce a unique or characteristic blend for the group. 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 voices/parts should present a unified foundation for the melody when it



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is present.

Intonation refers to singing in tune. Vocalists can improve their ability to sing on pitch by good breathing techniques. Pitch can be maintained with the desired tone through the full dynamic range by opening and holding the throat. Individuals within a group must listen carefully to their own voice, as well as to others in the group to achieve unity and harmony. Ensure all notes, including sharps, flats and accidentals are sung correctly.

Breathing: Use correct diaphragm method. Breathe deeply to give the tone plenty of air support. Breathing in correct places is important for correct phrasing (see interpretation). Proper breath control is evidenced by pure tone and freedom of articulation at every conceivable dynamic level. The tongue can produce proper articulations only within the context of a well controlled stream of air.

INTERPRETATION

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. The overall pace or tempo of a selection may be too fast, too slow or just right. 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 this is a huge variety of other modern styles and blends.

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 other styles for special contexts. If a contestant chooses to attempt such an item, it is **important**



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

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

Intensity: The judges will be looking for an emphasis and/or emotional expression on words within the phrasing which enhance the meaning or message. The performer should also display an intensity or level of energy in the overall vocal expression which persuades the hearer to respond to the message.

Climax: 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.

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

a) **Phrasing:** refers to particular groupings of words to create feeling and is similar to punctuation in speech. Breathing is used to punctuate each phrase, and phrasing moulds sections so that they sound complete, 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'.

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.

Dynamics 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.

APPROPRIATENESS OF SELECTION

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 are the lyrics Biblically accurate?
3. Is the rhythm a subservient feature that does not dominate the music?
4. Does the accompaniment play a subservient role to the lyrics so as to not distract the listener from the message?
5. Is the performance a straightforward presentation, focusing on vocal technique that employs proper breathing (not focusing on breathy tones, sagging and sliding pitches and/or choreographed movement)?



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Message and Ministry: Good lyrics say something of value. Not every song needs to be as profound as our richest hymns, but good lyrics never include trite phrases just for the sake of rhyme. Such phrases are designed for entertainment rather than edification. Good lyrics fulfill a definite purpose. If the text is sung as a hymn, it should express some Godly attribute that helps us worship the Lord. If the text is sung as a gospel song, it should be a message that encourages us. The message should also be simple enough that almost anyone can easily understand it, relate to it and apply it.

Degree of Difficulty

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 does not achieve anything to choose a difficult piece in the hope that a contestant will be awarded sympathy points. The student will still need to achieve a minimum standard in areas of musicianship and interpretation.

Appropriateness of Accompaniment: Although not part of the assessed performance itself, the accompaniment plays an important role in a performance. The accompaniment must complement a performance in a similar way that a frame complements a picture—that is, the accompaniment must direct the listener’s attention **to** the performance without dominating or distracting: it should almost be obscure. The accompaniment must be balanced and integrated and if recorded, the recording must be of good quality.

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 performed.

Performance 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 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.

ACCOMPANIMENT

Contestants may use any of the following:

- ❖ Acapella (no musical accompaniment)
- ❖ **ONE** of the following musical instruments played by an adult or another student:
 - acoustic piano
 - acoustic guitar
 - violin
 - keyboard simulating any **ONE** of the above (no orchestral or multiple sounds)



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- ❖ 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 recorded accompaniment is used:
 - 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 competition. If a contestant supplies a recording with instruments other than those specified above, including backing vocals, the performance WILL NOT BE AWARDED A PLACE.

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



MV.10

JUDGES FORM - VOCAL SOLO

OPEN
 U/14
 MALE
 FEMALE

(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. Musicianship			
A.	Memory	5	
B.	Projection - each part of the music could be heard	5	
C.	Proper Diction & Word Emphasis	5	
D.	Tone Quality & Intonation	10	
E.	Proper Breathing - took breaths in the right places, the right way	5	
III. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	10	
C.	Fluency (Includes Phrasing & Tempo)	10	
D.	Dynamics - volumes changed correctly	5	
IV. Appropriateness of Selection			
A.	Message/Ministry - it ministers to the listener	5	
B.	Degree of Difficulty	5	
C.	Appropriate to Context	5	
D.	Appropriateness of Accompaniment - enhances, not overpowers	5	
E.	Performed as arranged	5	
F.	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:
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MUSIC VOCAL

MV.11

JUDGES FORM - VOCAL DUET/TRIO/QUARTET

(Please ✓ the appropriate boxes)

MALE

FEMALE

DUET

OPEN

U/14

MIXED

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. Musicianship			
A.	Memory	5	
B.	Projection - each part of the music could be heard	5	
C.	Proper Diction & Word Emphasis	5	
D.	Tone Quality & Intonation	10	
E.	Proper Breathing - took breaths in the right places, the right way	5	
F.	Balance of Parts and Accompaniment - each could be completely heard with none overpowering the others	5	
III. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	10	
C.	Fluency (includes phrasing & tempo)	10	
D.	Dynamics	5	
IV. Appropriateness of Selection			
A.	Message/Ministry - it ministers to the listener	5	
B.	Degree of Difficulty	5	
C.	Appropriate to Context	5	
D.	Performed as Arranged	5	
F.	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 VOCAL



MV.12

JUDGES FORM - VOCAL ENSEMBLE/CHOIR

ENSEMBLE
 CHOIR - Song 1
 CHOIR - Song 2

(Please ✓ the appropriate box)

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. Musicianship			
A.	Memory	5	
B.	Projection - each part of the music could be heard	5	
C.	Proper Diction & Word Emphasis	5	
D.	Tone Quality & Intonation	10	
E.	Proper Breathing - took breaths in the right places, the right way	5	
F.	Balance of Parts and Accompaniment - each could be completely heard with none overpowering the others	5	
G.	Overall Sound - well blended, 'one sound'	5	
III. Communication & Interpretation			
A.	Mood & Style	5	
B.	Intensity & Climax	10	
C.	Fluency (includes phrasing & tempo)	10	
D.	Dynamics - volumes changed correctly	5	
IV. Appropriateness of Selection			
A.	Message/Ministry - it ministers to the listener	5	
B.	Degree of Difficulty	5	
C.	Appropriate to Context	5	
D.	Correct Music & Paperwork submitted	5	
E.	Performance as Arranged	5	
TOTAL POINTS		100	

Time Limit: 5 min Actual Time: _____

Deduct 0.5 for every 30 sec under/over

FINAL SCORE

COMMENT:

Judge's Name:

Judge's Signature:

MUSIC VOCAL



MV.13

MUSIC VOCAL COMPOSITION

The contestant writes and submits an original music vocal composition. The composition must include an original melody line with original words and a simple accompaniment. It must be written solely by the student.

As a general guideline, the music must qualify under the Selection of Music (see page MV.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 Vocal 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 VOCAL COMPOSITION

- Three (3) copies of the written Music Vocal Composition and three (3) CD's of the recorded music composition.
- Three (3) copies of the Judges Form. 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.



MV.14

JUDGES FORM - MUSIC VOCAL 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.	Lyrics - meaningful, original and creative	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 VOCAL



MV.15

MUSIC VOCAL ARRANGING

Music Vocal Arranging is an event designed for students to write a new and original arrangement for an existing song in a specific format (e.g., choir, vocal quartet or vocal ensemble).

As a general guideline, the arrangement must be one which would qualify under the Selection of Music (see page MV. 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 Music Vocal 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 vocal score or a conductor's score (DO NOT submit a score for all the individual voices).
5. The event WILL NOT be performed live by the contestant.

CHECK LIST FOR MUSIC VOCAL ARRANGING

- Three (3) copies of the written Music Vocal Arrangement, three (3) copies of the original score from which you constructed your arrangement and three (3) CD copies of the recorded music 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 these permissions should be included for judges.
- Three (3) copies of the Judges Form. 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.



MV.16

JUDGES FORM - MUSIC VOCAL ARRANGING

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 - completed work shows a clear attempt to "rearrange" an existing piece of music into a unique composition	5	
B.	Consistency of style; proper transitions between styles	8	
C.	Mood - emotional influence created	3	
D.	Melodic Treatment	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	8	
H.	Dissonance - use and resolution	3	
I.	Dynamics - effective use (variation in volume and pace)	3	
J.	Structural foundation - sustained instrumentation	3	
K.	Counter-melody action - distinct individual parts	3	
L.	Focus - melody the point of attention, interludes or postludes, if any, serve as enhancement points for variation	3	
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 and Original Piece Supplied		10	
		TOTAL POINTS	100

COMMENT:

Judge's Name:

Judge's Signature:

MUSIC VOCAL

