

## MV.1

# MUSIC VOCAL DIVISION

Southern Cross Educational Enterprises (S.C.E.E.) desires to have the highest quality music competition possible. Music Vocal competition in this 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 this Convention. See **Selection of Music** below. Competition will be judged by a panel of judges selected to evaluate contestants' compliance with the criteria on the Judging Form.

Students may enter up to five (5) events in Music Vocal. 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. Ensemble
13. Choir \*

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



## MV.2

### 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 use of traditional hymns and songs.

It is the desire of S.C.E.E. 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, 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 to 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.

#### MUSIC

#### Judging Forms and Copies of Arrangements

The correct Judging Form **MUST** be used for each section. Incorrect or out-of-date forms must not be used. Check with S.C.E.E. and obtain the latest updated versions. Do **NOT** modify any forms. **Contestants submitting incorrect, out-of-date or modified forms will be disadvantaged.**

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

**Photocopies will not be returned.** They may be collected following competition but this is not guaranteed. Please retain a copy at your school.

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



## MV.3

### **CHECK LIST 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.

### **IMPORTANT**

Be sure to complete the ‘CONTEXT’ section of the Judging 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 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

The regard to context is intended to assist supervisors in guiding students to consider more carefully the appropriateness of certain music for different places in a praise and worship service or Gospel outreach.

In recent times there has, on one hand, been a trend toward a range and style in contemporary church music that appears to give little thought to how or whether it appropriately contributes to the service or is able to be shared by some or all of a congregation other than the music team. On the other hand, some churches continue to use only the music and songs of a century ago - which bears no thought for the culture we are commissioned to reach.

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



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### Performance as Arranged

Music must be performed exactly as **arranged** in the score. Variation from the arrangement will result in automatic loss of 5 points. Please read the section **Performance as Arranged**. Please also read the section, **Advanced Performances**.

### Suitability for 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 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.

### 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.

### 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)
- ❖ A recording of any of the above accompaniment types may be used. Contestants should not rely on S.C.E.E. to provide any equipment to play recordings.
  - 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 specified above, including backing vocals, the performance **WILL NOT BE AWARDED A PLACE**.

### 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.

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## 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.)

## Microphones and Amplification

Where possible, provision of microphones and amplification equipment will be arranged by S.C.E.E. Contestants may use only the sound equipment provided by S.C.E.E. unless permission for the use of alternatives is given by the Convention Director. Use of this equipment by contestants is optional but all contestants need to be aware of the correct techniques for their choice.

## Items Performed at Previous Conventions

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

## Qualification for Division Trophy

To qualify for the Vocal trophy, a student must enter at least one solo performance item in the Vocal Division.

## SECTIONAL DETAILS

### Solo (1 contestant)

Time limit: Maximum five (5) minutes.

There are two different entries available in the solo category: 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 entries available in the duet category: 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 entries available in the trio category: male, female and mixed.



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### 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 entries available in the quartet category: 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 is 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 is 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

Each Choir is required to perform two items - One item is to be a traditional hymn. The second item is to be a contemporary Christian song. The two items **must be contrasting** and demonstrate the choir's ability in range and style.

"Traditional" in the context of our Conventions, is defined as music written before 1950. "Contemporary" is defined as music written after 1950, regardless of the date of the lyrics. NOTE - Contemporary music selections MUST conform to the Music Vocal Selection of Music Guidelines and Appropriateness of Selection Judging Criteria.

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

**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.

**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, movement, facial expression.

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**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.

**Appearance:** must not detract or distract from the integrity of your item. School uniform which is consistent with the Convention Dress Code (see Introduction to Guidelines). 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

**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. Groups must listen carefully to their own voice, as well as others in the group to achieve unity and harmony. Ensure all notes, including sharps, flats, and accidentals are sung correctly.

**Tone Quality:** refers to how well you have mastered your voice 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 other 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 is present.

**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.

**Correct Rhythm:** Rhythmic patterns (3/4) (4/4) (6/8) etc., must be correct and consistent with the printed music. 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.

**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. Correct mouth/tongue positions and technique is related to all elements of articulation.



## 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 the contestant understands the essence of the selection, and is 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.

**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 examples: *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** to make it clear in the CONTEXT section of the Judging 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 some contemporary feel.

**Phrasing:** refers to particular grouping 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’.

**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.

**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

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correctly and consistently throughout the performance.

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

**Climax:** usually (but not always) at the end - does it create 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.

### 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 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)?

**Suitability for the Audience Intended:** relates directly to the CONTEXT of the song (as specified at the top of the judges form), and how well the student/s have reflected this in their presentation.

**Suitable for Ability of Performer/s:** Careful attention should be given to the level of difficulty. Songs with too much unison or lack of distinct, individual parts do not usually place as well. All members/sections of the item should demonstrate an ability to 'carry' their individual parts with proper pitch, tone, and blend.

### 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 Judging Form).

Zero points will also be received in this section of the Judging Form for **ANY score presented to judges that are partial or incomplete**—for example, only a melody showing for a four part harmony; or a piano score rather than the actual parts being sung.



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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 Judging 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.

### MEMORIZATION OF MUSIC

**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.

### TIME LIMIT

Vocal competition time limit is five (5) minutes. If a competition piece exceeds the five minute time limit, the contestant will receive a 0.5 point deduction for any portion of thirty (30) second increments. (For example, a piece timed at 5:12 would receive a half point deduction from the total score. A piece at 5:42 would receive a deduction of a full point from the total score.)

### 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, recording must be of good quality.

### ADVANCED PERFORMANCES

Occasionally, a student or a group of students at Convention reach a level of expertise in their music that the music scores provided to the judges simply cannot include all the expression marks and notational embellishments that the contestants intend to include in their performance. Alternatively, strict adherence to articulation and expression marks in the music scores, severely limits what the performer can do. In these cases, a contestant may submit an arrangement with some general articulation and expression guidelines clearly marked on the score and attach a detailed description of the intended performance. The contestants may then perform the selection with liberty to embellish according to their expertise. Judges will

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award scores for the performance based on their assessment of the performance criteria on the Judging Form with general reference to the music score as a guide to the arrangement performed.

**It is to be noted that this is not to be exploited** as a licence to perform ad-lib, unprepared, ‘off-the-cuff’ items and to submit rudimentary music scores to judges. If this happens, the item will be treated by the judges as a normal entry which will severely restrict the scores allocated. The music score submitted is to be of high standard and the attached outline must show evidence that the contestants know what they are doing, and have rehearsed well. The performance itself must be of exceptional standard and must follow the arrangement structure of the music score (see **Performance as Arranged**).

### INSTRUCTIONS TO JUDGES

**Judges are asked to follow these instructions** to the best of their ability. By doing so, students will be given a realistic and valuable appraisal of their performance which can be used to assist the student in improvement and development of their gift.

Judging Forms have been designed to make judging simple and consistent for experienced and inexperienced alike. Each criterion on the form represents an important aspect of musical performance and should not be overlooked. On the other hand, judges need not dwell over any one criterion. The Judging Form is designed so that a score based on an impression of a student’s fulfillment of a particular criterion is likely to be as effective as a pondered assessment. Judges are encouraged to quickly consider each criterion and enter a score within the range allocated for that criterion.

Persons likely to be called upon to judge are to make themselves familiar with the above guidelines, paying particular attention to the section “**Standardization of Scoring**”. Judges should be familiar with the section on Preparing for Convention and the Judging Forms especially. Judges are to be as objective as possible. Seasoned music judges will use their experience for making their assessment while inexperienced judges should enter a score based on their best “impression” for each criterion. By following the form criteria, evaluations by the experienced and inexperienced have been shown to result in comparable outcomes. Judges are to avoid awarding unrealistic scores for criteria where a contestant has not demonstrated proficiency. Points are not to be awarded for “encouragement” as this is ultimately unhelpful to students. Encouragement should be given by the use of comments.

**Judges Please Note:** The philosophical approach required in judging music with these Convention Judging Forms, is one of awarding of points for proficiency - not penalizing by deducting points. For example, in a case where a particular criterion has been awarded zero, this is not because the judge has been unkind and deducted points which the contestant was already entitled to, but because the judge was unable to issue any credit for proficiency in that particular criterion. In other words, contestants must demonstrate proficiency to earn credit rather than starting with 100% and deducting points for errors.

Judges are to take note of the requirements for **Memorization**. This is not optional. If contestants choose to read music they **MUST** receive zero for memorization.

Judges are to take note of the requirement under **Performance as Arranged**. This is not optional. If contestants do not perform according to the arrangement structure on the score submitted to the judges, (or if the music supplied is incomplete, irregular, or inconsistent



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with the performance) they are to be awarded zero for that criterion. Judges please note the distinction between the arrangement STRUCTURE and variations of performance WITHIN the structure. The latter are assessed according to all the criteria on the Judging Form. Adherence to the arrangement structure is only one criterion.

Judges are to take note of the **Context** section of the General Guidelines. Appropriateness of Selection and elements of the performance will be judged with the stated context firmly in mind.

Judges are to take note of the provision for **Advanced Performances**. Students with advanced musical skills should not be limited to the notation, interpretation and articulation markings on their submitted music scores. These students may feel free to add complex dynamic variations and improvisations without the near impossibility of writing in every nuance, trill, arpeggio, articulation, and dynamic.

It should be noted further, however, that those students who adopt this provision take a risk if their performance does not manifest the expertise implied by adoption of the provision. If the performance is insufficiently embellished, it will be judged as normal according to the marked articulations and interpretation markings. Judges are to expect copies of the musical arrangement to be of a high-standard with an attached outline or explanation of the intention of the performer/s. The performance must still follow the arrangement structure as required elsewhere. Judges must not allow this provision to be exploited by contestants who have not prepared and wish to simply improvise on the day.



# MV.14

## JUDGES FORM - VOCAL SOLO

OPEN     U/14     MALE     FEMALE

(Please ✓ the appropriate box)

AREAS OF EVALUATION	POINTS	
	POSSIBLE	AWARDED
<b>I. PRESENTATION</b>		
A. Approach - confident, yet with grace and humility	3	
B. Posture - upright look, not slumped	3	
C. Eye Contact - scan the audience, no staring	3	
D. Poise - in full control	3	
E. Appearance - colour coordinated, neat, sharp, clean	3	
F. Departure - confident	3	
<b>II. MUSICIANSHIP</b>		
A. Memory	5	
B. Projection - each part of the music could be heard	5	
C. Proper Diction - correctly pronounced, articulated, enunciated	5	
D. Tone Quality - full rich sound	5	
E. Correct Rhythm - performed as per the supplied music	5	
F. Proper Breathing - took breaths in the right places the right way	5	
G. Intonation - pitch, whether in tune or not	5	
<b>III INTERPRETATION</b>		
A. Mood - e.g., prayerful, enthusiastic, peaceful, etc.	3	
B. Intensity - too weak, too strong, not enough power etc.	3	
C. Style - presentation matched the printed intention	3	
D. Tempo - flowing, not too fast, not too slow	3	
E. Phrasing	4	
F. Climax - handled well	4	
G. Dynamics - volumes changed correctly	4	
H. Word Emphasis - each word received right emphasis	3	
<b>IV. APPROPRIATENESS OF SELECTION</b>		
A. Message/Ministry - it ministers to the listener	5	
B. Suitable for ability of performer	5	
C. Appropriateness of accompaniment - enhances, not overpowers	5	
D. Performance as Arranged	5	
<b>TOTAL POINTS</b>	<b>100</b>	
<b>Time Limit: 5 min</b> Actual Time: _____	(Deduct 0.5 for every 30 sec over)	
<b>JUDGES!</b> Please remember that items <b>MUST</b> be consistent with a <b>Biblical Worldview</b> to place!	<b>FINAL SCORE</b>	

MUSIC





# MV.16

## JUDGES FORM - VOCAL DUET/TRIO/QUARTET

OPEN    U/14    MALE    FEMALE    MIXED

(Please ✓ the appropriate box)

DUET    TRIO    QUARTET

AREAS OF EVALUATION	POINTS	
	POSSIBLE	AWARDED
<b>I. PRESENTATION</b>		
A. Approach - confident, yet with grace and humility	3	
B. Posture - upright look, not slumped	3	
C. Eye Contact - scan the audience, no staring	3	
D. Poise - in full control	3	
E. Appearance - colour coordinated, neat, sharp, clean	3	
F. Departure - confident	3	
<b>II. MUSICIANSHIP</b>		
A. Memory	5	
B. Projection - each part of the music could be heard	5	
C. Proper Diction - correctly pronounced, articulated, enunciated	5	
D. Tone Quality - full rich sound/blending	5	
E. Correct Rhythm - performed as per the supplied music	5	
F. Proper Breathing - took breaths in the right places the right way	5	
G. Intonation - pitch, whether in tune or not	5	
H. Balance of parts and accompaniment - each could be completely heard with none overpowering the others	5	
<b>III. INTERPRETATION</b>		
A. Mood - e.g., prayerful, enthusiastic, peaceful, etc.	3	
B. Intensity - too weak, too strong, not enough power etc.	3	
C. Style - presentation matched the printed intention	3	
D. Tempo - flowing, not too fast, not too slow	3	
E. Phrasing	4	
F. Climax - handled well	4	
G. Dynamics - volumes changed correctly	4	
H. Word Emphasis - each word received right emphasis	3	
<b>IV. APPROPRIATENESS OF SELECTION</b>		
A. Message/Ministry - it ministers to the listener	5	
B. Suitable for ability of performer	5	
C. Performance as Arranged	5	
<b>TOTAL POINTS</b>	<b>100</b>	
<b>Time Limit: 5 min</b> Actual Time: _____	(Deduct 0.5 for every 30 sec over)	
<b>JUDGES!</b> Please remember that items <b>MUST</b> be consistent with a <b>Biblical Worldview</b> to place!	<b>FINAL SCORE</b>	

MUSIC





# MV.18

## JUDGES FORM - VOCAL ENSEMBLE/CHOIR

ENSEMBLE       CHOIR - Song 1       CHOIR - Song 2

(Please ✓ the appropriate box)

AREAS OF EVALUATION	POINTS	
	POSSIBLE	AWARDED
<b>I. PRESENTATION</b>		
A. Approach - confident, yet with grace and humility	3	
B. Posture - upright look, not slumped	3	
C. Poise - in full control	3	
D. Appearance - colour coordinated, neat, sharp, clean	3	
E. Departure - confident	3	
<b>II. MUSICIANSHIP</b>		
A. Memory	5	
B. Projection - each part of the music could be heard	5	
C. Proper Diction - correctly pronounced, articulated, enunciated	5	
D. Tone Quality - full rich sound	5	
E. Correct Rhythm - performed as per the supplied music	5	
F. Proper Breathing - took breaths in the right places the right way	5	
G. Intonation - pitch, whether in tune or not	5	
H. Balance of parts and accompaniment - each could be completely heard with none overpowering the others	5	
I. Overall sound - well blended, 'one sound'	5	
<b>III INTERPRETATION</b>		
A. Mood - e.g., prayerful, enthusiastic, peaceful, etc.	3	
B. Intensity - too weak, too strong, not enough power etc.	3	
C. Style - presentation matched the printed intention	3	
D. Tempo - flowing, not too fast, not too slow	3	
E. Phrasing	3	
F. Climax - handled well	3	
G. Dynamics - volumes changed correctly	4	
H. Word Emphasis - each word received right emphasis	3	
<b>IV. APPROPRIATENESS OF SELECTION</b>		
A. Message/Ministry - it ministers to the listener	5	
B. Suitable for ability of performer	5	
C. Performance as Arranged	5	
<b>TOTAL POINTS</b>	<b>100</b>	
<b>Time Limit: 5 min</b> Actual Time: _____	(Deduct 0.5 for every 30 sec over)	
<b>JUDGES!</b> Please remember that items <b>MUST</b> be consistent with a <b>Biblical Worldview</b> to place!	<b>FINAL SCORE</b>	

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