

# MUSIC VOCAL SECTION

The Music Vocal Section is a part of the Music Division.

Southern Cross Educational Enterprises (SCEE) desires to have the highest quality music competition possible. Competition in the Music Vocal Section 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.**

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 MV.2. Competition will be judged by a panel of judges selected to evaluate contestants' compliance with the criteria on the Judges Form.

Students may enter up to three (3) events in the Music Vocal Section, with a total of 3 events across the Music Division. The following is a list of events in the Music Vocal :

1. Male Solo
2. Male Vocal Small Group
3. Female Solo
4. Female Vocal Small Group
5. Mixed Vocal Small Group
6. Vocal Ensemble
7. Choir \*
8. Music Vocal Composition \*
9. Music Vocal Arranging \*

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

## GENERAL GUIDELINES

### SELECTION OF MUSIC

SCEE encourages all those involved in music ministry to consider the vast array of Christian music to assist with **selection of 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. Give careful attention that the musical presentation does not reflect secular mannerisms. 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.

Students must not use the same music/song as they have used in Music Instrumental or Combined.

### COPIES OF ARRANGEMENTS

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 Online 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 Online Student Convention in the previous year with that item**. If a student or group does **not** place at a Regional Student Convention they will not be prevented from trying again with the same song.

### TIME LIMITS

The minimum time limit for all Music entries is 1 minute. All Music entries must meet a minimum time requirement of 1 minute to be awarded a place.

If a competition piece exceeds the maximum 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).

### 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.

### PERFORMANCE AS ARRANGED:

The performer/s will automatically receive full marks for this criterion if the performance follows the arrangement. The arrangement is the overall structure of the piece - not the interpretation or accuracy within the structure. For example, if the piece is 'arranged' with two verses and two refrains with the last refrain repeated in a higher key, this is the way the piece should be performed.

Because of a performer's interpretation, some variations to tempo, dynamics, expression, phrasing, etc., may be made as a piece is performed. 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.

### RANGE

If a chosen piece is not in the student(s) range, it may be rewritten in a more appropriate key.

### 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?

*Accelerate*

2. Does the music reflect 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?

## 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. 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 is better to play a simple piece well than a difficult piece poorly. The student will need to achieve a minimum standard in areas of musicianship and interpretation.

## CORRECT MUSIC & PAPERWORK SUPPLIED

A copy 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.

## CONTEXT

Be sure to complete the '**CONTEXT**' section of the Entry Submission. 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. Please ensure that your statements are not ambiguous.

## 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.

Contestants may use any of the following:

1. Acapella (no musical accompaniment)
2. One LIVE musical accompaniment that is capable of playing chords e.g. piano, guitar, organ, etc. (no orchestral or multiple live instruments).
3. A pre-recorded backing track with one or multiple instruments/sounds may be used. Backing track **MUST NOT** include vocals. If not using an original backing track, contestants must provide Copyright or receipt of purchase of backing track along with the Entry Submission. Backing tracks with vocals or Copyrights not provided **WILL NOT BE AWARDED A PLACE**.

If recorded accompaniment or backing track is used ensure it is a good quality recording

## 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. **Student cannot accompany themselves while singing.**

### Small Group (2-4 contestants)

Time Limit: Maximum five (5) minutes.

Each singer must sing separate parts in harmony. A small amount of unison may be acceptable, but the majority of the item must be in parts. There are three different gender categories available in the small group event: male, female and mixed. **Students in a vocal small group cannot accompany themselves while singing.**

### 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 small group. 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. An ensemble may have a conductor, either adult or student, directing the ensemble. The conductor and accompanist are not counted as a performer, **however, a student with a vocal part in the ensemble may play an accompaniment while singing.** **No student may enter more than one Ensemble at Online, Regional or South Pacific Student Conventions.**

### Choir (16 minimum - 40 maximum)

Time limit: Maximum five (5) minutes. (One piece only)

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. A choir may have a conductor, either adult or student, directing the choir. The conductor and accompanist are not counted as a performer, **however, a student with a vocal part in the choir may play an accompaniment while singing.** Schools with large numbers may enter two choirs performing separate pieces. **No student may enter more than one choir at Online, Regional or South Pacific Student Conventions.**

### CHECKLIST FOR MUSIC VOCAL EVENTS:

- A copy 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.

**JUDGES FORM - VOCAL SOLO**

OPEN   
  U/16   
  MALE   
  FEMALE  
 (Please ✓ the appropriate box)

<b>Name:</b>		<b>D.O.B.</b>	
<b>School:</b>		<b>Cust Code:</b>	
<b>Title:</b>			
<b>Context:</b>			

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

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
<b>I. Presentation</b>			
A.	Appearance & Deportment	5	
<b>II. Musicianship</b>			
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	
<b>III. Communication &amp; Interpretation</b>			
A.	Mood & Style	5	
B.	Intensity & Climax	10	
C.	Fluency (Includes Phrasing & Tempo)	10	
D.	Dynamics - volumes changed correctly	5	
<b>IV. Appropriateness of Selection</b>			
A.	Message/Ministry - it ministers to the listener	5	
B.	Degree of Difficulty	10	
C.	Appropriate to Context	5	
D.	Appropriateness of Accompaniment - enhances, not overpowers	5	
E.	Performed as arranged	5	
F.	Correct Music & Paperwork supplied	5	
<b>TOTAL POINTS</b>		<b>100</b>	
Time Limit: 1-5 min      Actual Time: _____		Deduct 0.5 for every 30 sec over	
		<b>FINAL SCORE</b>	

**COMMENT:**


<b>Judge's Name:</b>	<b>Judge's Signature:</b>
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### JUDGES FORM - VOCAL SMALL GROUP

(Please ✓ the appropriate boxes)

- MALE     FEMALE     DUET  
 OPEN     U/16     MIXED     TRIO     QUARTET

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
<b>I. Presentation</b>			
A.	Appearance & Deportment	5	
<b>II. Musicianship</b>			
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	
<b>III. Communication &amp; Interpretation</b>			
A.	Mood & Style	5	
B.	Intensity & Climax	10	
C.	Fluency (includes phrasing & tempo)	10	
D.	Dynamics	5	
<b>IV. Appropriateness of Selection</b>			
A.	Message/Ministry - it ministers to the listener	5	
B.	Degree of Difficulty	10	
C.	Appropriate to Context	5	
D.	Performed as Arranged	5	
F.	Correct Music & Paperwork supplied	5	

<b>TOTAL POINTS</b>	<b>100</b>	
Time Limit: 1-5 min    Actual Time: _____	Deduct 0.5 for every 30 sec over	
	<b>FINAL SCORE</b>	

**COMMENT:**

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Judge's Name:	Judge's Signature:
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## JUDGES FORM - VOCAL ENSEMBLE/CHOIR

ENSEMBLE       CHOIR  
 (Please ✓ the appropriate box)

<b>Return Forms to:</b>			
<b>School:</b>		<b>Cust. Code:</b>	
<b>Title:</b>			
<b>Context:</b>			

**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
<b>I. Presentation</b>			
A.	Appearance & Deportment	5	
<b>II. Musicianship</b>			
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	
<b>III. Communication &amp; Interpretation</b>			
A.	Mood & Style	5	
B.	Intensity & Climax	10	
C.	Fluency (includes phrasing & tempo)	10	
D.	Dynamics - volumes changed correctly	5	
<b>IV. Appropriateness of Selection</b>			
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	
<b>TOTAL POINTS</b>		<b>100</b>	
Time Limit: 5 min      Actual Time: _____		Deduct 0.5 for every 30 sec over	
		<b>FINAL SCORE</b>	
<b>COMMENT:</b>			
Judge's Name:		Judge's Signature:	



## MUSIC VOCAL COMPOSITION

The contestant writes and submits an original vocal composition, which must include a melody line, lyrics, and accompaniment and must be written solely by the student.

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

1. The entire composition must be the original work of the student(s).
2. **IMPORTANT** - Be sure to complete the **'CONTEXT'** section of the Entry Submission. 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. 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. No more than two students may participate in the composition of the music.

### CHECKLIST FOR MUSIC VOCAL COMPOSITION

- A copy of the written Music Vocal Composition.



## JUDGES FORM - MUSIC VOCAL COMPOSITION

OPEN       U/16  
 (Please ✓ the appropriate box)

<b>Name:</b>		<b>D.O.B.:</b>	
<b>Name:</b>		<b>D.O.B.:</b>	
<b>School:</b>		<b>Cust Code:</b>	
<b>Title of Entry:</b>			

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

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
<b>I. Music</b>			
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	
<b>II. Accuracy</b>			
A.	Correct use of musical notation system	5	
B.	Readability	5	
<b>III. Selection</b>			
A.	Degree of difficulty	6	
B.	Ministry - ministers to the listener	5	
<b>IV. Recorded Performance</b>			
A.	Performance according to score	3	
B.	Standard of performance	3	
<b>V. Music Supplied</b>			
		5	
<b>TOTAL POINTS</b>		<b>100</b>	

<b>COMMENT:</b>	
<b>Judge's Name:</b>	<b>Judge's Signature:</b>



## MUSIC VOCAL ARRANGING

Music Vocal 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 music must 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 & lyrics, must be the original work of the student(s).
2. **IMPORTANT** - Be sure to complete the **'CONTEXT'** section of the Entry Submission. 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 arrangement.
3. The music must be arranged by the student in acceptable standard music notation.
4. The recording may be performed by the composer, an ensemble, a band or another appropriate musical mode.
5. 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).
6. No more than two students may participate in the arranging of the music.
7. 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.

### CHECKLIST FOR MUSIC INSTRUMENTAL ARRANGING

- A copy of the written Music Vocal Arrangement, a copy of the original score from which you are constructing your Arrangement, and a copy of the recorded Music Vocal Arrangement. DO NOT SUBMIT your original copy.

## JUDGES FORM - MUSIC VOCAL ARRANGING

OPEN       U/16  
 (Please ✓ the appropriate box)

<b>Name:</b>		<b>D.O.B.:</b>	
<b>Name:</b>		<b>D.O.B.:</b>	
<b>School:</b>		<b>Cust Code:</b>	
<b>Title of Entry:</b>			

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

AREAS OF EVALUATION		POINTS	
		POSSIBLE	AWARDED
<b>I. Music</b>			
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	
<b>II. Accuracy</b>			
A.	Correct use of musical notation system	5	
B.	Readability	5	
<b>III. Selection</b>			
A.	Degree of difficulty	6	
B.	Ministry - ministers to the listener	5	
<b>IV. Recorded Performance</b>			
A.	Performance according to score	3	
B.	Standard of performance	3	
<b>V. Music and Original Piece Supplied</b>		10	
<b>TOTAL POINTS</b>		<b>100</b>	

<b>COMMENT:</b>	
<b>Judge's Name:</b>	<b>Judge's Signature:</b>

