

MUSIC INSTRUMENTAL SECTION

The Music Instrumental Section is a part of the Music 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 Christian values to their musical talents. 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 the panel of judges selected to evaluate contestants' compliance with the criteria on the Judges Form.

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

Students may enter up to five (5) events in the Music Instrumental Section, with a total of 10 events across the Music Division. The following is a list of events in the Music Instrumental Section:

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. Music Instrumental Composition *
16. Music Instrumental Arranging *
17. Instrumental Ensemble *
18. Tambourine Ensemble #
19. Handbell Ensemble

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

This event does not progress to International Student Convention.

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 should be avoided. On the other hand, all in attendance are asked to exercise some moderation in their judgement of music styles showcased.

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

COPIES OF ARRANGEMENTS

Music must be uploaded to the Accelerate Convention Portal (ACP) before a performance. The correct category of male/female/mixed and age category must be entered. SCEE takes no responsibility in ensuring the student is entered into the correct category. Students may miss the opportunity to compete if entered into the incorrect category.

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 or group does **not** place at a Regional Student Convention they will not be prevented from trying again with the same song.

ITEMS PERFORMED SOUTH PACIFIC STUDENT CONVENTIONS

Only events that have earned a place (1st to 6th) at either of the preceding two Regional Student Conventions may be used at South Pacific Student Convention. If a song has been used in different events in separate Regional Conventions and both events have earned a place in each Regional Convention, the student or group may take either or both events with the same song to South Pacific Student Convention.

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 copy that is uploaded must be the rewritten version 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.

DIVISION BETWEEN MALE AND FEMALE CONTESTANTS

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

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 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

Students who have not uploaded 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 BOX**' section in the ACP when submitting event documents. 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. (**Special note: Accompaniment of Instrumental Ensembles is not permitted.** All instruments, including pianos/keyboards, are to be considered as part of an Instrumental Ensemble.) **Please note:** Accompaniment of Instrumental Ensembles is not permitted. All instruments, including keyboard instruments, are to be considered part of the ensemble. Where a keyboard instrument 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:

1. Any ONE musical instrument that is capable of playing chords e.g. piano, guitar, organ, etc. (no orchestral or multiple sounds)
2. 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 - see special requirements). Contestants supplying recordings with instruments other than those specified above, multiple instruments or backing vocals, WILL NOT BE AWARDED A PLACE.

SECTIONAL DETAILS

Solo (1 contestant)

Time Limit: Maximum five (5) minutes.

The solo instrument must carry a clearly discernable melody.

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

Woodwind - includes any woodwind instrument, such as flute, saxophone, clarinet, recorder, bagpipes, harmonica, etc.

String (plucked/hammered/strummed) - includes: harp, 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, etc.

Drums may not be used for solo events. Amps will not be supplied by SCEE.

Duet (2 contestants)

Trio (3 contestants)

Quartet (4 contestants)

Time Limit: Maximum five (5) minutes.

Each instrument must spend significant time on both melody and harmonization. Instruments playing the melody together for the majority of the piece is **not** a duet. (A penalty of up to 50% may be received if these guidelines are not followed.)

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

Instrumental includes:

- Any combination of instruments played together. A piano (or other keyboard instrument) or guitar may be one of the duet instruments. They must NOT, however, be played merely as an accompaniment to the other instrument. (See definition of “accompaniment.”) **OR**
 - **Marimba, Xylophone etc.** - may be multiple performers on the one instrument **OR**
 - **Handbells** - may be multiple performers using a single set of handbells
- Tambourine** - a timbrel routine of 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 and any accompanist are not counted as a performer.

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, Angklung * Indonesia, 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. An ensemble may have a conductor, either adult or student, directing the ensemble. The conductor and any accompanist are not counted as a performer. Contestants may use music without penalty.

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 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.

CHECKLIST FOR MUSIC INSTRUMENTAL EVENTS:

- One (1) copy of the arrangement as it is to be performed. The copy should have the words “**FOR ADJUDICATION PURPOSES ONLY**” stamped or clearly written on the back.

JUDGES FORM - INSTRUMENTAL PIANO SOLO

OPEN U/16
 (Please ✓ the appropriate box)

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 over	
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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JUDGES FORM - INSTRUMENTAL SOLO

(Please ✓ the appropriate boxes)

- OPEN
 U/16
 String Bowed
 Brass
 Miscellaneous
 Woodwind
 String Plucked

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

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: _____		<small>Deduct 0.5 for every 30 sec over</small>	
		FINAL SCORE	

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



JUDGES FORM - PIANO DUET

OPEN U/16
 (Please ✓ the appropriate box)

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 (clear melody and harmony)	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: _____		<small>Deduct 0.5 for every 30 sec over</small>	
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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JUDGES FORM - INSTRUMENTAL DUET/TRIO/QUARTET

(Please ✓ the appropriate boxes)

OPEN

U/16

DUET

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
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 (clear melody and harmony)	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 over

FINAL SCORE

COMMENT:

Judge's Name:

Judge's Signature:



JUDGES FORM - INSTRUMENTAL TAMBOURINE DUET/TRIO/QUARTET

(Please ✓ the appropriate boxes)

OPEN

U/16

DUET

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
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 over	
		FINAL SCORE	

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



JUDGES FORM - INSTRUMENTAL ENSEMBLE

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	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 over

**FINAL
SCORE**

COMMENT:

Judge's
Name:

Judge's
Signature:



JUDGES FORM - HANDBELL ENSEMBLE

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)

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 over
			FINAL SCORE

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



JUDGES FORM - TAMBOURINE ENSEMBLE

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		Actual Time: _____	Deduct 0.5 for every 30 sec over
		FINAL SCORE	

COMMENT:

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

This event requires Early Entry Submission - see IN.12.

The contestant writes and submits an original instrumental composition, which must include a melody line and an 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. The entire composition must be the original work of the student(s).
2. **IMPORTANT** - Be sure to complete the '**CONTEXT BOX**' section in the ACP when submitting event documents. 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.
3. The music, including the accompaniment, must be accurately written by the student in acceptable standard music notation.
4. An audio recording (MP3) of the performance of the Music Composition entry is required to be uploaded to the ACP. 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.
6. No more than two students may participate in the composition of the music.

CHECKLIST FOR MUSIC INSTRUMENTAL COMPOSITION

- One (1) of the written Music Instrumental Composition uploaded to the ACP
- One (1) audio recording of the performance of the Music Instrumental Composition uploaded to the ACP

JUDGES FORM - MUSIC INSTRUMENTAL COMPOSITION

OPEN U/16
 (Please ✓ the appropriate box)

Name:		D.O.B.:	
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 ARRANGING

This event requires Early Entry Submission - see IN.12.

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 music must 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(s).
2. **IMPORTANT** - Be sure to complete the '**CONTEXT BOX**' section in the ACP when submitting event documents. 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.
3. The music must be arranged by the student in acceptable standard music notation.
4. A recorded performance of the arrangement entry is required to be uploaded to the ACP. 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.
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. The event WILL NOT be performed live by the contestant.
7. No more than two students may participate in the arranging of the music.
8. 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

- One (1) copy of the written Music Instrumental Arrangement uploaded to the ACP
- One (1) copy of the original score from which you are constructing your Arrangement uploaded to the ACP
- One (1) copy of the recorded Music Instrumental Arrangement uploaded to the ACP

JUDGES FORM - MUSIC INSTRUMENTAL ARRANGING

OPEN U/16
 (Please ✓ the appropriate box)

Name:		D.O.B.:	
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:

