

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
- 20.

* 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 explore the vast array of Christian music to find the right selection for every occasion (Col 3:16-17) .

1. Ministry Focus

Students should select music that presents a Gospel message, reflects Christian values, and leads the listener to praise, joy, and prayer.

2. The Gospel Message

For vocal items, this refers to the lyrics; however, for instrumental items, the "Gospel message" is expressed through the performer's spiritual intent and the piece's ability to inspire the listener toward God

3. Spiritual Intent

All performances must be intended to glorify God and not the performer.

4. Performance Style

Musical presentations must avoid secular mannerisms and raucous styles.

5. Consideration for Others

Students should select items least likely to cause offense to fellow Christians (Romans 14:13–15:3; 1 Corinthians 8:9).

6. Event Exclusivity

Students must not perform the same music or song used in Music Vocal or Combined events.

CLASSICAL MUSIC GUIDELINES

While we recognize that classical music does not contain a lyrical Gospel message, these works are permitted in the Music Instrumental Section under the following conditions:

8. Ministerial Intent

Technical excellence in works by composers such as Beethoven, Bach, or Mozart is encouraged, but the piece must be performed as an act of ministry rather than a purely academic or secular exercise.

9. Communicating the "Message"

Since the music has no words, the "Gospel message" is conveyed through the student's ability to use their talent to inspire worship or reflection in the listener .

10. Mandatory Context

The student must use the Context Box in the ACP to explain the spiritual purpose of the piece . For example, a student might explain how a Bach Prelude serves as a call to prayer or how a Beethoven piece celebrates God's gift of musical structure and creativity.

11. Balanced Judging

To receive a top score, a student must demonstrate both Technical Facility (accuracy and skill) and Performance & Ministry (the ability to communicate spiritual depth and context through their instrument).

General Guidelines

COPIES OF ARRANGEMENTS

12. Submission Method

Music must be uploaded to the Accelerate Convention Portal (ACP) before a performance.

13. Category Accuracy

The correct category (male/female/mixed) and age bracket must be entered

14. Responsibility

SCEE takes no responsibility for ensuring the student is entered into the correct category. Students may miss the opportunity to compete if entered incorrectly.

15. Interpretation of Rules

Judges will refer to all sections in these guidelines for interpretation. The Music Coordinator at each convention will give rulings on questions, and the Convention Director will have the final adjudication.

ITEMS PERFORMED AT PREVIOUS CONVENTIONS

16. Regional Conventions

An item may not be used two years consecutively by a student or group if they earned a place (1st to 6th) with that item in the previous year.

17. Participation Grace

If a student or group did not place at a Regional Convention, they are permitted to compete with the same song again.

18. South Pacific Student Conventions

Only events that earned a place (1st to 6th) at either of the preceding two Regional Student Conventions are eligible for entry

TIME LIMITS

19. Minimum Time

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

20. Maximum Time Deductions

If a piece exceeds the maximum time limit, a 0.5 deduction will be applied for every portion of thirty (30) second increments outside the allotted time

21. Requirements

The contestant or a preselected spokesperson must introduce the group, their school, and the title of the song.

22. Scoring

The introduction does not count against performance TIME, but it is assessed as part of the PRESENTATION

General Guidelines

23. Delivery

Introductions should not be rushed. A Scripture reference or brief comment may be included to prepare the

PERFORMANCE AS ARRANGED

24. Structure Compliance

Performers receive full marks for this criterion if the performance follows the submitted arrangement's overall structure.

25. Interpretation

Variations in tempo, dynamics, and phrasing are judged as interpretation, but any structural changes (repeated sections, key changes) must be reflected in the uploaded rewritten score .

RANGE & GENDER

26. Key Changes

If a chosen piece is outside the student's range, it may be rewritten in a more appropriate key.

27. Gender Neutrality

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

ACCOMPANIMENT

28. Role of Accompaniment

The accompaniment must support the performance without dominating or distracting. It must be balanced, integrated, and of high quality .

29. Instrumental Ensembles

Accompaniment is not permitted for Instrumental Ensembles. All instruments, including pianos and keyboards, are considered part of the ensemble .

30. Mixed Instruments

If a keyboard instrument is one of the performers in a Mixed Instruments item, no additional accompaniment is allowed.

31. Permitted Accompaniment

In all other events, accompaniment may be any one musical instrument capable of playing chords (e.g., piano, guitar) or a high-quality recording of a single instrument .

32. Backing Tracks

No other backing soundtracks are permitted, with the exception of Tambourine events. Use of multiple instruments or backing vocals will result in the entry not being awarded a place .

General Guidelines

SECTIONAL DETAILS: ENSEMBLES

Event Category	Contestants	Max Time	Accompaniment Allowed?
Solo	1	5 Mins	Yes (Single Instrument/Track)
Duet	2	5 Mins	Yes (Single Instrument/Track)
Trio	3	5 Mins	Yes (Single Instrument/Track)
Quartet	4	5 Mins	NO (All players are the ensemble)
Instrumental Ensemble	5-20	5 Mins	Yes (Single Instrument/Track)
Tambourine Ensemble	5-20	5 Mins	NO (All players are the ensemble)

Requirement	Rule Detail
Min. Performance Time	All entries must be at least 1 minute to place .
Time Deductions	0.5 points per 30-second increment over the limit .
Harmonization	Duets/Trios/Quartets must spend significant time on harmonies, not just melody.
Notation	A copy of the arrangement must be uploaded for the judges.
Classical Music	Must include a Context Box explanation of spiritual intent .

SOLO (1 CONTESTANT)

33. Musical Requirement:

The solo instrument must carry a clearly discernable melody.

- * Piano: Instruments are provided by SCEE and may be electric.
- * Woodwind: Includes flute, saxophone, clarinet, recorder, bagpipes, harmonica, etc.
- * String (plucked/hammered/strummed): Includes harp, guitar, banjo, mandolin, etc.
- * String (bowed): Includes violin, viola, cello, string bass, etc.
- * Brass: Includes trumpet, trombone, orchestral horns, etc.
- * Tambourine: A timbrel routine played as percussion for a music score.
- * Miscellaneous: Includes accordion, marimba, xylophone, etc.

34. Prohibitions

Drums are not permitted for solo events, and SCEE does not supply amplifiers

General Guidelines

DUET, TRIO, AND QUARTET

35. Arrangement Standards

Each instrument must spend significant time on both melody and harmonization.

36. Melody Restriction

Multiple instruments playing the melody together for the majority of the piece is not considered a multi-performer event and may result in a penalty of up to 50% .

37. Instrument-Specific Rules

* Piano: All performers must use a single piano.

* Instrumental: A piano or guitar may be one of the instruments but must not function as a simple accompaniment .

* Percussion/Handbells: Multiple performers may share a single instrument (e.g., marimba) or a single set of bells.

ENSEMBLES (INSTRUMENTAL, TAMBOURINE, AND HANDBELL)

38. Instrumental Composition

May include any combination of brass, woodwind, strings, keyboard, and miscellaneous instruments.

39. Direction

An ensemble may be directed by an adult or student conductor. The conductor is not counted as a performer .

40. Tambourine Specifics

These routines must be percussion-focused and cannot be directed from the front .

41. Handbell Specifics:

Teams must produce a balanced blend of melody and harmony using handbells, Angklung, or chimes. Music stands and scores may be used without penalty.

ADJUDICATION PURPOSES ONLY” stamped or clearly written on the back.

CHECKLIST FOR MUSIC INSTRUMENTAL EVENTS:

One (1) copy of the arrangement as it is to be performed. The copy should have the words “**FOR**

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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Accelerato

JUDGES FORM - INSTRUMENTAL SOLO

(Please ✓ the appropriate boxes)

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

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: _____		Deduct 0.5 for every 30 sec over	
		FINAL SCORE	

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

Accelerate

JUDGES FORM - INSTRUMENTAL TAMBOURINE 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	
III. Technical Facility			
A.	Technique	10	
B.	Variety of Patterns	10	
C.	Balance of Tambourine & Accompaniment	10	
D.	Fluency (includes phrasing & tempo)	10	
IV. Communication & Interpretation			
A.	Mood & Style	10	
B.	Intensity & Climax	5	
C.	Dynamics	5	
D.	Performance & Ministry	10	
V. Appropriateness of Selection			
A.	Degree of Difficulty	10	
B.	Appropriate to Context	5	
C.	Appropriateness of Accompaniment	5	
D.	Correct Music & Paperwork supplied	5	
TOTAL POINTS		100	

Time Limit: 1-5 min

Actual Time: _____

Deduct 0.5 for every 30 sec over

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: _____		Deduct 0.5 for every 30 sec over	
		FINAL SCORE	

COMMENT:

Judge's Name:	Judge's Signature:
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Accelerate

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:

Accelerato

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:

Accelerate

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:	

Accelerate

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:

Accelerate

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:

Accelerate

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
- 9.

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: