

SECTION VII

Music Division

**PLEASE REFER TO PLATFORM GUIDELINES (Section I)
BEFORE PREPARING FOR THIS DIVISION.**

OFFICIAL STATEMENT OF ACCEPTABLE MUSIC FOR ACTS STUDENT CONVENTION COMPETITION

Staff desires to have the highest quality music competition possible. The intent of music competition is to encourage students to apply their musical talents to Christian values. Competition arrangements are to be Christian or patriotic rather than secular. Classical music, which conveys a Christian theme, is acceptable. Music sung or played with a jumpy, sensual, or worldly style is not acceptable. Secular jazz, rock, or country music is not acceptable. Music must be appropriate for a typical Apostolic church service.

ACTS recognizes the wide spectrum of "acceptable" music among Christians and wants to accommodate distinctive of/from Apostolic churches. ACTS does not necessarily endorse music performed during competition. A panel of judges selected to evaluate contestant compliance with criteria on the judges' form without prejudice toward a particular style of Christian music will judge competition entries.



GENERAL PERFORMANCE GUIDELINES

IMPORTANT!!! ALL COPIES OF MUSIC, RECORDINGS, AND JUDGING FORMS MUST BE CLEARLY LABELED WITH THE FOLLOWING INFORMATION: CONTESTANT'S NAME, SCHOOL NAME, TELEPHONE NUMBER, COMPLETE SCHOOL ADDRESS, AND CATEGORY.

1. Three copies of the arrangement, as performed, must be given to the judges before a performance. Music must be performed exactly as it appears on the score. If chords are changed,

etc., music should be rewritten to reflect the changes. The judges must receive copies of the corrected/changed scores.

EXCEPTIONS: The Vocal Free Style categories are not required to present sheet music for their performance. However, they must provide 3 copies of a lyric sheet with all of the words to the song.

2. Contestants may sing acapella; be accompanied by an adult, sponsor, or student (of Convention age) playing a piano supplied by the Convention; or use accompaniment recording. Accompaniment recordings may be Piano only or a professionally orchestrated sound track.
3. A student may not use the same song two years consecutively in the same event if he/she (or group) placed in the top three (3) places at ACTS Student Convention the previous year with that song in that event.
4. In some categories, competition is divided between male and female contestants. Where designated, schools may have groups made up of girls, boys, or both.
5. VERY IMPORTANT -See Platform Guidelines (Section I) for poise and appearance.
6. All music is to be memorized. (EXCEPTION: Small Instrumental Ensemble, Large Instrumental Ensemble, Handbell/Handchime Choir)
7. There should be a pre-selected spokesman for each group who will introduce the group, the school represented, and the title of the song to be performed. (This is not counted against performance time.)
8. Personal amplification equipment for competition is not allowed.

Check List for Music:

1. Three (3) copies of music must be brought to convention. Each copy is to be in a clear plastic folder WITH THE STUDENT'S NAME, SCHOOL NAME, TELEPHONE NUMBER, COMPLETE SCHOOL ADDRESS, AND THE CATEGORY CLEARLY VISIBLE ON THE FRONT OF EACH COPY.
2. Three (3) copies of the Judge's Forms, properly filled out.
3. MP3 player (if applicable)
4. When selecting music for vocal music competition, careful attention should be given to level of difficulty. **Songs with too much unison or lack of distinct, individual parts do not usually place well.** All members (duet, trio, quartet, etc.) or sections (ensemble, choir) should demonstrate an ability to “carry” their individual parts with proper pitch, tone, and blend.

General Rules

1. One piano will be provided.
2. All other instruments provided by the performing school
3. No electrical instruments or amplification may be used
4. All changes to music must be written in. (Example) If music is played or sung in a different key than it's written in, music does not need to be rewritten; however, the new key must be written at the top of the music page.
5. For music selection, follow guide on page VII-1.

SMALL VOCAL - Performance Event

Male Solo (501) & Female Solo (502) (1 contestant) - There are two different entries available in the solo category: male and female. Time limit: 5 minutes.

Male Free Style Solo (515) & Female Free Style Solo (516)- (1 contestant) These are two different entries available in the solo (Free Style) category: male and female. Time Limit: 5 minutes

Male Duet (503), Female Duet (504), & Mixed Duet (505) (2 contestants) - There are three different entries available in the duet category: male, female, and mixed. Time limit: 5 minutes.

NOTE: This must include harmony in both the written music and in the singing.

Male Trio (506), Female Trio (507), & Mixed Trio (508) (3 contestants) - There are three different entries available in the trio category: male, female, and mixed. Time limit: 5 minutes.

NOTE: This must include three-part harmony in both the written music and in the singing.

Male Quartet (509), Female Quartet (510), & Mixed Quartet (511) (4 contestants) - There are three different entries available in the quartet category: male, female, and mixed. Time limit: 5 min.

NOTE: This must include four-part harmony in both the written music and in the singing.

Small Ensemble (512) (5-12 contestants*) - There can be only one school entry under the designation "Small Ensemble." Your ensemble may be male, female, or mixed, but it will be judged with all the other small ensembles. It may have an adult directing. If a student plays accompaniment, he/she is not included in the 12 total allowable contestants. Time limit: 5 minutes.

Large Ensemble (513) (13-19 contestants*) - There can be only one school entry under the designation "Large Ensemble." Your ensemble may be male, female, or mixed, but it will be judged with all other large ensembles. It may have an adult directing. If a student plays accompaniment, he/she is not included in the 19 total allowable contestants. Time limit: 5 minutes.

Choir (514) (20-& up contestants *) - There can be only one school entry under the designation "Choir." It may be male, female, or mixed, but it will be judged with all other choirs. It may have an adult director*. If student plays accompaniment, he/she is not included in the total allowable contestants. Time limit: 5 minutes.

For judging criteria on Vocal Music, see CF70.

*(The adult director is not considered a contestant.)

Note: Contestants may not use sound equipment during competition. Vocals selected to perform in church service will be provided with appropriate microphones.

INSTRUMENTAL – Performance Event

Instrumental Solo Competition - Time limit: 5 minutes

Male Piano Solo (520) & Female Piano Solo (521) - Separate competition for male and female contestants. Piano provided by the convention. For judging criteria, see CF72.

Woodwind Solo (523) -For judging criteria, see CF71.

String Solo (524) (Plucked) -Harp, classical guitar, banjo, mandolin. For judging criteria, see CF71.

String Solo (525) (Bowed) -Violin, viola, cello, string bass. For judging criteria, see CF71.

Brass Solo (526) -For judging criteria, see CF71.

Miscellaneous Solo (527) -Includes such instruments as accordion, marimba, xylophone, handbells, bagpipe, etc. Drums and amplified instruments are not permitted. (Percussion is only permitted in Large Instrumental Ensemble.) Accompaniment is limited to piano. For judging criteria, see CF71.

Instrumental Duet Competition - Time limit: 5 minutes

Piano Duet (530) -Two people playing the same piano or two pianos. (Pianos will be supplied by Convention.) For judging criteria, see CF72.

Instrumental Duet (531) -An Instrumental Duet is a combination of any **two** different instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not be counted as one of the two instruments. If piano is accompaniment only, please note such on the Judge's Form (e.g. two guitars playing two separate parts with piano accompaniment, one guitar and piano playing separate parts). For judging criteria, see CF71.

Instrumental Trio Competition (532) - Time limit: 5 minutes

An Instrumental Trio is a combination of any **three** different instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not be counted as one of the three instruments. If piano is accompaniment only, please note such on the Judge's Form. For judging criteria, see CF71.

Instrumental Quartet Competition (541) - Time limit: 5 minutes

An Instrumental Quartet is a combination of any **four** instruments (woodwind, string, brass, etc.) played together with or without accompaniment. Piano accompaniment is permissible and may or may not be counted as one of the three instruments. If piano is accompaniment only, please note such on the Judge's Form. For judging criteria, see CF71.

Small Instrumental Ensemble Competition (542) (5-10 contestants)

Time limit: 5 min.

This category allows 5-10 contestants with any variety of instruments to compete. The time limit for the entire setup and performance will be twenty (20) minutes. There may be an adult directing. Piano accompaniment is permitted and may or may not be counted as one of the instruments. If piano is accompaniment only, please note such on the Judge's Form. **(Percussion is only permitted in Large Instrumental Ensemble.)** For judging criteria, see CF71.

Large Instrumental Ensemble Competition (543) (11 & up) Time limit: 5 minutes.

This category allows 11-40 contestants with any variety of instruments to compete. The time limit for the entire setup and performance will be twenty (20) minutes. There may be an adult directing. Piano accompaniment is permitted and may or may not be counted as one of the instruments. If piano is accompaniment only, please note such on the Judge's Form. **(Percussion is permitted in Large Instrumental Ensemble.)** For judging criteria, see CF71.

Handbell/Handchime Choir (544) (5-18 contestants) - Time limit: 5 minutes.

There may be an adult directing. Piano accompaniment is permitted but is not counted in the number of contestants. For judging criteria, see CF73.

General Rules

1. One piano will be provided.
2. All other instruments provided by the performing school
3. No electrical instruments or amplification may be used
4. All changes to music must be written in. (Example) If music is played or sung in a different key than it's written in, music does not need to be rewritten; however, the new key must be written at the top of the music page.
5. For music selection, follow guide on page VII-1.
6. No classical music.

MUSIC COMPOSITION (550) (Non-performance) - Early Entry

The contestant writes and submits an original song. The composition must include a melody line and a simple accompaniment plus words.

1. The words must be Christian or patriotic; they must follow the rules of poetry, including theme, poetic language, rhythm, and rhyme (as applicable). The words and music should enhance one another.
2. Scripture may be used.
3. The student must accurately write the music in acceptable standard music notation.
4. Three (3) Copies of the a MP3 file or CD of the music composition entry is required. (The quality of the tape performance will not influence the judge's evaluation of the composition.)
5. The selection WILL NOT be performed live by the contestant.
6. The music composition must have been written after the termination of the previous ACTS Student Convention and must be the original work of the contestant.

For judging criteria, see CF75.

Checklist for Music Composition:

1. Three (3) copies of the music composition. Each copy is to be in a clear plastic folder with the Student's name, school name, school address, and telephone number clearly visible on the front of each copy.
2. Three (3) copies of the MP3 file or CD must accompany the composition.
3. Three (3) copies of the Creative Composition Affidavit (CF28) attached to entry (properly signed).
4. Three (3) copies of the JUDGE'S FORMS (CF75) completed
5. One entry per contestant.

All the above forms must be sent to the ACTS office by the deadline (Watch mailings for the address and date of early entries)

MUSIC ARRANGING (551) (Non-performance) - Early Entry

Musical arranging is a category designed to allow an original melody to be set to new harmonies or a new format. A song could be put in any vocal, keyboard, or instrumental arrangement (i.e., choir, ensemble, piano solo, or band arrangement). Entry must be the original work of the student. The entry must be ORIGINAL in its entirety except for the actual melody.

1. Three (3) copies of the Music Arrangement. Each copy is to be in a clear plastic folder with the student's name, school name, school address, and telephone number clearly visible on the front of EACH copy.
2. Three (3) copies of the Creative Composition Affidavit (CF28) attached to entry (properly signed).
3. Three (3) copies of the JUDGE'S FORMS (CF76)
4. One entry per contestant.
5. Three (3) copies of the MP3 file or CD of the musical arrangement. Each copy is to be clearly marked with the student's name, school name, school address, and telephone number.
6. The entry must be the original work of the contestant and must have been written after the termination of the previous ACTS Student Convention.

7. The copyright owner of the song should be contacted for permission to write an arrangement of his/her song.

PREPARING FOR CONVENTION- INSTRUMENTAL MUSIC

See Music Practice Check List on page VII –10-11.

TONE QUALITY

General

Beauty of Tonal Color

Each instrument or ensemble group possesses a unique characteristic tone quality (color). Performers are expected to achieve this tonal color in performance. Listen to quality recordings of professionals, and strive to match their tonal color as you play. Do not emulate the tonal production of jazz performers or stage bands, or the projection of performers in marching bands. Listen to classical soloists or chamber groups to develop a refined sound. Poor tone quality is usually an indication of improper air concepts on winds, poor bow control on strings, or improper stroking on percussion instruments.

Control and Stability

These terms refer to evenness of tone and ease of tonal production. These are best achieved ~ by daily, thoughtful practice of long tones and scales throughout the instrument's range over a long period of time. Be prepared to spend many years of consistent practice developing control and stability of a beautiful tonal color.

Solo

Range Development

Choose a solo that demonstrates your full note range. Solos that require tones that are too high or low, and solos that do not demonstrate the performer's full range should be avoided or modified.

Embouchure (Winds)

The embouchure (lip and jaw function) should work freely to allow the air stream *to* cause a proper vibration. Secure the services of a professional private instructor to develop proper embouchure habits.

Ensemble

Balance of Parts

Keep in mind that the melody line must predominate, and that accompanying parts must present a unified foundation for the melody whenever it is present.

Group Blend

Blend the voices of the ensemble so that they present a unified tonal color, one that is characteristic for the type of group that you are presenting. Strive to develop a classical chamber sound.

INTERPRETATION AND MUSICIANSHIP

Phrasing

This element, more than any other, separates maturity levels in performance. Only a small percentage of the dynamic and tempo variations are actually indicated in the score. Identify each phrase. Then, identify the highest point of intensity within each phrase. Finally, use the following tools of expression, tempo, and dynamics to enhance that point of intensity within each phrase.

Expression, Tempo, Dynamics, and Spirit

Strive to present the emotional intent of the composer/arranger, and the spiritual qualities of the song's message (when applicable).

Tradition

Some pieces, especially sacred classics, require some understanding of the musical period during which they were written (i.e. Renaissance, Baroque, etc.). Listen to several professional recordings of your piece and other similar pieces from that musical period, then match the traditional styles that you hear on the recordings.

TECHNIQUE

General (All Instruments)

Demonstrated Fluency and Overall Technical Ability

Choose a piece that emphasizes your strengths. Fluency refers to technical freedom on the instrument. Many years of faithful practice under the direction of a good teacher are required to develop fluency and a wide-ranging technical ability.

Articulations/Fingering/Hand Positions/Posture

Specific (Instrument Categories)

Bells and Chimes

Efficiency of stroke technique/Individual stroke consistency/Group stroke consistency, choose the stroke patterns that produce the styles and expressions that the piece requires. Then practice those patterns carefully under the watchful eye of an instructor to develop consistency. Remember- PRACTICE MAKES PERMANENT.

Mallets

Hand positions/Wrist Technique/Stroke Placement on Bars or Strings

A private instructor will be necessary to develop proper hand positions and wrist technique. The goal is to be able to play easily and efficiently. Each bar or string possesses a live spot or a heart which produces the optimum sound for that instrument. Bars also possess a secondary spot that may be utilized for efficiency of movement during fast passages. Learn these spots and practice slowly until you can strike the string or bar on its live spot every time.

Strings

Bowing Choice and Execution

While some bowings are marked, most require a decision on the part of the player. Secure the services of a private instructor or a professional teacher to assist with bowing decisions. Bowing decisions will affect many other areas of your performance.

Winds

Breath Control and Tonguing

Proper breath control is evidenced by pure tone quality and freedom in performing many styles of articulations (slurs, staccatos, and a wide variety of accents) at every conceivable dynamic level. The tongue can only produce proper articulations within the context of a well-controlled stream of air.

RHYTHM

Precision

Rhythmic precision refers to the accurate execution of each written rhythmic figure. Any variation to the written rhythms should be noted on every judge's copy.

Metre

Each time signature receives its own characteristic pulsation within every measure. This pulsation seldom varies throughout the piece unless it is interrupted by special articulations. The performer must learn the metrical pattern of each time signature so that the pulsation and variations in that pulsation can achieve the intended effects.

Rhythmic Figure Interpretation

Not only is rhythmic precision important, but it is also important to achieve the interpreted style of unique rhythmic figures. For instance, in a march the dotted eighth and sixteenth figure must be treated differently than that same figure when it is found in a fanfare. Likewise, a triplet across two beats is likely to be performed two different ways in a classical minuet and in a lullaby. It is also likely to be treated differently at the height of a phrase than at the end of a musical section. Again, listen to recordings and secure the assistance of a professional instructor to assist in this area.

Accents

Give special attention to every accent (both written accents and accents that are implied by the metre). There are several types of accents, and each style of piece requires its own special treatment of accents. Also, accents are performed at different intensities depending on the dynamic level at the time.

INTONATION

Winds and Strings

Individual (Solo/Group (Ensemble))

Winds must be aware that many notes on even the most carefully manufactured instruments are out of tune. These tones must be found (a portable tuner is a great help) and humored into tune. String players must learn accurate pitch placement, and must adjust out-of-tune pitches quickly. Groups must practice slowly and carefully to achieve unity of pitch. Practice unison or octave scales in pairs, carefully tuning every tone before moving on, to develop good group intonation skills.

Pre-tuned Instruments in Lieu of Intonation (Bells, Chimes, and Mallets)

Execution/Consistency/Stability of Stylistic and Dynamic Contrasts

Every consecutive percussive stroke at a dynamic level must achieve a consistent volume level. Also, consecutive strokes in a crescendo or decrescendo must produce smooth dynamic variation.

Correct Choice of Mallets' for Each Style/Dynamic (Mallets)

Mallets come in many different materials and tensions to produce different tone qualities and dynamics. Most performances benefit when the mallets are selected according to the musical needs.

PRESENTATION

Suitability to Ability

Choose a piece that clearly shows your ability, keeping in mind that a piece does not need to be difficult to be musically excellent and to minister to fellow believers.

Suitability to Musical Style

Follow the suggested guidelines carefully. Keep in mind that the music itself will develop an atmosphere. That atmosphere should be consistent with the spirit of the song and the spirit of the service in which the piece is being played.

Stage Presence (Soloist)/Stage Appearance (Ensemble)

Soloists should try to present a spirit of quiet confidence. Do not look at the judges or audience while playing. Simply concentrate on the music. Ensembles should try to sit or stand in an attractive formation. Give each instrument plenty of room. Take whatever time is needed to set up your performance area to give an attractive and orderly appearance. Do not look at the judges or audience while playing. You may look at each other if doing so enhances musical communication and performance. Develop a simple, silent, hidden (if possible) starting signal.

Entrance/Exit

Take some time to develop an orderly entrance and exit. Look positive from the time that you enter the performing area to the time that you leave.

Clothing

Follow ACTS guidelines. A special uniform for large groups lends much to the overall effect of the presentation.

Memorization (solos, duets, trios and quartets only)

If in doubt, use the musical score. This allows most people a better opportunity to concentrate on musical aspects of their performance. Large ensembles should not attempt to perform from memory. The time that is taken in memorization can be spent in more valuable musical pursuits.

Time Limit

Time your piece when you are selecting it. Choose a piece that fits easily into the time limit (5 minutes). Cuts and tempo variations to make the time limit are often quite distracting.

HINTS FROM THE MUSIC JUDGES

Most of the music judges' comments deal with intonation and rhythmic accuracy; that is, the ability to sing and play on pitch and to perform the music exactly as written, giving all value to each note and dynamic marking. While poise, polish, and appearance contribute to a good performance, nothing can compensate for failures in intonation or rhythm. These are the heart of musicianship. Vocalists can improve their ability to sing on pitch by practicing good support. Instrumentalists need to practice proper playing with deep breathing, good embouchure, correct fingering, etc. The accompaniment is a vitally important part to a musical entry, so be sure the ability of the accompanist or the quality of the recording is as high as possible. The accompanist may improvise to enhance the performance, if desired. CAUTION: Choose music that is not overly difficult for the experience and capabilities of the singer or player. It is better to choose music that is simpler than to attempt to perform music that is beyond the reach of the student.

MUSIC PRACTICE CHECK LIST

Student's Name	
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Category	
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Song Title	
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	Initial	
	Supervisor	Student
<u>Definitions and Helps</u> to consider:		
I. Tone - The pure clear sound of a pitch		
A. Beauty (intonation) a sound that is the correct pitch (beautiful and pleasant to hear)	_____	_____
B. Color - the brilliance of tone with variety	_____	_____
C. Strength and Control - both restraint and power	_____	_____
II. Accuracy - The correct notes and timing		
A. Meter - the unit of a rhythmic pattern (3/4) (4/4) (6/8) etc.	_____	_____
B. Chords - the putting together of tones (they should be pleasant)	_____	_____
C. Accents - to emphasize (play or sing louder) a note or group of notes	_____	_____
D. Precision-specifically accurate, strictly as the music indicates	_____	_____
III. Articulation -The playing or pronouncing with understandable sound		
A. Slurring - connecting notes smoothly	_____	_____
B. Bowing (strings) - making sounds clearly with a bow	_____	_____
C. Embouchure (wood instruments) the correct lip or mouth position	_____	_____
D. Fingering - the right finger on the right note or in the right position	_____	_____
E. Ensemble - the clarity of the combined sounds	_____	_____
F. Attacks - the starting sound without NOISE	_____	_____
G. Cut-offs - the quality of the ending part of the sound	_____	_____
H. Clarity - especially the words: understandable, vowels and consonants produced accurately.	_____	_____

IV. Interpretation - The expression of the message during the performance

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| A. Tempo-the speed of the song that best fits that selection | _____ | _____ |
| B. Style-the kind of music, march, soft hymn, etc. | _____ | _____ |
| C. Phrasing-expressing a FEELING created by the way a group of notes is played, excitement, calmness, sadness, changes coming faster or more slowly | _____ | _____ |
| D. Dynamics - the overall changing of volume: louds, softs, etc. | _____ | _____ |

V. Presentation - The act of performing a musical piece for a person or group

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| A. Musicianship - the quality and flow of the selection | _____ | _____ |
| B. Deportment - the actions or gestures from the second the student is visible, during the performance, and while leaving the area | _____ | _____ |
| C. Posture - the physical stance and position of body, feet, shoulders, and hands of the performer | _____ | _____ |
| D. Memorization - playing or singing the selection by memory | _____ | _____ |

VI. Appropriateness of Selection - Stated in the OFFICIAL STATEMENT OF ACCEPTABLE MUSIC (see VII – 1)