FINE ARTS 2018-2019

CATEGORIES

ART DIVISION

COMMUNICATIONS

DRAMA

INSTRUMENTAL

1. GUITAR SOLO

2. BRASS SOLO

3. WOODWIND SOLO

4. PERCUSSION SOLO

5. PIANO/KEYBOARD SOLO

6. STRING SOLO

7. INSTRUMENTAL ENSEMBLE, TRADITIONAL

8. INSTRUMENTAL ENSEMBLE, CONTEMPORARY

VOCAL DIVISION

1. CHOIR

2.   CHRISTIAN/WORSHIP BAND, TRADITIONAL

3.   CHRISTIAN/WORSHIP BAND, CONTEMPORARY

4.   VOCAL ENSEMBLE

5.   SONGWRITING

6.   VOCAL SOLO JR MALE

7.   VOCAL SOLO SR MALE

8.   VOCAL SOLO JR FEMALE

9.   VOCAL SOLO SR FEMALE

General Information

for Full Gospel Churches International Fine Arts Competition

Purpose: The purpose of this competition is to allow the youth in our fellowship to discover, develop, and display the gifts that God has given them.
Ministers and educators will evaluate each category, and will provide feedback on each level in order to help improve and encourage the youth to engage in ministry on multiple levels: the local church, the fellowship, and in Missions.

Rules Agreement: It is the responsibility of the participant to read and be familiar with the rules within this rule book. By signing the registration form and participating in this event, you acknowledge that:
1) They have read, understand, and agree to abide by the rules of this competition.
2) They will accept the decisions of the evaluators and coordinators.

The following ratings will be used to score each participant.
Up to 25 points---Fair
26-30 Points---Good
31-35 Points--- Excellent
36-40 Points--- Superior
-2 Points--- Time Violation
-2 Points--- Rule Violation

Participant Requirements:
This event will be open to all who meet the following criteria:
1) Participating Students must be enrolled in grades 6 through 12 or be 12 to 18 years old.
2) Participants must be approved and registration form must be signed by an FGCI Minister.

Registration Forms:
The registration forms are located at www.fgci.us/fine-arts
Registration forms should be mailed in completed with fees paid by March 15, 2019. Registration fees will be $10 dollars per participant per category, with a maximum of $30. Each participant may not enter the same category in a division twice, with the maximum of three total entries per student. Participants must be registered with a licensed FGCI Minister. Call (417) 321-0037 or email navmission@yahoo.com for questions or concerns.

Mailed registration form and fees should be sent to each State Superintendent/State Office.

General Rules:

Information:
The General Rules applies to all participants and categories.

Rule and Time Violations:
Rule and time violations in any category will receive a two-point deduction per violation, per judge.

Content:
The goal of Fine Arts is to spread the gospel. The following should be evident in the students' entries.
Christian Message: anything that reflects the message of Jesus.
Evident Ministry: a presentation that communicates a biblical truth
Overall effectiveness: a quality presentation that is deemed appropriate and within doctrinal boundaries.

Code of Conduct:
FGCI holds its participants and attendees to a high standard. All who attend this event should represent Christ in their behavior. Parents, leaders, youth, and guests are expected to display integrity, respect, and support for all other churches, teams, evaluators, participants, and volunteers. An overly competitive attitude, rudeness, and unsportsmanlike conduct are not acceptable and you will be subject to dismissal.
Cursing, nudity, racial slurs, explicit songs, lyrics, topics, and images will not be tolerated and will result in immediate dismissal.

Dress Code: Appropriate dress is required for all Read rules for each category as well as general rules.

Copyrighted Material

It is the responsibility of the students, parents, and youth leaders to be completely legal and ethical regarding copyrighted music, or any published or unpublished works.

Art Division:

Registrants in the Art Division may submit entries for the following categories:

1. PHOTOGRAPHY (DIGITAL AND FILM)
2. VISUAL ART—PAINTING/DRAWING/SCULPTURE
3. FABRICS/SEWING

Participants or adults representing the student must deliver their entries to the designated area set up for the art division.

GENERAL RULES FOR ART DIVISION:

1. The entry must be the original work of the participant.
2. Every entry must have a typed information page attached to the entry upon delivery to the art gallery. If this is missing, it will result in a rule violation and the participant will be deducted two points.

   The information page must include the following:

   Participant

   Grade

   Category

   Designation of medium (state the material used to create the piece; Visual Art entries only)

   Explanation of medium (explain how the piece was created in technical terms by stating equipment used, process, etc.)

   Church name, city, state

3. Only the credit line is needed. Essays or short stories explaining your entry will not be accepted.
4. If setup is needed for the entry it must be completed by the participant.
5. The entry must be no smaller than 8x10 inches and no larger than 32x32 inches.

6. Weapons are not allowed. If a participant attempts to enter a weapon for evaluation, it will be removed, and the participant will receive it back at the end of convention.

PHOTOGRAPHY, Digital

1. Only digital cameras may be used.
2. Camera type, software, and any other form of technology used to produce the picture should be included under the "Explanation of Medium" portion of the information page.
3. Computer generated improvements are allowed to enhance the original photograph.
4. No collages are permitted.
5. Any words in the image should be a part of the original image and should not be added after the image is taken.

PHOTOGRAPHY, Film

1. Only film cameras may be used.
2. Only one image is allowed.
3. Black and white, and color images are accepted.
4. Manipulation and touch-ups to the original photograph are not permitted.
5. Any words in the image should be a part of the original image and should not be added after the image is taken.

EVALUATION CRITERIA:

SELECTION: Overtly religious subjects, symbols, or themes are not required. The photograph should be of appropriate level of difficulty for the participant. The image should display a fresh approach and keep with the theme (film or digital).

COMMUNICATION: The image should have an immediate visual impact, the meaning and message should be easily understood. It should display the individual style of the participant, and should avoid using overused ideas and concepts. The entry should appeal to multiple audiences.

PRESENTATION: The clarity of the image should be well defined, and should display a consistent use in the medium. The finished presentation should be complete; photographs should be mounted. There should be a natural flow of images for the viewer's eye, the lighting should develop a mood and nuance. There should be an apparent focal point in the image and the space should be used appropriately. Proper use of the medium is important.

OVERALL EFFECTIVENESS: The image should produce an impact or impression. The image should show an apparent time and thought in preparation.

Visual Art: Sculptures, Drawings, Paintings

Three-Dimensional Rules:

1. Three-Dimensional entries will be defined as sculptures that may be viewed from all sides or provoke a sense of depth or an illusion of a third dimension.
2. The following mediums will be accepted in the Three- Dimensional visual arts category:

    Mixed media   Sculpture

    3. Mounting of Three-Dimensional art is not required.

    4. The overall size of the entry may not be smaller than 6 by 6 by 6 inches and no larger than 32 by 32 by 32 inches

Two-Dimensional, Painting and Drawing Rules:

1.The following mediums will be accepted for the Two-Dimensional visual arts category will be

Acrylics   Water Color   Oils   Tempura
        Sketches (ink, pencils, chalk, charcoal, pastels)
3. Entries in the Two-Dimensional category should be mounted on a foam core, matte board, masonite board, or similar. Paintings on a stretched canvas are considered already mounted. The entries may be framed with cut matte board, no other framing is allowed.
4. Entries may be no smaller than 8x10 inches and no larger than 32x32 inches.

EVALUATION CRITERIA:

SELECTION: Overtly religious subjects, symbols, or themes are not required. The photograph should be of appropriate level of difficulty for the participant.

COMMUNICATION: The entry should have an immediate visual impact, the meaning and message should be easily understood. It should display the individual style of the participant, and should avoid using overused ideas and concepts. The entry should appeal to multiple audiences.

PRESENTATION: The overall medium used should be consistent through the piece.

The finished entry should be complete. It should have a natural flow to the viewer's eye, and should have a clean appearance. The entry should be well organized, and appropriate use of the space should be used. The proper use of the medium and use of color and values will be important. The size of the entry should be no smaller than 8x10 inches and no larger than 32x32 inches. 3D entries should be no smaller than 6x6x6 inches and no larger than 32x32x32 inches.

OVERALL EFFECTIVENESS: The image should produce an effective impact or impression. The image should show an apparent time and thought in preparation. The concept should be easily grasped.

Fabrics/Sewing

1. Counted Cross-Stitch—No stamped cross-stitch will be accepted. Pictures must be framed without glass. The back of all work must be accessible for judging. Example: tablecloths, place mats, pictures, samplers.

2. Embroidery—Decorating fabric with embroidery floss or thread. The back of all work must be accessible for judging. Pictures must be framed without glass. No counted cross-stitch, see "Counted Cross-Stitch" category. "Punch and sew" embroidery will not be accepted. Only regular "needle and thread" embroidery will be judged. Examples: scarves, pillowcases, tablecloths, hand towels, borders for skirts, pillows, pictures, samplers.

3. Crochet—Examples: baby afghans (no dimension smaller than 36 inches and no dimension larger than 48 inches), shawls, tablecloths, bedspreads, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).

4. Knitting—Machine knitting not allowed. Examples: baby afghans (no dimension smaller than 36 inches and no dimension larger than 48 inches), shawls, tablecloths, bedspreads, dresses, sweaters, baby garment sets (sweater, cap, mittens, or booties).

5. Afghans –Afghans may be either crocheted or knitted. No baby afghans in this category. Minimum size is 50" x 70".

6. Quilts—May be machine or hand constructed. (Hand constructed quilts will receive higher points.) Minimum size is 50" x 70". Quilts must have been started and completed within fifteen months of Regional Convention.

COUNTED CROSS-STITCH AND EMBROIDERY JUDGING CRITERIA

Areas of Evaluation

 Pattern submitted

Creativity—Pattern changes, color changes, originality

Overall beauty

Technique—Difficulty and variety of stitches

Uniformity of stitches

Finishing—Thread ends secured, preferably no knots

Blocking

Proper documentation submitted

CROCHET, KNITTING, AND AFGHANS JUDGING CRITERIA

Areas of Evaluation

Pattern submitted

Creativity—Pattern changes, color changes, originality

Overall beauty

Technique—Difficulty of stitches, variety of stitches

Uniformity of stitches

Gauge

Finishing—Thread ends secured, preferably no knots

Blocking

Proper documentation submitted

QUILTS JUDGING CRITERIA

Areas of Evaluation

Pattern submitted

Creativity—Pattern changes, color changes, originality

Overall beauty

Quilt top

Quilting stitches—Uniformity, size, hand- or machine-stitching goes through all layers of quilt

Size—Meets Convention Guidelines

Finishing for presentation

Proper documentation submitted

Communication Division:

Registrants for the Communication Division may submit entries for the following categories:

Short Sermon Jr.   Short Sermon Sr. Puppetry Group

Puppetry Individual Poetry   Short Stories

Short Sermon Sr.
This event is for participants in grades 9-12

 1. Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one eligible student.

 2. Scripture reference must be cited with all Scripture quotations or readings.

 3.Short Sermon entries have a time limit of 5 minutes. There are 60 seconds for setup and 60 seconds for tear down.

 4.Presentations must agree with FGCI doctrine.

 5.Participants must use original sermons. They may use facts, testimonies, statistics, or stories, but they must be cited.

 6.Participants may only use a Bible, notes, hand-held aids, and a podium.

 7.No costumes may be worn while presenting.

 8.Presentations must be given with reverence to God and His people.

EVALUATION CRITERIA:

SELECTION: The entry should be appropriate and should be of an acceptable level of difficulty for the participant.

COMMUNICATION: Use of nonverbal communication should be used to enhance the presentation. Participant should have control of the stage and be confident and comfortable. The presentation should have smooth transitions between each point and appropriate volume should be used for the audience.

PRESENTATION: Demonstrates presentation in a way that encourages a response. Participant must use proper use of introductions and conclusions and must transitions points clearly and smoothly. Scripture must be the foundation of overall presentation.

OVERALL EFFECTIVENESS: Should be presented with sincerity and passion. Time and effort spent on this presentation should be evident.

Short Sermon Jr.
This event is for participants in grades 6-8

 1. Short Sermon is the art of verbally communicating a biblical message that includes Scripture quotations or readings presented by one eligible student.

 2. Scripture reference must be cited with all Scripture quotations or readings.

3. Short Sermon entries have a time limit of 5 minutes. There are 60 seconds for setup and 60 seconds for tear down.

4. Presentations must agree with FGCI doctrine.

5. Participants must use original sermons. They may use facts, testimonies, statistics, or stories, but they must be cited.

6. Participants may only use a Bible, notes, hand-held aids, and a podium.

7. No costumes may be worn while presenting.

8. Presentations must be given with reverence to God and His people.

EVALUATION CRITERIA:

SELECTION: The entry should be appropriate and should be of an acceptable level of difficulty for the participant.

COMMUNICATION: Use of nonverbal communication should be used to enhance the presentation. Participant should have control of the stage and be confident and comfortable. The presentation should have smooth transitions between each point and appropriate volume should be used for the audience.

PRESENTATION: Demonstrates presentation in a way that encourages a response. Participant must use proper use of introductions and conclusions and must transitions points clearly and smoothly. Scripture must be the foundation of overall presentation.

OVERALL EFFECTIVENESS: Should be presented with sincerity and passion. Time and effort spent on this presentation should be evident.

Puppetry Group:

1. May consist of two to ten eligible participants.

2. Must portray biblical message geared towards children ages 5-10.

3. A time limit of five minutes is allowed for each entry.

4. Participants are not allowed to bring their own puppet stage or alter the one that is provided for them. However, they may use props and signs in front of, or around the provided stage.

5. Participants may not throw prizes or candy out into the audience and they may not use liquid or flammable props.

6. Only hand-manipulated puppets may be used in this event. Full body costumes are not permitted. Ventriloquism is not permitted.

7. Presentations do not have to be original, but originality is encouraged.

8. Before presenting, the participants should introduce themself and the piece. If the

piece is an original of the participants, that should also be stated.

EVALUATION CRITERIA:

SELECTION: The entry should be appropriate for the competition and the intended audience that is specified. It should present a clear Christian message. Inventive and creative ideas should be used.

COMMUNICATION: The character development should be clear throughout the presentation. The intended message should be clearly understandable throughout the story and should provide a central truth that the audience is able to grasp. Any additional props or signs used, should add to the performance and not distract the audience.

PRESENTATION: Each puppet should be purposefully used in the story and its mouth should move in sync with the words being spoken. Puppets should be visible and not hard to see.

OVERALL EFFECTIVENESS: An apparent display of time and preparation should be shown throughout the performance. It should be easy for the audience to understand and grasp the concept of the message in your performance.

Puppetry Individual:

1. May consist of one participant.

2. Must portray biblical message geared towards children ages 5-10.

3. A time limit of five minutes is allowed for each entry.

4. Participants are not allowed to bring their own puppet stage or alter the one that is provided for them. However, they may use props and signs in front of, or around the provided stage.

5. Participants may not throw prizes or candy out into the audience and they may not use liquid or flammable props.

6. Only hand-manipulated puppets may be used in this event. Full body costumes are not permitted. Ventriloquism is not permitted.

7. Presentations do not have to be original, but originality is encouraged.

8. Before presenting, the participants should introduce themself and the piece. If the piece is an original of the participants, that should also be stated.

EVALUATION CRITERIA:

SELECTION: The entry should be appropriate for the competition and the intended audience that is specified. It should present a clear Christian message. Inventive and

creative ideas should be used.

COMMUNICATION: The character development should be clear throughout the presentation. The intended message should be clearly understandable throughout the story and should provide a central truth that the audience is able to grasp. Any additional props or signs used, should add to the performance and not distract the audience.

PRESENTATION: Each puppet should be purposefully used in the story and its mouth should move in sync with the words being spoken. Puppets should be visible and not hard to see.

OVERALL EFFECTIVENESS: An apparent display of time and preparation should be shown throughout the performance. It should be easy for the audience to understand and grasp the concept of the message in your performance.

Poetry:

Rules

1. A Poetry entry is the art of composing a piece of literature that uses the sounds and layered
meaning of words to evoke a feeling or communicate an idea. Poetry is often referred to as the
best words in the best order.
2. A Poetry entry may be rhymed, unrhymed verse, metered, or free lines, with a maximum of
30 lines of text.
3. Entries must be the original work of the student and not previously submitted to this event.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Poetry entries are not required to be double-spaced

6.Entries must include a title page on page 1 of the document, with the entry beginning on pg 2
7. The title page may not be a separate document. The following information is required in the order given below:
Title
Category
Author
Grade
Church name, city, state
Line count

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Originality – unique use of original and creative ideas; demonstration of a fresh approach.

Style – keeps within genre (fiction, nonfiction, written in first person, etc.).

COMMUNICATION

Flow of thought – ideas connecting from the beginning to the end of the piece.

Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.

Title selection – definite reflection of the tone and message of the essay.

Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.

Use of language – proper usage and easily understood components of the English language.

PRESENTATION AND TECHNIQUE

Development – strong incorporation of key components (conflict, plot, and resolution involving
speaker).

Grammar – correct verb tenses, usage of pronouns, etc.

Mechanics/spelling – correct word spelling.

Punctuation – correct use of commas, semicolons, apostrophes, etc.

Sentence structure – proper placement of phrases and words.

Transitional elements – consistent flow of topics from paragraph to paragraph.

Visual elements – cover sheet, spacing, margins, and word count.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – overall conveyance of writer's theme-related idea.

Preparation – an apparent effort of time and thought in preparing the piece.

Understandable concept – combination of the selection, communication, presentation and
technique, and effectiveness in attaining a response.

Short Stories:

Rules

1. A Short Story entry is the art of composing a piece of literature with a fully developed theme but significantly shorter than a novel.
2. A Short Story entry must be no more than 5,000 Words.
3. Entries must be the original work of the student and not previously submitted to this event.
4. Submissions must be submitted typed in a 12-point black Times New Roman or Arial font, with at least 1-inch margins on all sides, and may not contain art, WordArt, borders, etc.
5. Short Story Entries are not required to be double-spaced.

6.Entries must include a title page on page 1 of the document, with the entry beginning on pg 2.

7. The title page may not be a separate document. The following information is required in the order given below:

Title
Category
Author
Grade
Church name, city, state
Word count

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Originality – unique use of original and creative ideas; demonstration of a fresh approach.

Style – keeps within genre (fiction, nonfiction, written in first person, etc.).

COMMUNICATION

Flow of thought – ideas connecting from the beginning to the end of the piece.

Freshness of expression – avoidance of clichés; creating fresh and vivid imagery.

Title selection – definite reflection of the tone and message of the essay.

Unique wording – excellent word selection; avoidance of repetitive or common vocabulary.

Use of language – proper usage and easily understood components of the English language.

PRESENTATION AND TECHNIQUE

Development – strong incorporation of key components (conflict, plot, and resolution involving
speaker).

Grammar – correct verb tenses, usage of pronouns, etc.

Mechanics/spelling – correct word spelling.

Punctuation – correct use of commas, semicolons, apostrophes, etc.

Sentence structure – proper placement of phrases and words.

Transitional elements – consistent flow of topics from paragraph to paragraph.

Visual elements – cover sheet, spacing, margins, and word count.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation – overall conveyance of writer's theme-related idea.

Preparation – an apparent effort of time and thought in preparing the piece.

Understandable concept – combination of the selection, communication, presentation and
technique, and effectiveness in attaining a response.

Drama Division:

Registrants in the Drama Division may submit entries in the following categories:

HUMAN VIDEO GROUP   HUMAN VIDEO INDIVIDUAL

SKITS/PLAYS   SPOKEN WORD

SKIT/PLAYS

These categories must demonstrate Evident Ministry.

Information

Entries in Drama categories must be presented in the accepted genres defined as follows:

Play: A selection where all focus is strictly on-stage or off-stage (not both) and presented as if the audience is not present.

Combination: A selection where a combination of both on- and off-stage focus is used at appropriate places within the presentation.

Presentational: A selection where all focus is off-stage and interaction with the audience is acceptable.

Rules

1. A Drama Skit/Play presentation is the art of telling a culturally relevant story through verbal communication and action.

2. Drama Skit/Play consists of one to ten eligible students.

3. A time limit of 5 minutes is allowed for Drama entries. There are 90 seconds for setup and 90 seconds for tear down.

4. Drama entries do not have to be original but originality is encouraged.

5. The entire presentation must be memorized.

6. No recorded or electronic sound effects are allowed. Neither sound tracks nor live background music is allowed.

7. All aspects of the drama must take place within the boundaries of the stage.

8. Chairs may be used as props. However, standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs to the NFAF.

9. Small, handheld props are allowed in Drama entries. Neither flammable nor liquid

props are permitted.

10.Costumes are permitted in Drama entries.

11.Neither masks nor costume makeup is allowed.

12.Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated.

HUMAN VIDEO

This category must demonstrate Evident Ministry.

Information

Human Video Ensemble/Solo

1. A Human Video Ensemble/Solo presentation is the art of telling a story easily understood by the audience through a nonverbal drama presentation that accompanies a musical track.

2. Human Video Ensemble, Small entries may consist of two to four eligible students. Human Video Ensemble, Large entries may consist of five to ten eligible students.

3. The musical track that accompanies Human Video entries must include song lyrics. Voice-overs may be present in the recording but may not completely replace the lyrics.

4. The Human Video technique of "lip sync" is foundational to the genre and must be woven throughout the presentation.

5. The splicing of up to three songs is allowed. Entries may have more than three splicings as long as there are three songs maximum. Voice-overs do not count toward the three-song limit. "Copyrighted Material."

6. Live accompaniment is not permitted in Human Video presentations.

7. No live vocal communication of any form from the actor(s) is permitted.

8. A time limit of 5 minutes is allowed for Human Video, Solo entries. There are 90 seconds for setup and 90 seconds for tear down.

9. A time limit of 7 minutes is allowed for Human Video, Ensemble entries. There are 90 seconds for setup and 90 seconds for tear down.

10.All aspects of the human video must take place within the boundaries of the stage.

11.Safe gymnastic elements and/or cheer-type mounts are acceptable Human Video techniques but must fit believably within the story line or be vital to character or story development.

12.No student may have more than one person on his/her shoulders.

13.Chairs are the only allowed prop. Standing on chairs is not allowed and may result in disqualification. The only chairs allowed are the chairs available on-site in the presentation room. Participants and groups may not bring their own chairs.

14.Costumes are not permitted in Human Video entries.

15.T-shirts in various colors are not considered costumes unless they are added, removed, or manipulated to portray a new place or character.

16.Neither masks nor costume makeup is allowed.

17.Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

SPOKEN WORD

This category must demonstrate Evident Ministry.

Information

1. A Spoken Word is a performance art where poetry is read aloud. Spoken Word is word-based, that focuses on the aesthetics of word play such as intonation and voice inflection.

2. Appropriate Poetry is recited aloud.

3. It may consist of a single student.

4. Live accompaniment is not permitted for Spoken Word presentations.

5. Hand motions and other physical motions are encouraged to dramatize Spoken Word.

6. A time limit of 5 minutes is allowed for Spoken Word Entries.

7.All aspects of the Spoken Word must take place within the boundaries of the stage. .

8.Costumes are not permitted in Spoken Word entries.

9.Neither masks nor costume makeup is allowed.

10.Before beginning the presentation, participants must introduce their poetry selection(s) by stating the title(s), name of the author. If the piece was written by the student, that should be stated.

Evaluation Criteria Drama Division

SELECTION Appropriate – appropriate for this festival; appropriate level of difficulty. Christian message – presents a clear Christian message with ministry effectiveness in

mind. Originality – use of inventive and creative ideas; demonstrates a fresh approach

COMMUNICATION Character development – a full realization of who the character(s) become(s) throughout the presentation. Expression – nonverbal communication (i.e., facial expressions, gestures, posture) that enhances mood of the presentation. Posture – use of whole body to enhance character. Stage presence – command of stage; control, confidence, and comfort. Vocal clarity – appropriate volume; proper pronunciation of words with effective tone and inflection.

PRESENTATION AND TECHNIQUE Action – natural movement of the actor(s) that is both original and creative, enhancing the idea of the presentation. Actor's focus – to whom or where is the actor speaking? Ability to remain in character; if multiple characters are being played by a single actor, transitions should be clear, distinctive, and creative. Blocking – proper staging; movement with purpose; staging that best allows full view of actor's face and body placement with appropriate spacing to provide a clean and uncluttered stage picture. Characterization – believable representation of human motives, thoughts, actions, and emotions. Delivery – strong delivery of lines using proper pronunciation of words to help develop an effective mood and tone of the line. Timing/dialogue – understanding and excellent execution of the pacing of the scene and the delivery of the lines.

OVERALL EFFECTIVENESS Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion. Interpretation – a conclusive voice stating the overall message. Memorization – strong knowledge of the lines and action of the piece. Preparation – an apparent effort of thought and time in preparation. Understandable concept – the combination of script selection, communication, presentation and technique, and effectiveness in attaining a response.

Instrumental Division:

Registrants for the Instrumental Division may submit entries in the following categories
INSTRUMENTAL
Rules (apply to all Instrumental Division categories and are the only rules
for Brass Solo, Guitar Solo, Instrumental Ensemble, Traditional,
Piano Solo, String Solo, and Woodwind Solo.) Piano Solo, has its
own rules section.
1. An Instrumental Ensemble/Solo is the art of presenting a musical composition using only
musical instruments.
2. An Instrumental Ensemble may be comprised by two to ten eligible students.

3. A time limit of 5 minutes is allowed for Instrumental entries (except for Percussion Ensemble
categories). There are 90 seconds for setup and 90 seconds for tear down (except for Instrumental Ensemble, Contemporary). The instrumentalists may use this time to tune their
instruments or conduct a brief warm-up.
4. Music must be memorized for all solo entries.
5. Before beginning the presentation, participants must introduce their music selection(s) by
stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page __ for complete requirements and format.
6. Ensembles do not have to memorize their music. Using the musical score does not affect the
evaluation.
7. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from a person in the audience are not allowed.
8. To ensure consistent sound level, microphones, if used, are set prior to the festival by an official sound technician. Participants may not ask for special sound settings. It is the responsibility of the participants to make sure the microphones are turned on and to move microphones to accommodate blend and volume.
9. Sound track levels may be adjusted to compensate for different recording levels.
10. A participant may play more than one instrument in an Instrumental entry as long as the setup and tear down time limits are not exceeded.
11. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.
12. Piano Solo and Percussion entries are not allowed accompaniment (neither live nor recorded).
13. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.
14. Accompaniment:
•Instrumental entries may choose to have or not to have accompaniment (except for Piano
 Solo and Percussion).
•The accompanist is not considered part of the entry.
•The accompanist may be an adult or student.
•Accompanists are allowed to use music.
•Only a piano, keyboard, or acoustic guitar may be used for live accompaniment. (Guitar may

not be used to accompany a Guitar Solo.) Only a piano is provided by the festival.

•If an accompaniment track is used, the instrument(s) played by the student(s) cannot be

 predominant on the accompaniment track.

•Neither live nor recorded background vocals are permitted.

Guitar Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line,

personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; both musical and facial expression.

Posture – conducive for presentation.

Stage presence – command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Control – command of the instrument to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering/fingerplaying/picking/slapping, etc. – smooth and consistent dexterity in chords, scales,

arpeggios, and patterns in chosen technique(s).

Intonation/tuning – accurate pitch of the instrument, maintaining correct intervals.

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

Tone quality – clarity and accuracy of pitch, volume, and timbre.

OVERALL EFFECTIVENESS

Memorization – strong knowledge of the arrangement, melody, and movements of the song(s).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and

technique, and effectiveness in attaining a response.

Brass Solo, Instrumental Ensemble, Traditional, Instrumental Solo, Folk,

and Woodwind Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line,

personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – standing or sitting comfortably; conducive for presentation.

Stage presence – command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Blend – achieves balance between instruments (ensemble).

Breathing – proper breath management.

Control – command of the instrument to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.

Intonation – accurate pitch of the instrument, maintaining correct intervals.

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).

Tone quality – pleasing pitch, volume, and time line.

OVERALL EFFECTIVENESS

Memorization – strong knowledge of the music (for solo entries only; ensembles do not require

memorization).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and

technique, and effectiveness in attaining a response.

Piano Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – if written or arranged by the student, use of original and creative ideas; demonstrates a

fresh approach.

COMMUNICATION

Communication – ability to connect with audience.

Expressiveness – appropriate musical interpretation.

Interpretive skill – interprets the overall musical intent (i.e., emotion, energy, musical line, personal
involvement/connectivity to theme of arrangement).
Posture – conducive for presentation.

Brass Solo, Instrumental Ensemble; Contemporary, Traditional, Instrumental Solo, and Woodwind Solo Evaluation Criteria
SELECTION
Appropriate – appropriate for this festival; appropriate level of difficulty.
Arrangement/composition – a well-rounded, cohesive musical statement.
Originality – use of original and creative ideas; demonstrates a fresh approach.
COMMUNICATION
Communication – ability to connect with audience.
Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line,
personal involvement/connectivity to theme of arrangement).
Expressiveness – appropriate musical interpretation; musical and facial expression.
Posture – standing or sitting comfortably; conducive for presentation.
Stage presence – command of stage and instrument; control, confidence, and comfort.
PRESENTATION AND TECHNIQUE
Blend – achieves balance between instruments (ensemble).
Breathing – proper breath management.
Control – command of the instrument to produce desired tone and effect.
Dynamics – effective use of contrasting volumes.
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
Intonation – accurate pitch of the instrument, maintaining correct intervals.
Phrasing – produces complete musical sentences.
Precision/accuracy – skillful exactness of the presentation.
Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).
Tone quality – pleasing pitch, volume, and time line.
OVERALL EFFECTIVENESS
Memorization – strong knowledge of the music (for solo entries only; ensembles do not require
memorization).
Preparation – an apparent effort of thought and time in preparation.
Understandable concept – the combination of music selection, communication, presentation and
technique, and effectiveness in attaining a response.
Piano Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – if written or arranged by the student, use of original and creative ideas; demonstrates a
fresh approach.

COMMUNICATION

Communication – ability to connect with audience.

Expressiveness – appropriate musical interpretation.

Interpretive skill – interprets the overall musical intent (i.e., emotion, energy, musical line, personal
involvement/connectivity to theme of arrangement).

Posture – conducive for presentation.

Stage presence – command of stage and instrument; control, confidence and comfort.

PRESENTATION AND TECHNIQUE

Chording technique – if the piece is improvised, skillful use of various chords, progressions,
inversions, etc. to enhance the arrangement.

Control – command of the instrument to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.

Modulating technique – accurate key changes (if it is improvised, the effective use of chords,
progressions, scales, and arpeggios, etc., in making key changes).

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm.

OVERALL EFFECTIVENESS

Memorization – complete knowledge of the piece from memory.

Overall effectiveness– the combination of music selection, communication, presentation and
technique, and effectiveness in attaining a response.

Preparation – an apparent effort of thought and time in preparation.

String Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

Originality – use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line,

personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – conducive for presentation.

Stage presence – command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Control – command of the instrument to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.

Intonation – accurate pitch of the instrument, maintaining correct intervals.

Phrasing – produces complete musical sentences.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).

Technique – if bowed, proper bow hold; if plucked, proper tension and control.

Tone quality – a musical sound having a definite pitch, volume, and timbre.

OVERALL EFFECTIVENESS

Memorization – strong knowledge of the melody of the song(s).

Preparation – an apparent effort of thought and time in preparation.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

INSTRUMENTAL ENSEMBLE, CONTEMPORARY

Rules

1. Instrumental Ensemble, Contemporary entries have a time limit of 5 minutes with 2½ minutes for setup and 2½ minutes for tear down.

2. Selections do not have to be original, but originality is encouraged.

3. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from a person in the audience are not allowed.

4. All individuals who present live in an Instrumental Ensemble, Contemporary must meet the age or grade requirements, register as participants, and pay the appropriate registration

fee.

5. Instrumental Ensemble, Contemporary entries do not need to be memorized. Using the musical score does not affect the evaluation.

6. A keyboard is provided; any additional keyboards must be provided by the participant. Any use of preprogramming or sequencing of keyboards is not allowed; the keyboard should function only in response to manual, hands-on control.

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – creative in its concept and structure; use of creative ideas; demonstrates a fresh

approach.

Overall arrangement – well-rounded, cohesive musical statement.

COMMUNICATION

Communication – ability to connect with audience.

Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line,

personal involvement/connectivity to theme of arrangement).

Expressiveness – appropriate musical interpretation; musical and facial expression.

Posture – conducive for effective presentation.

Stage presence – command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Control – command of the instrument(s) to produce desired tone and effect.

Dynamics – effective use of contrasting volumes.

Fingering – smooth dexterity in chords, scales, and patterns.

Intonation – accurate pitch of the instrument, maintaining correct intervals.

Phrasing – interesting melodic and instrumental phrasing.

Precision/accuracy – skillful exactness of the presentation.

Rhythmic stability – evenness of rhythm (timing, vibrato, etc.).

Tone quality – clarity and accuracy of pitch, volume, and timbre.

OVERALL EFFECTIVENESS

Interpretation of clear thought – consistent interpretation of the musical style and lyrical line

throughout the song.

Relevance – music is in a style and form that connects with the listener.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness.

PERCUSSION

The following will be provided for Percussion Solo/Ensemble, entries:

Solo—one standard drum set Ensemble

Handbell—four 6' tables

Percussion, Traditional Rules

1. A Percussion Solo, Traditional entry is the art of presenting a musical entry using traditional orchestral percussion instruments and techniques.

4. Personal drum sets may not be brought to the festival.

5. A time limit of 5 minutes is allowed for Percussion, Solo entries. There are 90 seconds for setup
and 90 seconds for tear down.

PIANO SOLO

INFORMATION

Piano Solo, entries may only use the piano provided by the festival.

RULES

1. A Piano Solo entry is the art of presenting a musical composition for piano.

2. A time limit of 6 minutes is allowed for Piano Solo, entries. There are 90 seconds for setup and 90 seconds for tear down.

3. The selection must have been composed for piano and not transcribed or altered from the
printed score.

4. A single movement of a larger work (such as a movement from a sonata) is acceptable.
Conversely, multiple movements of suites, sonatas, or other groupings that can be presented as
musical units are permitted.

5. Three sets of sheet music of the student's presentation must be hand-delivered to the evaluators at each level of participation.

6. Music must be memorized.

7. A conductor or director is not permitted. Rhythm, balance/blend, or cut-off cues from coaches or directors seated in the audience are not allowed.

 8. Piano Solo entries are not allowed accompaniment (either live or recorded).

 9. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed.

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement/composition – a well-rounded, cohesive musical statement.

COMMUNICATION

Communication – ability to connect with audience.

Expressiveness – appropriate musical interpretation.

Interpretive skill – interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/connectivity to theme of arrangement).

Posture – conducive for presentation.

Stage presence – command of stage and instrument; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Control – command of the instrument to produce desired tone and effect.
Dynamics – effective use of contrasting volumes.
Fingering – smooth dexterity in chords, scales, arpeggios, and patterns.
Phrasing – produces complete musical sentences.
Precision/accuracy – skillful exactness of the presentation.
Rhythmic stability – evenness of rhythm.
OVERALL EFFECTIVENESS
Memorization – complete knowledge of the piece from memory.
Overall effectiveness– the combination of music selection, communication, presentation and
technique to achieve overall effectiveness.
Preparation – an apparent effort of thought and time in preparation

Vocal Division:

Registrants in the Vocal Division may submit entries in the following categories:

CHRISTIAN/WORSHIP BAND   TRADITIONAL CHRISTIAN/WORSHIP BAND
   VOCAL ENSEMBLE   CHOIR
                SONGWRITING
     VOCAL SOLO JR MALE   VOCAL SOLO SR MALE
     VOCAL SOLO JR FEMALE   VOCAL SOLO SR FEMALE

Rules (for all Vocal Division categories)

1. Use of preprogrammed or prerecorded loops/software is not allowed; any looping or sequencing technology must function only in response to manual and live hands-on control.

2. Click tracks, metronomes, or other rhythmic stability assistance devices or technology are not allowed. In-ear metronomes are only allowed for drummers in Christian Band and Worship Team.

3. Conductor/Director Rules: •Choir is the only Vocal Division category allowed an adult conductor/director as part of the presentation. •Neither Vocal Solo nor Vocal Ensembles are permitted to have a conductor/director in the audience. •Rhythm, balance/blend, cut-off cues, etc. from anyone in the audience is not allowed. •Any cut-off cues for ensembles may only come from a student participating in the ensemble who is on the stage. Remember, if a vocalist is giving cut-off cues, their main priority is communicating to the audience, not directing the ensemble. •Personnel will be in the rooms to verify that rhythm, balance/blend, cut-off cues, etc., are not being provided from members of the audience.

4. General Accompaniment Rules: •Choir and Vocal entries may choose to have or not to have accompaniment. •Accompanists are not considered part of the entry. •The accompanist may be an adult or student. •Accompanists are allowed to use music. •A maximum of four instruments from the Approved Instrument Lists may be used for live accompaniment (with the exception of Songwriting). A piano is the only instrument that is provided for Vocal Ensemble/Solo and Songwriting entries. Consult the rules under each category for further guidelines.

5. Before beginning the presentation, participants must introduce their music selection(s) by stating the title(s), name of the artist/composer, and arranger (if known). If the piece was composed or arranged by the student, that should be stated. See page 22 for complete requirements and format.

Rules

1. A Choir is for the art of presenting a sacred choral song selection with ministry effectiveness in mind.

2. A Choir entry must consist of eleven to seventy-five eligible students.

3. Choirs are allowed 5 minutes to present their entry. There are 2½ minutes for setup and 2½ minutes for tear down.

4. Background vocals on sound tracks are not permitted.

5. Sound track levels may be adjusted to compensate for different recording levels.

6. A director is allowed and may use music.

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty. Arrangement – well-rounded, cohesive musical statement. Christian message – presents a clear Christian message with ministry effectiveness in mind. Display of vocal range –

demonstrates a wide vocal range. COMMUNICATION Communicative skill – ability to connect with audience. Expressiveness – both facial expression and use of body language. Posture – relaxed body stance for proper breath support and management. Stage presence – command of stage; control, confidence, and comfort. Unity – demonstrates ensemble cohesiveness.

PRESENTATION AND TECHNIQUE

Articulation – executes clear and coherent phrases (i.e., "staccato"–short, "marcato"–marked, "legato"–connected). Blend – creating a balanced sound. Breathing – proper breath management. Diction – proper enunciation of words. Dynamics – effective use of contrasting volumes. Harmony – knowledgeable and effective use of unison and multipart harmony. Intonation – ability to sing in tune. Phrasing – completeness of a lyrical statement. Rhythmic precision – ability to internalize the pulse. Tone quality – ability to produce clear and pleasant tone

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion. Memorization – strong knowledge of the lyrics and melody of the song(s). Preparation – an apparent effort of thought and time in preparing the selection. Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

Christian/Worship Band

Rules

1. The Christian Band category is the art of presenting Christian music by students whose focus is on originality in the presentation.

2. Christian Band entries may consist of two to ten eligible students.

3. Entries in this category must include both music and lyrics.

4. Christian Bands have a time limit of 5 minutes with 2½ minutes for setup and 2½ minutes for tear down. Participants may have assistance with setup.

5. All individuals within a Christian Band entry must meet the age or grade requirements. No adult accompanists or vocalists are allowed.

6. Original songs are encouraged though not required, but if a cover song is presented evaluators will be looking for originality with arrangement, instrumentation, vocalization, etc...

7. All music must be memorized.

8. Additional instruments, equipment, and/or percussion accessories are permitted but must be provided by the participants and only if the additions can be set up and torn down within the allotted time limit. Individuals are not allowed to bring their own drum

sets.

9. Students must refrain from any actions that may be deemed offensive or inappropriate. Inappropriate actions include but are not limited to: improper gestures or moves, stage diving, and language unbecoming a Christian. Any festival equipment damaged as a result of inappropriate actions is the responsibility of the students to replace. Failure to adhere to this standard results in disqualification.

10. Sound engineers are provided by the festival.

11. In-ear metronomes are only permitted for drummers.

Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty. Arrangement – consistent with genre. Christian message – presents a clear Christian message with ministry effectiveness in mind. Originality – use of original and creative ideas; demonstrates a fresh approach.

COMMUNICATION Communicative skill – interprets the overall musical intent (i.e., emotion, energy, musical line, personal involvement/connectivity to theme of arrangement). Expressiveness – musical and facial expression; use of body language. Stage presence – command of stage and/or instrument; control, confidence, and comfort. Unity – cohesiveness of vocalists and instrumentalists. Vocal clarity – articulation; enunciation of words, projecting with the correct inflection and control appropriate for the presentation.

PRESENTATION AND TECHNIQUE

Blend – creates a balanced sound. Breathing – proper breath management. Dynamics – effective use of contrasting volumes. Energy – demonstrates vitality appropriate for the selection. Intonation – ability to sing and play in tune. Musical transitions – flow of music. Phrasing – completeness of a musical statement. Rhythmic precision – ability to internalize the pulse. Tone quality – vocally consistent with genre; musically, a sound having a definite pitch, volume, and texture.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion. Interpretation – actual conveyance of the message of the piece through the presentation. Memorization – strong knowledge of the chord progressions, lyrics, and movements of the selection. Preparation – an apparent effort of thought and time in preparation. Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness in attaining a response.

SONGWRITING

Information
Entries in the Songwriting category must be presented in the accepted genres defined as follows:

Presentation: A piece written for presentation.
Worship: A piece written for corporate/congregational singing.
Songwriting entries are not evaluated on the presentation of the presenter(s). However, the
presentation of the song can either strengthen or weaken the entire presentation.

Rules
1. Songwriting is for the art of writing a song including both music and lyrics.
2. Songwriting entries may consist of one to five eligible students.
3. Entries are allowed 5 minutes to present their selection. There are 90 seconds for setup and 90 seconds for tear down.
4. Three sets of lyric sheets in the form of chord charts must be hand-delivered to the evaluators at each level of participation. Lyric sheets must be typed with the sections of the song clearly marked (chorus, verse, bridge, etc.), must have the chord listed above the lyrics, and must have a title page or heading that includes the following information as listed in the order below:
Title
Category
Composer(s)
Church name, city, state
5. Songwriting entries must be entirely the original work of the student(s).
6. Only one instrument may be used for accompaniment (either prerecorded or live). The
accompanist may be an adult or student.
7. If you wish to present your Songwriting entry with a full band, we encourage you to register for both of the following categories: Songwriting (with one instrument) and Christian Band (with two or more instruments).
8. Accompanists may choose any one instrument from the Approved Instrument Lists under
General Rules. The fellowship only provides a piano/keyboard, guitar amp, and one direct box.
9. All live music presented by the presenter must be memorized. If an accompanist is used, the
accompanist is allowed to use music.

Evaluation Criteria:

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Originality – original in its concept, lyrics, and melody; demonstrates a fresh approach.

COMMUNICATION

Clear message – reveals a message that is clearly understood by the listener.

Lyrical hook – composed around a lyrical concept/phrase that is restated or woven throughout the selection.

Rhyme scheme – follows a rhyme scheme that is unique in its wording.

Use of poetic language – employs poetic language, such as similes and metaphors.

PRESENTATION AND TECHNIQUE

Clear theme – overall concept and melodic motif clearly developed.

Contrast/variation – variations and contrasts in the harmonic structure and the melodic line.

Harmonic structure – the harmonic structure of the song must follow acceptable musical principles and should be enriched beyond the primary chords of I, IV, and V.

Introduction/song length – an introduction that sets the mood of the song; a song that is not too long or too short.

Melodic development – variations in the melody after being stated in its initial form.

Memorable tune – melody is memorable and singable.

Phrasing – melodic and lyrical phrasing follows the concept of the song.

Song form – structure of the composition is in "song form" (e.g., introduction, verse, chorus, verse, chorus, bridge, modulation into chorus, coda/tag).

Time frame/development – development of the overall harmonic structure that fits into a proportional time frame where one section is not emphasized to the detriment of another section.

Use of figurative language – creative and effective use of descriptive words; creates a mental
picture.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Interpretation of clear thought – consistent interpretation of the musical style and lyrical line
throughout the song.

Relevance – music and lyrics are in a style and form that connects with the listener.

Understandable concept – the combination of music selection, communication, presentation and technique, and effectiveness attaining a response.

VOCAL

This category must demonstrate Evident Ministry.

Information

Vocal Solo, Jr. is open to students enrolled in grades 6–8 during the 2018–2019 school year (or at least age 12 per participant requirements page 14).

Vocal Solo, Sr. is open to students enrolled in grades 9–12 during the 2018–2019 school year.

Rules

1. An entry in a Vocal Ensemble/Solo category is for the art of presenting a vocal song selection

with ministry effectiveness in mind.

2. A Vocal Ensemble may consist of two to five eligible students.

3. A time limit of 5 minutes is allowed for all vocal solos and ensembles. There are 90 seconds

allowed for setup and 90 seconds for tear down.

4. Music must be memorized.

5. Participants may not ask for special sound settings. To ensure consistent sound level, microphones are set prior to the festival by an official sound technician. It is the responsibility

of the participants to make sure the microphones are turned on and to move microphones to

accommodate blend and volume.

6. Sound track levels may be adjusted to compensate for different recording levels. Background

vocals are allowed for solo entries. Background vocals are not allowed for group entries. If

background vocals are used on the soundtrack of a solo entry, they must not be predominant,

but should be complementary.

Vocal Ensemble Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents a clear Christian message with ministry effectiveness in mind.

Display of vocal range – demonstrates a wide vocal range.

COMMUNICATION

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

Posture – relaxed body stance for proper breath support and management.

Stage presence – command of stage; control, confidence, and comfort.

Unity – demonstrates ensemble cohesiveness.

PRESENTATION AND TECHNIQUE

Articulation – executes clear and coherent phrases (i.e., "staccato"–short,

"marcato"–marked,

"legato"–connected).

Blend – creating a balanced sound.

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

Harmony – knowledgeable and effective use of unison and multipart harmony.

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparing the selection.

Understandable concept – the combination of music selection, communication, presentation and

technique, and effectiveness in attaining a response.

Vocal Solo Evaluation Criteria

SELECTION

Appropriate – appropriate for this festival; appropriate level of difficulty.

Arrangement – well-rounded, cohesive musical statement.

Christian message – presents clear Christian message with ministry effectiveness in mind.

Display of vocal range – demonstrates a wide vocal range.

COMMUNICATION

Communicative skill – ability to connect with audience.

Expressiveness – both facial expression and use of body language.

Posture – relaxed body stance for proper breath support and management.

Stage presence – command of stage; control, confidence, and comfort.

PRESENTATION AND TECHNIQUE

Articulation – executes clear and coherent phrases (i.e. "staccato"–short, "marcato"–marked,

"legato"–connected).

Breathing – proper breath management.

Diction – proper enunciation of words.

Dynamics – effective use of contrasting volumes.

Intonation – ability to sing in tune.

Phrasing – completeness of a lyrical statement.

Rhythmic precision – ability to internalize the pulse.

Tone quality – ability to produce clear and pleasant tone.

OVERALL EFFECTIVENESS

Evident ministry – evidence of spiritual motivation demonstrated with sincerity and passion.

Memorization – strong knowledge of the lyrics and melody of the song(s).

Preparation – an apparent effort of thought and time in preparing the selection.

Understandable concept – the combination of music selection, communication, presentation and

technique, and effectiveness in attaining a response.

*NO VOCALS DURING INSTRUMENTAL ENTRIES *SPOKEN WORD AND POETRY CAN HAVE DUPLICATE ENTRIES

*SONGWRITING AND VOCAL DIVISION CAN HAVE DUPLICATE ENTRIES