

# Music VOCAL

## Student Eligibility

Categories	Elementary	Junior High	Senior High
1. Male Vocal Solo	1 student	1 student	1 student
2. Female Vocal Solo	1 student	1 student	1 student
3. Small Ensemble	2-6 students	2-6 students	2-6 students
4. Large Ensemble	7-12 students	7-12 students	7-12 students
5. Youth Choir	13 + students	13 + students	13 + students

Students in grades 7 and 8 may compete with the senior high in the group categories of large vocal ensemble and choir, but must not comprise more than 25% of the group. Maximum student participation guidelines still apply.

## Specific Rules

1. All selections will be memorized, or evaluation will not take place, and participants will be automatically disqualified.
2. Each contestant (individual or group) will submit three copies of his selection along with three judging sheets to the judging tables when called to compete or a deduction of one point per judge will result after the performance is finished. Original copies are no longer needed; however, copies must be published works and must be clearly readable. The contestant or group director will be responsible for securing any original music following the performance.
3. No handwritten compositions are permitted.
4. Personal arrangements, deviations, transposing, or changes of any kind from the printed music should be clearly marked on the judges' copies or a deduction of one point per judge will result after the performance is finished.
5. All measures must be numbered, or a deduction of one point per judge will result once the performance is finished.
6. No contestant or group will perform the same selection in two consecutive years. The competition director, with counsel from the music panel, will have the authority to disqualify any contestant or group on the basis of performance or selection.

7. All vocal selections will be from religious or classical music. The term “classical” will not be limited to denote music from that period of music history but will apply to selections of a classical nature as opposed to those of popular music.
8. No Gospel rock, Gospel country, jazz, ragtime, or music in like vein will be permitted.
9. Medleys will be acceptable provided that all music played is clearly written out (including all transitions and bridges).
10. All sound equipment will be provided and supervised by the Competition Committee and its designated aides.
11. All vocal music must be accompanied by the piano or be sung acapella.
12. Only live accompaniment will be permitted.
13. If the selection requires accompaniment, each contestant or group will provide his own accompanist who will not be considered as part of the group in size determination or grade level requirements.
14. No choreography or extreme and unnecessary bodily movement will be permitted.
15. Warm-up rooms will be available throughout the day.
16. Each contestant or group will be present at the beginning of the hour of the performance and be prepared to perform ON CALL whether according to the published schedule or not.
17. The contestant must first introduce himself, his school, his selection, and the composer. Then the timing will begin.
18. Each ensemble will perform one selection or medley within three to five minutes. Ensembles may be led by a director.
19. All solos will be memorized, or the student will not compete. Solos cannot be led or directed during the competition. This will result in poor scores in the memorization category.
20. High school and junior high vocal soloists will perform one selection or one medley within a two to five minute time limit.
21. Each choir will perform one number within a three to five minute time limit.
22. A choir may be led by a director.
23. Any composition that is less than or exceeds the allotted time will result in a one point deduction per judge. (Note: exception will be the Elementary Division. There will be NO point deduction for under time.)

## Description of Vocal Solo Evaluation

1. Technique - The technique category is designed to encourage student to consider the technical elements of a performance. Correct breathing, articulation, pronunciation, and tone all demonstrate awareness for the technical side of a performance.
2. Breath Support - Did the singer properly support his/her sound? Poor breath support is often manifested in poor pitch, thin tone, breathiness, or shortness of breath.
3. Diction - Did the singer clearly articulate the lyrics of the song, using proper diction for the English language (pronunciation, vowel formation, etc.)?
4. Tone Color - Was the singer's voice resonant and forward, as opposed to swallowed or thin? Tone color goes beyond the simple production of sound to the placement of the sound in the appropriate resonant space. Possible terms include dark, warm, thin, light, etc.
5. Musicianship - The musicianship category is designed to encourage the singer to consider the musical side of a performance. Phrasing, dynamics, interpretation, and level of difficulty are all important elements to be considered when performing a piece.
6. Phrasing - Did the singer demonstrate an awareness of musical line and phrasing? Were the phrases shaped appropriately for meaning of the text and the music?
7. Dynamics - Did the song dynamics vary appropriately? Did the singer follow the written dynamics with minor artistic variation? If not, were the dynamics appropriately marked in the score?
8. Interpretation - Did the singer demonstrate artistic interpretation in carrying out the phrasing, dynamics, expression, etc.? Interpretation demonstrates familiarity with the music, the meaning of the text, and the proper means of communicating both.
9. Level of Difficulty - Was the difficulty level appropriate for the age group? Was the song appropriate for the range of the singer? Did the singer demonstrate a wide range or advanced technical ability?
10. Accuracy - This category focuses on the specific details of any given piece. Singers should give due attention to the notes and rhythms given by each composer. Although their artistic interpretation is often encouraged, groups should abide as much as possible by the music written.
11. Text - Did the singer sing the correct words? If different words are sung, were they written in the score accordingly?
12. Rhythm - Did the singer sing the correct rhythm? If different rhythms are produced, were they notated in the score accordingly?
13. Notes - Did the singer sing the correct notes that are written in the score? If different notes are sung, were they notated in the score accordingly?
14. Intonation - Did the singer sing on pitch? Was the pitch flat or sharp? From the perspective of the judge, what could have contributed to the pitch (poor breath support, tone placement, projection, wide vibrato, etc.)?
15. Presentation - The presentation category is designed to encourage student to consider the non-musical elements of a performance. Dress, facial expression, and communicating the text—all of these demonstrate awareness beyond musical notes, rhythms, and vocal technique.
16. Poise - Did the singer carry himself gracefully and purposefully to the stage? Did the singer's demeanor communicate confidence and preparation?
17. Communication – Did the singer visually and vocally relay the message of the song?

18. Expression - Did the singer display the appropriate expression in order to properly communicate the message of the piece? This includes, but is not limited to, facial expression, body language and overall demeanor.
19. Posture - Did the singer's posture aid in producing a quality sound? Did the posture communicate the spirit of the song (majestic, sorrowful, rejoicing, questioning, etc.)?
20. Memorization - Were all elements of the performance memorized? Memorization includes all aspects of the performance, including dynamics, lyrics, entrances, cutoffs, etc.

## Description of Vocal Group Evaluation

1. Technique - This category is designed to encourage singers to consider the technical elements of a performance. Correct breathing, diction, and tone all demonstrate awareness for the technical side of a performance.
2. Blend - Blend deals with the groups sound as a whole. Blend demonstrates an awareness of one's individual presence with the group. This awareness leads to singers to adjust in order to attain a oneness in the sound. Proper treatment of the following subcategories may assist in creating a better blend.
3. Part Balance - The distribution of voices among the many vocal parts play an important role in the blend of a group. This does not strictly refer to the number of singers assigned to a part as much as it refers to a balanced sound from each section. No one section overpowers the others (unless required of the style) and no section is missing from the overall blend.
4. Diction - Diction deals with pronunciation and articulation. Vowels and consonants are of particular concern in this category. Rather than require a specific treatment of these elements, groups should strive for consistency and clarity. The ultimate goal of good diction is that the lyrics be clearly understood.
5. Tone Color - Rather than dealing with the placement of the tone (forward, backward, etc.), it is more meaningful to speak in terms of color. Was the tone dark, bright, rich, full, shrill, shallow, or soft? Again, the goal is consistency with the style of the piece and agreement between the group members.
6. Musicianship - The musicianship category is designed to encourage the singers to consider the musical side of a performance. Phrasing, dynamics, interpretation, and the level of difficulty all communicate specific moods and emotions. Proper treatment of these subcategories will result in a clear communication of the mood of a song.
7. Dynamics - Simply consider the meaning of the word "dynamic." It implies change and variety. If the song remains the same volume and the same level of intensity from start to finish, it is "static" not "dynamic." It is particularly important to observe the dynamics given by the composer of the piece. If you do not intend to follow the composer's dynamics, be sure to notate that in your score.
8. Contrast/Mood - Does the musical performance match the intended mood of a song? If the song is celebratory and joyful, does the vocal group sing joyfully and with celebration? This deals primarily with the right sound, not necessarily facial expression, etc.

9. Phrasing - How does the group treat each phrase? Are the phrases shaped well enough to indicate clear cadences? Should the cadence slow down or push ahead? Do singers sing with a sense of making “statements?”
10. Interpretation - Does the vocal performance demonstrate thoughtful interpretation of the music and message? Performances that mimic a CD or a specific artist require little or no meaningful interpretation by the coach or vocal group.
11. Difficulty - Was the difficulty level appropriate for the age group/ability level of the singers? In general, choosing songs that the group can do well is better than choosing more difficult songs that will be poorly performed.
12. Accuracy - This category focuses on the specific details of any given piece. Singers should give due attention to the notes and rhythms given by each composer. Although there artistic interpretation is often encouraged, groups should abide as much as possible by the music written. In accordance with the West Coast Baptist Fine Arts policies, any changes to notes, rhythm or text should be clearly marked in the score presented to the judges’ panel.
13. Intonation - Is the group in tune with each other? Are the harmonies clear and precise? Intonation does not deal so much with the accuracy of each note in an individual part but rather with the pitch and tone quality of the singers.
14. Notes - Did the singers sing the correct notes that are written in the score? If different notes are sung, were they notated in the score accordingly?
15. Rhythm - Did the singers sing the correct rhythm? If different rhythms are produced, were they notated in the score accordingly?
16. Presentation - The presentation category is designed to encourage singers to consider the non-musical elements of a performance. Dress, facial expression, and communicating the text—all of these demonstrate awareness beyond musical notes, rhythms, and vocal technique.
17. Posture - Was the singers’ posture appropriate to communicate the text and to aid in producing a quality sound?
18. Facial Expression - Did the singers display the appropriate expressions in order to properly communicate the meaning of the text?
19. Stage presence - Did the singers demonstrate confidence in managing nerves on the stage? Was the group’s apparel professional and appropriate?
20. Memorization - Did the singers thoroughly memorize the piece? Memorization includes all aspects of the performance, not just the text of the song. Dynamics, notes, rhythms, words, entrances, and cutoffs are all elements that ought to be memorized.