



# 2015-2016 MUSIC FESTIVAL

## VOCAL ■ INSTRUMENTAL ■ PIANO

# EVENT COORDINATOR HANDBOOK

### 2015-2016 MUSIC FEES

**Category fee:**

- Solos ..... \$10.00
- Small/Sacred Ensembles (2-3 members) ..... \$35.00
- Small/Sacred Ensembles (4-8 members) ..... \$45.00
- Medium/Sacred Ensembles (9-20 members) ..... \$50.00
- Contemporary Ensembles (3-20 members) ..... \$65.00
- Large Ensembles (13 or more members) ..... \$110.00

Philosophy.....	2	Solos & Ensemble – 3-20 members .....	5
Purpose/Objectives .....	2	Large Ensembles.....	6
School Registration .....	2	Piano Solos .....	7-8
District Registration .....	2	How to Complete Participation Forms .....	9
Insurance .....	2	Participation Form.....	10-11
General Information.....	3	How to Complete Adjudication Forms .....	12
Deadlines/Fees .....	3	Large Ensemble.....	13-14
Student Participation .....	3	Solo/Small Ensemble.....	15
Required Music Selection Resources.....	4	Piano Solo .....	16
Awards .....	4		

## EVENT COORDINATOR’S CHECKLIST

- \_\_\_\_\_ Verify event dates
- \_\_\_\_\_ Music selections meet requirements
- \_\_\_\_\_ Communicate dates and schedule with accompanists
- \_\_\_\_\_ Complete part 1 & part 2 of the student participation forms
- \_\_\_\_\_ Complete an adjudication form for each solo and ensemble (*prepare three copies for large ensemble judges*)
- \_\_\_\_\_ Prepare one check made payable to ACSI [*send with Participation and Adjudication Forms*]
- \_\_\_\_\_ Send participation form, adjudication forms, and fee to arrive at least 30 days prior to event date for the chairperson to determine judges needed, facility space, scheduling, and to verify that the music selections meet the requirements.
- \_\_\_\_\_ Prepare copies of original music for judges – be sure to number measures!!
- \_\_\_\_\_ Schedule/organize transportation
- \_\_\_\_\_ Schedule chaperones

**MAKE COPIES** OF THIS HANDBOOK AS NEEDED FOR EACH DIRECTOR AND INSTRUCTOR WHO PREPARES STUDENTS FOR VOCAL, INSTRUMENTAL, AND PIANO MUSIC EVENTS

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# ACSI MUSIC FESTIVAL

## VOCAL ■ INSTRUMENTAL ■ AND PIANO

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### THE CHRISTIAN PHILOSOPHY OF MUSIC

Aesthetics is an integral part of life. God Himself wants to be glorified through both artistic and musical expression. However, integrating the Bible with the school's music curriculum goes deeper than merely quoting Bible verses which refer to music. Students must be trained to carefully and objectively study God's Word. While the Bible is not a music book, it does touch on areas of music. Helping our students to think critically and constructively from a Bible-based Christian world view should be a major concern of ours. We must always remember that the major scriptural function of music is for the praise and worship of God.

Students and teachers must be engaged in both the study of music and the study of the Bible for this kind of integration to take place. Christian school teachers need to search for ways to involve pupils in learning music from a Biblical world and life view. It is our prayer that the instruction preceding, as well as the actual music festival, will reflect the efforts of the teacher.

### PURPOSE/OBJECTIVES

- A. Exalt our Lord Jesus Christ in the use of musical talent.
- B. Encourage students to share in the ministry of music.
- C. Fellowship with students from other Christian schools.
- D. Offer Christian school students the opportunity and benefit of experience from being evaluated by a qualified adjudicator.

### SCHOOL REGISTRATION

The Student Activities School Registration Form and appropriate fee is returned to the ACSI Regional Office by the stated deadline.

Schools will then receive information to access the Event Coordinator Handbooks which include all forms and event procedures.

The school registration fee covers the cost of handbooks and office related expenses.

**NOTE: be aware of the categories included at the event you have signed up for** [ie: 1-12 choirs only, elementary only, instrumental solos and ensembles only, bands only, all vocal and instrumental, etc.].

### DISTRICT REGISTRATION

The Student Participation Form for individual and ensemble entries must be completed by the music director and mailed with the appropriate district fees to the District Chairperson.

These fees cover the cost of awards, honorariums, and expenses incurred at the Music Festival.

The District Chairperson will provide a schedule, map, or any other additional information regarding the event.

Contact the District Chairperson with any questions.

### INSURANCE

All schools participating in an event with the Association of Christian School International are required to have adequate insurance coverage for students and sponsors/teachers. ACSI does not assume responsibility for these coverages.

The school's student accident insurance should cover most reasonable and customary medical expenses. Workman's Compensation should cover sponsors/teachers. Activities include, but are not limited to: art, athletics, cheerleading, math, music, science, speech, and spelling events.

Student Activities Coordinator  
ACSI — South Central Region  
The Hope Center  
2001 W. Plano Parkway, Suite 3600  
Plano, TX 75075  
[student\\_activitiesSC@acsi.org](mailto:student_activitiesSC@acsi.org) or [tricia\\_hays@acsi.org](mailto:tricia_hays@acsi.org)  
<http://www.acsi.org/region/south-central/south-central-students-activities>

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# GENERAL INFORMATION

## FOR ALL VOCAL, INSTRUMENTAL, AND PIANO EVENTS

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### DEADLINES/FEEES

1. The Student Participation Form, Adjudication Forms, and fees must be **RECEIVED** by the District Chairperson, **30 DAYS PRIOR** to the Festival. The Event Coordinator is responsible for mailing the forms & fees 5-6 weeks prior.
2. **District Chairpersons are not required to accept any late entries.** IF an exception is made, the entry fee will be doubled.
3. Student Participation FEES **MUST** ACCOMPANY the PARTICIPATION and ADJUDICATION FORMS. **Include one (1) school check payable to ACSI.** Do not send personal checks from the students.
4. Category fees: [late entry fee is double]:
  - a. Solos..... \$10.00
  - b. Small and Sacred Ensembles (2-3 members) ..... \$35.00
  - c. Small and Sacred Ensembles (4-8 members) ..... \$45.00
  - d. Medium and Sacred Ensembles (9-20 members)..... \$50.00
  - e. Contemporary Ensembles (3-20 members)..... \$65.00
  - f. Large Ensembles (13 or more members) ..... \$110.00

Ensemble category differences:

- Large ensembles perform three selections
- Contemporary Ensembles perform two selections
- Small/Medium/Sacred Ensembles perform one selection.

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### STUDENT PARTICIPATION

1. The number of school entries is not limited.
2. The ACSI Music Festival is open to students in grades one (1) through twelve (12), **unless** otherwise stipulated by the ACSI Regional Office.
  - Students may enter the Music Festival in the following grade divisions:  
**Elementary: Grades 1-6** ▪ **Middle School/Junior High: Grades 6-8** ▪ **High School: Grades 9-12**  
*Groups may consist of students from a combination of grade levels. However, note that younger grades can "combine" with upper grades, but older grades cannot "combine" with lower grades. **Exception:** 9th grade may combine with the Junior High only if the school division is 7-9 for Junior High.*
  - Note that each scheduled music event may have a different combination of grade divisions or categories.
3. **Each student is limited to a maximum of three (3) vocal and/or three (3) instrumental performances per event.** Of these, only two (2) vocal and/or two (2) instrumental may be in the soloist/small ensemble category.
4. Recommend each **accompanist** be **limited to six (6) scheduled performances**, due to difficulties in scheduling.
5. Notify the chairman immediately if an entry is withdrawing from the Music Festival. Upon arrival at the event, the music director must report any last-minute withdrawals.

#### PARTICIPATION FEE POLICY

**DEADLINE:** The Participation Form and accompanying fees must be postmarked 30 days prior to the event. Be sure to send (mail, e-mail, or fax) early enough to arrive by 30 days prior. The host schools and District Chairs need as much lead-time as possible to prepare for a successful event. COMMUNICATION is of the essence - if you have any questions, e-mail, call, or fax the District Chair — contact information is on the Registration Summary/Invoice Form.

**PAYMENT:** All unpaid fees and fee adjustments such as additional money or replacement checks for overpayment must be presented upon arrival at the event to ensure student participation. There will be no refunds issued.

**LATE FEES:** Fees are subject to doubling when postmarked after 30 days prior or for any changes in student participation made after this date.

## GENERAL INFORMATION – continued

### REQUIRED MUSIC SELECTION SOURCES

All music selections are to be published works only. Each category has stipulated how many pieces are to be from a required resource and how many are the director's choice. The following is the current required source guideline. Please note, large ensemble refer to page 6 #3 for music selection criteria. (Two selections from state music list and one selection is director's choice.)

The required sources are Chorister's Guild or each state's music list.

1. Chorister Guild catalog= <http://www.choristersguild.org>

2. Music lists by state (the sites were confirmed 8-4-11):

Note: Use the Texas UIL list if you are not able to access your state's list or it does not have selections for a given category.

General= <http://www.jwpepper.com/sheet-music/welcome.jsp> then select your state when available.

Arkansas= instrumental: <http://www.asboa.org/> vocal: <http://www.arkcda.org>

Kansas= large ensembles: <http://www.kshsaa.org/Public/Music/FestivalManager.cfm>

Louisiana=did not see required lists at this site: <http://www.lmeamusic.org>

Missouri= <http://festivalmanager.com/mshsaa/src/top.htm> (need to register to access the site)

Oklahoma= <http://www.saiedmusic.com/sheetmusic/ossaa/index.htm>

Texas= <http://www.uil.utexas.edu> then select Music tab (University Interscholastic League)

<http://www.penders.com> then select Texas UIL & Contest Music lists

<http://www.jwpepper.com>

### AWARDS

1. Types of awards:

Ribbons: Superior-blue, Excellent-red, Good-white

Large and Small Certificates: for the school

Medal: pin ribbon

2. Awards are distributed as follows:

GRADE DIVISION	SOLOS	SMALL/SACRED ENSEMBLES (2-8)	MEDIUM/SACRED/CONTEMPORARY ENSEMBLES (9-20)	LARGE ENSEMBLE
Elementary	Ribbons	Ribbon (individuals) Small Certificate	Small Certificate	Large Certificate
Middle School/ Junior High High School	Medals to superiors in vocal, instrumental, & piano  Ribbons	Ribbon (individuals) Small Certificate	Small Certificate	Large Certificate

3. Each participant or group will receive their adjudication form(s).

### SAMPLE NEWS RELEASE

The following is a basic format or information that can be used to submit 'school news' to your local paper.

(school name) entered (number) students in the (district) district ACSI Music Festival held at (host school name & city) on (date). (number) schools had (number) students participating in (large ensemble, small ensemble, solo, piano). (list any group and/or student names with medal and any ribbon placements as coverage permits). (school name) is (a member or accredited member) of Association of Christian Schools International, South-Central Region. This six-state region coordinates district, regional, and national student activities for its member schools.

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# SOLO & ENSEMBLES — 2-20 MEMBERS

## INSTRUMENTAL & VOCAL PERFORMANCE GUIDELINES

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1. Categories:
  - Solo
  - Small Ensemble: ▪ 2-3 members ▪ 4-8 members
  - Sacred Ensemble: ▪ 2-3 members ▪ 4-8 members ▪ 9-20 members
  - Medium Ensemble: 9-20 members
  - Contemporary Ensemble: 9-20 members – A contemporary group may be jazz, praise & worship, or a vocal ensemble using choreography.
2. Each category will perform one (1) selection, EXCEPT, Contemporary Ensembles will perform two (2) selections.
3. Music Selection Criteria
  - Each music selection may have a sacred or patriotic theme, or be acceptable to Christian standards as they relate to lyric. Music style may be contemporary.
  - Music Sources
    - ELEMENTARY: Chorister Guild, State music list, or Director's choice.
    - JUNIOR HIGH or HIGH SCHOOL – State's designated music list for all high school entries.
  - EXCEPTIONS:**
    - Selections are not listed in your state music list for a category (*such as vocal duets*).
    - Sacred or Contemporary Ensembles: selections can be published music not on the state list, unpublished works, or chord charts.
      - ▶ Penalty of one (1) rating if a high school selection is not from required source.
  - Copied music will not be accepted, unless the music folder includes a letter of permission, on letterhead stationery, from the copyright holder. Publishing companies are usually cooperative about copying music, providing the school has already purchased several copies of the selection.
    - ▶ Penalty of one (1) rating if copied music used without a letter of permission.
4. Memorization requirements:
  - All vocal music must be memorized
  - All instrumental solos and ensembles may use music [except piano solo]
    - ▶ Penalty of one (1) rating if music is not memorized when required.
5. Accompaniment must be used when provided or recorded accompaniment may be used.

Note that when using recorded accompaniment each school is responsible to provide playback equipment and if for any reason it fails to play, the performance is to proceed without it within the time limit for the category.
6. Performances will take place before one judge.
7. One adjudication form and an original copy of the music must be provided for the judge.
  - Completely fill out the top portion of the adjudication form, providing all requested information.
  - Judge's must have original copies of music unless a letter of permission from the publisher is provided.
  - Judge's copy of music must have all measures numbered.
    - ▶ Penalty of one (1) rating if copied music used without a letter of permission.
    - ▶ Penalty of one (1) rating will be levied if music is not provided for the judge OR is not numbered.
8. The time limit for each entry is seven (7) minutes EXCEPT fifteen (15) minutes for Contemporary Ensembles.
  - Includes time to set up, tune, and breakdown.
9. The Festival District Chairperson is responsible for keeping the performances on schedule.
  - Entries will be permitted to perform earlier than the posted schedule, as time permits. No entry will be required to perform earlier than the printed schedule.
  - If a soloist or ensemble is late, they may or may not be allowed to perform [rescheduling available as withdrawals or schedule permits].
  - Monitors will be instructed to notify the Judges when a performance is exceeding the allotted time.
10. The solo or ensemble is judged against a standard of excellence NOT in competition with other solos or ensembles.
11. Solos are NOT open to the public. Ensembles are open to the public as space is available.

# LARGE ENSEMBLE

## INSTRUMENTAL & VOCAL PERFORMANCE GUIDELINES

1. Large Ensembles consist of 13 or more members.   ▪ Band   ▪ Orchestra   ▪ Choir
2. Large Ensembles will perform three (3) selections.
  - A penalty of one (1) rating will be levied if the required three (3) numbers are not performed.
  - Directors introduce their ensemble and announce the music selections. After the first and second numbers, the director will wait for the judges to indicate that they are ready to proceed to the next selection.
3. Music Selection Criteria
  - Each music selection may have a sacred or patriotic theme, or be acceptable to Christian standards as they relate to lyric. Music style may be contemporary.
  - **PUBLISHED WORKS ONLY are to be used.** Following are the requirements:

GRADE DIVISION	REQUIRED SOURCE	DIRECTOR'S CHOICE
Elementary - Vocal	One (1) - Chorister Guild or state list**	Two (2)
Elementary - Instrumental		Three (3)
Middle School/Junior High	One (1) – State Music List**	Two (2)
High School - Vocal	Two (2) – State Music List**	One (1)
High School - Instrumental	One (1) – State Music List**	Two (2)

*\*\*See General Information-Required Music Selection Sources*

- ▶ Penalty of one (1) rating if selections are not from required sources or correct number of songs performed..
  - Copied music will not be accepted, unless a letter of permission on letterhead from the copyright holder is provided. Publishers are usually cooperative, providing the school has already purchased copies.
    - ▶ Penalty of one (1) rating if copied music used without a letter of permission.
4. Memorization requirements:
    - Vocal ensembles must memorize music.
    - Instrumental ensembles may use music.
    - There will be a penalty of one (1) rating if music is not memorized when required.
  5. Accompaniment:
    - **Taped backgrounds or sound tracks are not permitted.**
    - Accompaniment must be used when provided.
    - Choirs may have additional accompaniment when an instrumentation line is included in the arrangement.
  6. Performances will take place before three (3) judges.
  7. Provide each of the three judges a set of one adjudication form and an original copy of each of the three (3) selections in performance order.
    - Completely fill out the top portion of the adjudication form, providing all requested information.
    - Judges copy of music must have all measures numbered .
    - Penalty of one (1) rating will be levied if music is not provided for the judge.
    - Penalty of one (1) rating will be levied if music is not numbered.
  8. The following performance time limits must be observed:

Elementary and Junior High	Vocal - 15 minutes	Instrumental - 20 minutes
High School	Vocal - 20 minutes	Instrumental - 30 minutes

- Timing starts when the first selection or any setup begins.
    - Includes setup, tuning, and breakdown of additional instrumentation used with choirs.
  - These times do not include the time used by the judges between selections.
9. The Festival District Chairperson is responsible for keeping the performances on schedule.
    - Entries will be permitted to perform earlier than the posted schedule, as time permits. No entry will be required to perform earlier than the printed schedule.
    - If an ensemble is late, they may or may not be allowed to perform. Rescheduling available as withdrawals or time permits, or they may be required to eliminate one or two of their numbers to maintain the time schedule.
    - Monitors will be instructed to notify the Judges when a performance is exceeding the allotted time.
  10. The ensemble is judged against a standard of excellence NOT in competition with other ensembles.
  11. Large ensembles ARE open to the public.
  12. Each ensemble is responsible for having its own setup crew.

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# PIANO SOLOS

## PERFORMANCE GUIDELINES

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1. Students select their performance level *See item eleven (11) below for guidelines to determine performance level:*
  - Preparatory Level
  - Levels 1 and 2
  - Levels 3 and above
2. All piano soloists will perform one (1) selection.
3. Music Selection Criteria [*also refer to item eleven (11) below for guidelines to determine performance level*]
  - The selection can be sacred/hymn or classical.
  - Each student must select a composition that is “competition worthy” and is at the level of his/her ability.
  - The composition should be challenging to the student. A good “rule of thumb”: The right piece is one that can be sight-read at half the correct tempo with some mistakes
  - **PUBLISHED WORKS ONLY are to be used - appropriate solo, recital, or hymn selection from a quality curriculum at the student’s performance level.**
    - ▶ Penalty of one (1) rating if the of selection is not from appropriate/quality source.
  - Copied music will not be accepted, unless a letter of permission on letterhead from the copyright holder is provided. Publishers are usually cooperative, providing the school has already purchased copies.
    - ▶ Penalty of one (1) rating if copied music used without a letter of permission.
4. Memorization requirements:
  - All piano music must be memorized
    - ▶ Penalty of one (1) rating if music is not memorized when required.
5. Performances will take place before one (1) judge.
6. One adjudication form and an original copy of the music must be provided for the judge.
  - Completely fill out the top portion of the adjudication form, providing all requested information
  - Judges’ copy of music must have all measures numbered
    - ▶ Penalty of one (1) rating will be levied if music is not provided for the judge OR is not numbered.
7. The time limit for each entry is seven (7) minutes.
8. The Festival District Chairperson is responsible for keeping the performances on schedule.
  - Entries will be permitted to perform earlier than the posted schedule, as time permits. No entry will be required to perform earlier than the printed schedule.
  - If a soloist is late, they may or may not be allowed to perform [rescheduling available as withdrawals or schedule permits].
9. The student is judged against a standard of excellence NOT in competition with other students.
10. Solos are NOT open to the public.
11. Use the following criteria to determine performance level according to student’s ability:
  - **PREPARATORY LEVEL**
    1. Generally compositions will be of sixteen measures or less
    2. When both hands are playing, limited rhythmic activity in one
    3. Both hands will usually be in the five-finger positions
    4. Except for octave moves, hand positions will change little
    5. Except for one legato and staccato, there will be minimal need for independence of hands
  - **LEVEL 1**
    1. Few position changes with hands usually in the five-finger positions
    2. Few extended hand positions
    3. Scale passages no longer than one octave using one hand only
    4. Accompaniment patterns simple in those pieces involving a melody and accompaniment
    5. Generally, one chord per measure with no rapid changes in chord positions
    6. Minimal use of polyphonic passages that require independence of fingers
    7. Articulation: short slurs, some legato, and staccato
  - **LEVEL 2**
    1. More position changes may happen in a piece of moderate tempo
    2. More independence of hands but still for a short duration
    3. Scale passages of one octave but usually not played hands together
    4. Fingers may play independently
    5. Chords may change, however, usually no more than once within a measure
    6. Greater use of passages that require independence of fingers and some finger substitution
    7. Articulation: slurs, legato, staccato, and accents
    8. Ornamentation: turns, and appoggiaturas

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## PIANO SOLOS — PERFORMANCE GUIDELINES continued

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### ■ LEVEL 3

1. Position changes may occur frequently
2. Extended independence of hands
3. Scale passages of more than one octave may occur and may be chromatic
4. Fingers playing independently
5. May be more than one chordal change in a measure
6. Occasional playing of octaves
7. Ornamentation: turns, appoggiaturas, and trills

### ■ LEVEL 4

1. More polyphonic music involving increased movement in each hand
2. Changes in position occurring more often and quicker
3. Scale passages of quicker tempo ascending and descending including chromatic passages
4. Some thicker chords as in hymn playing
5. Quicker changes in chordal playing as is necessary in waltzes, etc.
6. Octave playing and some slow and moderate arpeggios
7. Ornamentation: turns, appoggiaturas, trills, and mordentes

### ■ LEVEL 5

1. Polyphonic music with each hand moving more quickly (sixteenth notes)
2. In some scale passages, hands will play together and they will be longer and even occasionally in contrary motion
3. Octave scale passages of moderate duration
4. Thick chords using some seventh chords, as in hymn playing
5. Arpeggios may be two or three octaves with either or both hands but no continuous arpeggio accompaniments
6. Ornamentation: more elaborate, mainly in the right hand

### ■ LEVEL 6

1. Polyphonic music with more activity in each hand requiring more finger independence and some finger changing
2. Scale passages will be longer and in either or both hands
3. Octave scale passages in moderate tempo
4. Four tone chords in either or both hands
5. Arpeggios played hands separately about two measures long
6. Bass patterns with large leaps, full chords, and octaves
7. More complicated pedal effects and tone coloring
8. Rhythmic patterns will be more complicated

### ■ LEVEL 7

1. In polyphonic music some three part sections
2. Longer scale passages
3. Octave passages sometimes played together
4. Much more dexterity of fingers required and more movement over keyboard
5. Longer arpeggio sections
6. More complex and demanding accompaniments
7. Greater ornamentation but trill is still in one hand only
8. Rhythmic patterns more complicated

### ■ LEVEL 8

1. In polyphonic music more movement in each hand
2. Scale passages three to five measures in length with hands sometimes played together
3. Octave passages with some four tone chords
4. Ability to move rapidly over keyboard with greater independence of fingers
5. Arpeggios of two or three measures with hands separate
6. More complicated accompaniments
7. Rhythmic patterns more complicated

### ■ LEVEL 9

1. In polyphonic music more three part sections
2. Ability to move rapidly over the keyboard
3. Scale passages may be longer and hands may be together
4. More complicated octave passages with hands together or octaves in one hand and four tone chords in the other
5. Rhythmic patterns more complicated (possible 5 or 7 notes to a beat)
6. Arpeggio chords for several measures or continuously, ie. Liebestraum



# MUSIC PARTICIPATION FORM – INSTRUCTIONS

THIS FORM IS VITAL FOR THE DISTRICT CHAIRPERSON TO:

- Plan facility needs
- Determine the number of pianos needed
- Set the schedule - students with multiple entries and accompanist availability
- Determine how many judges to hire
- Order awards

## HOW TO COMPLETE THE PARTICIPATION FORM

- The two-page participation form lists all participation information in PARTS 1, 2 & 3.
- The form is designed to only write the participating school, ensemble, and student name one time.  
[hint: if more than one page will be needed complete the top portion - then make copies]

1. Complete the school information.
2. Calculate fees by totaling the number of entries per category in PARTS 1, 2 & 3.
3. **PART 1 - Large Ensemble:** list whether vocal or instrumental, ensemble name, number in group, and any accompanist.  
Indicate **V**=vocal or **I**=instrumental

V/I	NAME OF LARGE ENSEMBLE(S)	# IN GROUP	ACCOMPANIST NAME
V	Concert Choir	52	Amanda Horner
I	Concert Band	45	

TOTAL # of Large Ensembles: 2

4. **PART 2 - Ensembles 2-20:** list code A-P, type, name, number in ensemble, vocal or instrumental, and accompaniment.

Code: **A-P** V or I: V=vocal or I=instrumental

Type: **Sm2**=small(2-3) **Sm4**=small(4-8) **Sc2**=sacred(2-3) **Sc4**=sacred(4-8) **Sc9**=sacred(9-20) **Md**=medium(9-20) **Cn**=contemporary(3-20)

CODE	TYPE	NAME	# IN GROUP	V OR I	ACCOMPANIST NAME OF RECORDING
A	Sc9	Senior Ensemble	16	V	Recording
B	Sm4	Barbershop Quartet	4	V	Jane Smith
C	Sm4	Brass Quintet	5	I	Recording
D	Cn	Jazz band	10	I	Sandy Jones
E	Sc2	Sacred Duet	2	V	Jane Smith
F	Md	Percussion Ensemble	9	I	Sandy Jones
G	Sc4	Mixed Sextet	6	V	Recording
H	Sm2	Trumpet Trio	3	I	Stan Martin

**TOTALS** Small2/Sacred2: 2 Small4/Sacred4: 3 Medium/Sacred9: 2 Contemporary: 1

5. **PART 3 - Solos PLUS any individuals who participate in more than one of the ensembles listed in Part 2.**

- a. Each student's name will appear only one time either as a solo or as being entered in more than one ensemble in Part 2.
  - b. Use ensemble codes from PART 2 to show which ensemble(s) any of the students have entered.
  - c. Solo Codes:  
Vocal: **F**=female **M**=male  
Instrumental: **B**=brass **W**=wind **S**=string **P**=percussion  
Piano Level: **P**=preparatory **1 2 3 4 5 6 7 8 9**
  - d. Ensemble Codes:  
A-P from Part 2  
Indicate codes for each ensemble the student is entered in.
- d. List only the solo accompanist [the group accompanists are already listed in PART 2] or notate a recording will be used.

STUDENT NAME-ALPHABETICALLY INDICATE STUDENT'S ENSEMBLE CODES FROM PART 1	GRADE	VOCAL SOLO	INSTR SOLO	PIANO LEVEL	VOCAL ENSEMBLE	INSTR ENSEMBLE	ACCOMPANIST NAME OR RECORDING SOLOS ONLY
Baker, Karen	12 <sup>th</sup>				A, F		
Halden, John	6 <sup>th</sup>		S				Jane Smith
McMann, Kathy	10 <sup>th</sup>	F				C, M	Amanda Horner
Scott, Tim	9 <sup>th</sup>				H	D	
Smith, Chris	11 <sup>th</sup>	M	W		B	E	V-Recording I-Sandy Jones
Turner, Ashley	7 <sup>th</sup>			6		D	

**TOTAL** –vocal-instr-piano 2 + 2 + 1 = **5** **TOTAL # of SOLOS**  
Vocal Instrument Piano

# MUSIC SCHOOL PARTICIPATION FORM

School \_\_\_\_\_ Director \_\_\_\_\_  
 Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_  
 Phone \_\_\_\_\_ Fax \_\_\_\_\_ Email \_\_\_\_\_

**TOTAL PARTICIPATION FEES [Total Parts 1, 2 & 3]:**

Category	Fee		# of groups	Total Fee
Solos	\$10.00	x		= \$
Small/Sacred Ensembles <b>Sm2/Sc2</b> (2-3)	\$35.00	x		= \$
Small/Sacred Ensembles <b>Sm4/Sc4</b> (4-8)	\$45.00	x		= \$
Medium/Sacred Ensembles <b>Md/Sc9</b> (9-20)	\$50.00	x		= \$
Contemporary Ensembles <b>Cn</b> (3-20)	\$65.00	x		= \$
Large Ensembles <b>V</b> or <b>I</b>	\$110.00	x		= \$
<b>TOTAL Fee Due</b>				<b>\$</b>

- **MAKE ONE CHECK PAYABLE TO ACSI**
- **SEND PARTICIPATION FORMS**
- **SEND TO DISTRICT CHAIRPERSON**

*Copy these forms as needed to list additional ensembles and/or students.*

**TOTAL # of Students attending**

**PART 1— LIST LARGE ENSEMBLES:** indicate **V**=vocal or **I**=instrumental

V/I	NAME OF LARGE ENSEMBLE(S)	# IN GROUP	ACCOMPANIST NAME

Total # of Large Ensembles: \_\_\_\_\_

**PART 2— LIST SMALL, MEDIUM, SACRED, AND CONTEMPORARY ENSEMBLES:** [list these ensemble codes in PART 3]

Code: **A-P** V or I: **V**=vocal or **I**=instrumental

Type: **Sm2**=small(2-3) **Sm4**=small(4-8) **Sc2**=sacred(2-3) **Sc4**=sacred(4-8) **Sc9**=sacred(9-20) **Md**=medium(9-20) **Cn**=contemporary(3-20)

CODE	TYPE	NAME	# IN GROUP	V OR I	ACCOMPANIST NAME OF RECORDING
A					
B					
C					
D					
E					
F					
G					
H					
I					
J					
K					
L					
M					
N					
O					
P					

**TOTALS** Small(2-3)/Sacred(2-3): \_\_\_\_\_ Small(4-8)/Sacred(4-8): \_\_\_\_\_ Medium/Sacred(9-20): \_\_\_\_\_ Contemporary: \_\_\_\_\_

# MUSIC SCHOOL PARTICIPATION FORM

School \_\_\_\_\_ City \_\_\_\_\_

### PART 3— SOLOS PLUS INDIVIDUALS IN MORE THAN ONE ENSEMBLES LISTED IN PART 2 FOR SCHEDULE PLANNING

1. List all soloists – Vocal, Instrumental, and Piano

2. List additional students entered in two or more ensembles 2-20 listed in Part 2.

a. Each student's name is entered only one time in Part 3 either as a solo or when entered in more than one ensemble in Part 2.

b. Use ensemble codes from PART 2 when individual students are involved in two or more performance categories.

c. Solo Codes:

Vocal: **F**=female **M**=male

Instrumental: **B**=brass **W**=wind **S**=string **P**=percussion

Piano Level: **P**=preparatory 1 2 3 4 5 6 7 8 9

d. Ensemble Codes:

A-P from Part 2

Indicate codes for each ensemble the student is entered in.

STUDENT NAME-ALPHABETICALLY INDICATE STUDENT'S ENSEMBLE CODES FROM PART 1	GRADE	VOCAL SOLO	INSTR SOLO	PIANO LEVEL	VOCAL ENSEMBLE	INSTR ENSEMBLE	ACCOMPANIST NAME OR RECORDING SOLOS ONLY

TOTAL –Vocal-Instr-Piano  $\frac{\quad}{\text{Vocal}} + \frac{\quad}{\text{Instrument}} + \frac{\quad}{\text{Piano}} = \boxed{\quad}$  TOTAL # OF SOLOS

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# MUSIC ADJUDICATION FORMS – INSTRUCTIONS

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## ADJUDICATION FORMS

1. Vocal/Instrumental Large Ensemble Adjudication Form
2. Vocal/Instrumental Solo/Ensembles 2-20 Adjudication Form
3. Piano Adjudication Form

## SEND ADJUDICATION FORMS WITH THE PARTICIPATION FORM AND FEES

The District Chairperson needs to:

- Verify that the music selections meet the requirements
- Prepare the judges packets prior to the event

## HOW TO COMPLETE THE ADJUDICATION FORMS

1. Complete a form for each large ensemble, ensemble 2-20, and solo.
  - Complete the following: [hint: fill in the school information - then make copies before filling in individual information].
    - School and Director information
    - Soloist or Ensemble name
    - Selection and its Composer/Arranger
  - Mark or circle the following specific information:
    - **Grade division:** ▪ 1-6 ▪ 6-9 ▪ 9-12
    - **Type of music** - piano only: ▪ Sacred/Hymn ▪ Classical
    - **Type of ensemble:**
      - Vocal ▪ Instrumental ▪ Solo ▪ Small Ensemble ▪ Medium Ensemble
      - Sacred Ensemble ▪ Contemporary Ensemble ▪ Large Ensemble
    - **# in ensemble**
    - **Type of solo:**
      - Vocal: ▪ **F**emale ▪ **M**ale,
      - Instrument: ▪ **B**rass ▪ **W**oodwind ▪ **P**ercussion ▪ **S**tring,
      - Piano Levels: ▪ **P**reparatory ▪ **1** ▪ **2** ▪ **3** ▪ **4** ▪ **5** ▪ **6** ▪ **7** ▪ **8** ▪ **9**
    - **Music sources:**
      - **DC**=director's choice ▪ **CG**=Choristers Guild ▪ **ST**=State's prescribed music list
2. REMEMBER: copy the back page of each large ensemble adjudication form for ADDITIONAL JUDGES COMMENTS.
3. Typing or neat printing is preferred — OR download the forms from <http://www.acsi.org/region/south-central/south-central-students-activities> and complete on your computer and be able to e-mail them to the District Chair ahead of the fees!
4. Organize the correct number of original copies of the music to bring for the judges – be sure to have the measures numbered.

# ACSI Large Ensemble Adjudication Form



**2016/16 STUDENT ACTIVITIES**  
 ACSI - 2001 W. Plano Freeway, 2000 - Plano, TX 75075  
 PHONE: 972.941.4411 FAX: 972.941.7934  
 tricia\_hays@acsi.org  
 student\_activitiesSC@acsi.org  
 http://acsi.org

Choir and Bands with 13+ members:  Vocal  Instrumental | Accompanist/ment: \_\_\_\_\_

Check: \_\_\_ 1-6 \_\_\_ 6-9 \_\_\_ 9-12 **Ensemble** \_\_\_\_\_ # in ensemble \_\_\_\_\_

School \_\_\_\_\_ City \_\_\_\_\_ Director \_\_\_\_\_

Selection #1 \_\_\_\_\_ Composer \_\_\_\_\_ Source \_\_\_\_\_

Selection #2 \_\_\_\_\_ Composer \_\_\_\_\_ Source \_\_\_\_\_

Selection #3 \_\_\_\_\_ Composer \_\_\_\_\_ Source \_\_\_\_\_

**ADJUDICATOR: WRITE COMMENTS AND DETERMINE A RATING OF SUPERIOR, EXCELLENT, OR GOOD**

<p><b>TONE</b> <b>V and I</b> blend, beauty, clarity, breath support, control, and pitch  <b>Vocal</b> vowel purity</p>
<p><b>INTONATION</b> <b>V and I</b> tutti, melodic line, accompaniment</p>
<p><b>BALANCE</b></p>
<p><b>TECHNIQUE</b> <b>V and I</b> facility, accuracy, rhythm, precision  <b>Vocal</b> diction, articulation, vowel purity  <b>Instrumental</b> String: bowing fluency</p>
<p><b>INTERPRETATION</b> <b>V and I</b> expression, tempo, phrasing, style, dynamic levels</p>
<p><b>OTHER</b> <b>V and I</b> discipline, posture, appearance, stage presentation, selection of music, acceptable to Christian standards</p>

Deductions of  required number of songs not performed  music not numbered  
one (1) rating if:  selection not from required source  used copied music  
 music not provided for the judge

\_\_\_\_\_  
*Adjudicator's Signature*  
 Date \_\_\_\_\_

Select Rating:  **I-Superior** .. an outstanding performance, with very few technical errors and exemplifying truly musical expression.  
 **II-Excellent** a solid performance in many respects, with minor defects in performance or with ineffective interpretation  
 **III-Good**..... an acceptable performance showing accomplishment and marked promise, but lacking one or more essential qualities.

**LARGE ENSEMBLE ADJUDICATION FORM**  
ADDITIONAL JUDGES COMMENTS

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SELECTION #1

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SELECTION #2

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SELECTION #3



2015/16 STUDENT ACTIVITIES  
 ACSI - 2001 W. Plano Pkwy, 9600 - Plano, TX 75075  
 phone: 972.941.4411 fax: 469.440.7634  
 tricia\_hays@acsi.org  
 student\_activitiesSC@acsi.org  
 http://acsi.org

# ACSI Solo/Ensemble — Adjudication Form

Vocal  Instrumental Check division: \_\_\_ 1-6 \_\_\_ 6-9 \_\_\_ 9-12 Accompanist/ment: \_\_\_\_\_

Check category: Solo \_\_\_ Small: \_\_\_ 2-3 \_\_\_ 4-8 \_\_\_ 9-20 Sacred: \_\_\_ 2-3 \_\_\_ 4-8 \_\_\_ 9-20 Medium \_\_\_ Contemporary \_\_\_

Check Vocal Solo: \_\_\_ Female \_\_\_ Male Check Instrumental Solo: \_\_\_ Brass \_\_\_ Woodwind \_\_\_ Percussion \_\_\_ String

School \_\_\_\_\_ City \_\_\_\_\_

Soloist/Ensemble Name \_\_\_\_\_ Director \_\_\_\_\_

Selection \_\_\_\_\_ Composer \_\_\_\_\_ Source \_\_\_\_\_

2<sup>nd</sup> Contemporary

Selection \_\_\_\_\_ Composer \_\_\_\_\_ Source \_\_\_\_\_

## ADJUDICATOR: WRITE COMMENTS AND DETERMINE A RATING OF SUPERIOR, EXCELLENT, OR GOOD

TONE	<b>V and I</b> breath support, control <b>Vocal</b> vowel purity, blend, placement <b>Instrumental</b> Percussion: snare adjustment, head tension, etc.
INTONATION	<b>All</b> placement securely on pitch <b>Ensemble</b> Tutti
ACCURACY OF NOTES	<b>Instrumental</b> Percussion: rudiments
TECHNIQUE	<b>Vocal</b> articulation, diction, clarity, attacks, etc. <b>Instrumental</b> fingering range, etc. Percussion: hand positions, evenness, etc. String: bowing fluency
ACCURACY OF RHYTHM	<b>V and I</b> rhythmic energy, steadiness of tempo, etc.
INTERPRETATION	<b>V and I</b> expression, dynamics, phrasing, tempo, style, musical effect, etc.
OVERALL EFFECT	<b>V and I</b> poise, memory, posture, appearance, stage deportment, etc.

Deductions of  music not provided for the judge  music not numbered  
 one (1) rating if:  selection not from required source  used copied music  
 accompaniment not provided (unless no written accompaniment)

Adjudicator's Signature \_\_\_\_\_

Date \_\_\_\_\_

Select Rating:  **I-Superior** .. an outstanding performance, with very few technical errors and exemplifying truly musical expression.  
 **II-Excellent** a solid performance in many respects, with minor defects in performance or with ineffective interpretation  
 **III-Good**..... an acceptable performance showing accomplishment and marked promise, but lacking one or more essential qualities.



2015/16 STUDENT ACTIVITIES  
 ACSI - 2001 W. Plano Pkwy, 3600 - Plano, TX 75075  
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 tricia\_hays@acsi.org  
 student\_activitiesSC@acsi.org  
 http://acsi.org

# ACSI Piano Solo Adjudication Form

**Check:** \_\_ 1-6 \_\_ 6-9 \_\_ 9-12    **Check:** \_\_ Sacred/Hymn \_\_ Classical    Accompanist/ment: \_\_\_\_\_

**Check Level:** Preparatory \_\_ 1\_\_ 2\_\_ 3\_\_ 4\_\_ 3\_\_ 6\_\_ 7\_\_ 8\_\_ 9\_\_

School \_\_\_\_\_ City \_\_\_\_\_

Soloist \_\_\_\_\_ Director \_\_\_\_\_

Selection \_\_\_\_\_ Composer/Arranger \_\_\_\_\_

**ADJUDICATOR: WRITE COMMENTS AND DETERMINE A RATING OF SUPERIOR, EXCELLENT, OR GOOD**

ACCURACY OF NOTES

ACCURACY OF RHYTHM

TECHNIQUE ■ Articulation, touch, pedal, fingering, hand position, etc.

INTERPRETATION ■ Expression, dynamics, phrasing, tempo, style, musical effect, etc.

OVERALL EFFECT ■ Poise, memory, posture, appearance, stage deportment

- Deductions of one (1) rating if:
- music not provided for the judge
  - not memorized
  - used copied music
  - music not numbered
  - selection not from appropriate source

\_\_\_\_\_  
*Adjudicator's Signature*  
 Date \_\_\_\_\_

- Select Rating:
- I-Superior** .. *an outstanding performance, with very few technical errors and exemplifying truly musical expression.*
  - II-Excellent** *a solid performance in many respects, with minor defects in performance or with ineffective interpretation*
  - III-Good**..... *an acceptable performance showing accomplishment and marked promise, but lacking one or more essential qualities.*