

SENIOR ADULT TALENT GUIDELINES



Church of God International Offices
2490 Keith Street, NW
Cleveland, Tennessee 37311

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Statement of Purpose and Objectives

Senior Talent seeks to achieve the following:

1. To recognize and involve Senior Adults who demonstrate talent, skill, and accomplishment in art, music and writing.
2. To motivate Seniors to utilize their talents in worship and in the evangelism ministries of the church, consecrating their talents for the purpose of Christian witness.
3. To provide evaluative data on performances which may serve as a guide for continued development of skills and talents for the glory of God.
4. To promote personal proficiency and growth in spiritual development, academic improvement, performance of Christian music, and proficiency in art and writing.
5. To provide opportunities for Seniors to interact socially in Christian fellowship.
6. To develop a sense of accomplishment, ministry and communication for Christ through their talents.

Levels of Competition

State/Regional Competition: The program on the state level will be directed by the state/regional director. If the director feels that competition prior to the National level is needed, he can initiate that competition for any category or categories he deems necessary. However, if a category is offered beyond the scope of categories in this booklet, there will be no National competition for that category.

National Competition: The National Director shall arrange and supervise a National Senior Adult Showcase.

Participation

Entry Requirements for each Participant

1. Age 50 and above on the day National competition begins.
2. A registered (*paid*) delegate for the entire Smoky Mountain Gathering. Talent Registration is above and beyond retreat registration paid by the state office.
3. A regular attendee of the Church of God.
4. Can only represent the Church of God which he/she regularly attends.
5. State winners are to be officially entered in National competition by their state director.
6. Each state can send winner and runner-up to the National competition.
7. Can only enter a specific category once but can enter other categories in same division or other divisions. (*Example: Someone enters two poetry writings will only be allowed to submit one before competing at state level. On the other hand, if someone enters one poetry and one short story this would be acceptable, because it is two different categories.*) This requirement is for all

divisions.

8. State winners of the art and writing divisions must submit same piece, they cannot change to a different piece at National competition.
9. Each entry of the art and writing division must be the original work and idea of the participant.

Standards of Adjudication

What standard of performance may an adjudicator reasonably expect of a participant or group of participants? The following comments are—of necessity—highly generalized. It is not our purpose to set up arbitrary standards of performance, which must be achieved by all participants in order to receive certain ratings. Rather, each performance must be adjudicated individually and in the final analysis each adjudicator must decide what rating each performance deserves.

Brief descriptions of the type of performance which might be awarded the respective ratings in competition are given below. These descriptions are offered, not as an attempt to pre-adjudicate any performance, but merely in hope that they will provide background to assist the participant in understanding the adjudication process.

Superior – 4.5 through 5.0

This rating represents the finest conceivable performance, worthy of distinction of being recognized as among the very best. While the adjudicator might find some minor points to criticize and make some helpful suggestions for further improvements, remarks would generally be complimentary for outstanding work.

Excellent – 3.5 through 4.4

This rating reflects an unusually worthy performance, but not one worthy of the highest rating due to minor defects. Yet, it is a performance of distinctive quality. The participant or group of participants with an excellent rating usually show the result of sound fundamental training, but the performance lacks the polish and finesse to qualify for a superior rating. It is relatively easy for an adjudicator to comment on such a performance because the weaknesses stand out clearly against a generally first- rate background and suggestions are usually focused on something specific and helpful.

Very Good – 2.5 through 3.4

This rating is awarded for a very good performance, but one that is not outstanding. The performance shows accomplishments and marked promise but is lacking in one or more essential qualities. The rating indicates much room for improvement in several of the fundamental items listed on the Adjudicator's scoring sheet. There would probably not be adequate space as well as time to record each separate error as it occurred. The participant would have some basically fine qualities, and there should be ample opportunities for the adjudicator to make suggestions for sound improvement in those fundamental factors in which the performance revealed weaknesses.

Good – 1.5 through 2.4

This rating describes a performance that shows some obvious weaknesses. These may simply reflect a lack of preparation time. This rating represents a performance which is generally weak and uncertain. There are numerous errors and the performance reveals basic weaknesses in most of the fundamental factors listed on the scoring sheet. The adjudicator will probably not devote much space to pointing out specific errors in the performance. Comments, however, will likely be encouraging and contain helpful suggestions for improvement.

Satisfactory – 1.0 through 1.4

This rating indicates a performance which reveals much room for improvement. It indicates a performance in which participants reveal almost a complete lack of preparedness and understanding. In some cases, this may be due to participants attempting to perform in a category which is far too advanced for their ability. In others it may be due to an accumulation of careless and bad performance habits, which only tend to become accentuated and more noticeable as the individual or group matures. The adjudicator will point out any commendable features and the basic weaknesses in the performance and will make suggestions for improvement. These comments should encourage the participants to work toward improvement so that they may qualify for a higher rating in the future.

Explanation of Adjudication

Scoring the Participant

Each participant is evaluated according to certain specific factors listed on the score sheet in which we have included on each description.

Tallying the Score

After the adjudication has been completed, the score either physical or digital are used to prepare an adjudicator's summary. On this summary, the score sheets from all the adjudicators for a particular participant are averaged together to determine the single rating for the participant with categorical breakdowns. The score will be converted the rating of each participant into a category.

Determining the Final Rating

The final decision on the rating to be earned by the participant is made by the panel of adjudicators. The prepared adjudicator's summary of each participant's performance, with the corresponding score sheets attached, is then returned to the adjudicators for a final analysis.

Since some relativism is involved in the scoring process, it is the privilege of the adjudicators to view the outcome and then alter any original scoring, if retrospection deems it necessary and feasible. The factor of relativism may cause one or more of the adjudicators unknowingly to become extreme in either direction. In fact, it is impossible to establish a proper median (i.e., an equal number of scores above and below the middle point of all the scores) until all participants have

participated for the adjudicators. Hence, the provision for final deliberation assures the most accurate decision possible from the panel of adjudicators as a whole.

Determining the Final Winner

The participant with the highest score in any given category, after the adjudicators have completed their deliberation, is the winner of that particular category. In the case of numerical ties, the adjudicators will determine, through deliberation, which of the participants involved in the tie is to be the winner. The decision of the adjudicators is final and no explanation to anyone is needed to justify the decision.

Adjudicator's Evaluation to the Participant

There is space on each score sheet for the adjudicator to write comments and suggestions to the participant or group of participants as a current evaluation of their performance and as a guide for their development in the future.

Within a few weeks after state/regional and National levels of competition, the USA Missions Division will mail a copy of the written comments and evaluations from each adjudicator to the talent participants. If using a digital platform, comments following the award ceremony. Through this procedure, the adjudicators have an opportunity to communicate any observations they wish to make concerning strengths, weaknesses, and areas that need attention. Potentially, this adds a learning experience to the Senior Talent program.

Creative Art Division

Classification and Description of Categories

The creative art division has ten categories of participation.

1. Crochet/Knitting Weaving

Art of creating fabric by use of needles or loom.

2. Dry Media

Any two dimensional work, including but not limited to drawing, done with dry media such as pencil, pastel, conte crayon, charcoal, crayon, etc. or combination done on paper or other flat surfaces.

3. Embroidery/Needlepoint/Cross-stitch/Applique

Art of adding decoration, embellishment, etc. to fabric for a finished design.

4. Handcraft

Any handmade item with artistic emphasis that does not fit into any other category. Ceramics must be labeled "handmade or from a mould". Awards will be made at the discretion of the adjudicator.

5. Oil/Acrylic Painting

Any oil based or synthetic based (such as acrylic or alkyd) painting done on a two-dimensional surface such as canvas or hardboard.

6. Photography

Any image created by the use of camera, whether film or digital. Image must be printed on paper no smaller than 8x10 inches.

7. Quilting

Stitching through layers of fabric and quilting so as to create a design, such as quilts, wall hangings, table runners, clothing, etc. Description the process of how this was put together.

8. Sculpture/Carving

Two or three dimensional sculptural work created by carving or modeling. May be figurative or non-figurative. Excludes ceramic vessels with carved surfaces.

9. Wet Media Painting

Any water based media such as transparent watercolor, opaque watercolor, water based tempera or any combination of these done on a two-dimensional surface. Includes acrylic thinned down to the consistency of watercolor done on paper.

10. Woodwork

Wood pieces formed by the use of mechanical aids such as saws, sanders, etc. This includes furniture, musical instruments, tools, toys, etc. whether functional or decorative.

Listed below and **where applicable** are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

- i Effectiveness of composition – Harmony, visual balance, rhythm, proportion, repetition, contrast, line, shape, color, texture
- ii Creativity - Imagination, individuality
- iii Craftsmanship and Technique – Technical proficiency, attention to detail, neatness of work, appropriateness of material/medium

Not Acceptable

All general items categorized as a floral arrangement.

Creative Writing Division

Classification and Description of Categories

Classification

- Poetry
- Short Story

Description

The creative writing division has two categories of participation:

- **Poetry** is a rhymed or unrhymed verse of not more than 16 lines which develop a central theme or image.
- **Short Story** is a fictional piece of not more than 2000 words which utilize setting, plot, and characterization to reveal an implied theme.

Listed below are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

Poetry

- ï Impact – overall effectiveness
- ï Originality – creativity and imagination
- ï Use of Language – alliteration, assonance, effectiveness of phrasing, care in diction, precision in word selection, intensity of phrase construction
- ï Control – precision of line construction, effectiveness of rhythm (either classical or natural), ease in flow of lines, evidence of mastery of poetic technique and discipline
- ï Imagery – ability to create word pictures, appeal to imagination, senses and intellect, symbolism
- ï Theme – message or meaning of poem
- ï Participation Requirements – participant information, typewritten, double spaced, correct category, line limitation

Short Story

- ï Impact – overall effectiveness
- ï Characterization – believability of characters, insight into human behavior
- ï Setting – unity, appropriateness to theme, development
- ï Plot – feasibility, unit of action, appropriateness to theme
- ï Mechanics – grammatical usage, spelling, punctuation
- ï Theme – evidence of abstract thought, clarity, subtlety of presentation, significance
- ï Use of Language – symbolism, alliteration, assonance, effectiveness of sentence structure
- ï Participation Requirements – participant information, typewritten, double spaced, correct category, word limitation.

Drama Division

Classification and Description of Categories

- Monologue
- Storytelling – Spoken Word
- Small Group Skit (2-6 participants)
- Large Group Skit (7+ participants)

Part One – Participation Requirements

1. Select a performance suitable for Senior Adult competition. Its content should be in harmony with Church of God teaching. It should have a Christian emphasis but does not have to be overly religious. Regarding dress, language, and action, it should adhere to Church of God standards.
2. Many drama pieces require permission and production rights in order to perform. It is the responsibility of the participant to secure performance privileges when not choosing an original selection.
3. Keep production values as simple as possible. No performing group will have a sufficient amount of time to erect elaborate sets. Seek simplicity.
4. All technical requirements are to be strictly observed including, but not limited to, the following:
 - All performances must be limited to the area of the stage. Lighting will be limited to what is preset for the stage. Lighting cannot be turned on, turned off, or altered for performances.
 - If scenery is used in a category not allowed, there will be a five-point reduction in the final score.
 - The use of pyrotechnics will not be permitted.
5. Costumes in categories where allowed are subject to standards of modesty upheld by the Church of God.
6. The participant will not be allowed to make any comments or introductions before the performance begins.
7. If a mistake is made during the performance, such as a forgotten line or a missed cue, mistakes can often be covered by ad-libbing or improvising.
8. Acting is not the only aspect of drama. Directing is very important for proper pacing and mood, but these will not be directly judged.

9. All participants and audience members should respect theater etiquette.
10. Participants should strictly adhere to all stated time requirements. For performance exceeding the designated time requirements by 1-59 seconds, there will be a ½ point deduction. For performances exceeding time requirements by one minute plus, there will be a 1-point deduction per minute. All timing is the responsibility of the Head Adjudicator of each category.
11. All music used in drama competitions must be Christian or Classical. Music should be uploaded before the competition. It is strongly suggested that a backup copy of the music be brought with you to the competition. You will have it to use during practice, as well as having it in case of any musical malfunction during the competition.

Part Two – Description of Category

There are four areas of competition in the Senior Adult Talent Drama Division. **NOTE:** All group sub-categories in Drama are divided into Small Groups (2-6 participants) and Large Groups (7 or more participants).

Listed below are the regulations and guidelines for each category. These parameters will enable all participants to initially stand on the same ground and will provide a basis for comparison.

Category: Spoken Drama

1. The selection must come from a dramatic work either original or otherwise. It may be a cutting from a play, or a self-contained whole. Remember that suitability of selection is a part of the adjudication process.
2. The selection should be thoroughly familiar to the participant, memorized, and studied for dramatic performance.
3. This is a dramatic performance and should be executed as such. Do not merely recite lines, but interpret them honestly, in a manner suited to the stage.
4. Lighting will be limited to what is preset for the stage. Lighting cannot be turned on, turned off, or altered for performances.
5. No music is to be used in Spoken Drama categories.

Monologue (3-5 minutes)

1. A dramatic presentation by one person utilizing the spoken word.
2. Minimal hand props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) and costumes may be used by the performer, but no scenery, backdrops, or set props will be allowed.
3. Costuming should be carefully considered, as it can enhance or distract from the performance.

Group Skit (5-7 minutes)

Small Group: 2-6 participants

Large Group: 7 or more participants

1. The group skit is a dramatic presentation by two or more people utilizing dialogue.
2. Minimal hand props (chair, stool, table, cross, hat, cane, sticks, flags, banners, etc.) and costumes may be used by the performers, but no scenery, backdrops, or set props will be allowed.
3. Costuming should be carefully considered, as it can enhance or distract from the performance.

Solo Storytelling (2-4 minutes)

1. Telling of the story between the storyteller and the audience. It should provoke thought about the subject/topic being spoken and kindle the listener's emotions.
2. Props, makeup, and costumes are not allowed.
3. It should be reflective of the story being told.
4. Storytelling can be portrayed either standing or sitting with appropriate amplification.
5. If an original piece of work is used, it should be communicated at the start of the piece.

Group Storytelling (2-4 minutes)

1. Telling of the story between the storyteller and the audience. It should provoke thought about the subject/topic being spoken and kindle the listener's emotions.
2. Props, makeup, and costumes are not allowed.
3. It should be reflective of the story being told.
4. Storytelling can be portrayed either standing or sitting with appropriate amplification.
5. If an original piece of work is used, it should be communicated at the start of the piece.

Senior Adult Talent Drama Score Glossary

Ability of Actor: Does the performer have the skill or talent for acting?

Blocking: Which way a character is facing in relation to the audience. Another word for this is "staging." This includes not only how characters move from one place to another onstage, but also how characters interact with others on stage. For example, in a group skit if the person speaking is blocked by someone not really involved in the scene at that moment, that is a bad use of blocking.

Characterization: (believability of character) Not only memorizing a script, but also acting out a character as if the scene is actually happening. Includes movement, body language, expression and voice control.

Concentration: The performer stays on task and in character for the entire performance.

Diction/Pronunciation/Articulation: Can the audience understand what is being communicated?

Effectiveness of Message: Does the message connect with the audience?

Facial Expressions & Body Movement: Does the performer's non-verbal communication match the mood of the moment as well as the verbal communication?

Intensity of Characterization: Does the performer totally immerse himself/herself into the character?

Pacing: Does the speed of the performer match the moment of the scene? For example, to demonstrate a scene that is depicting excitement, the performer may speak faster. If the scene is depicting caution or pain, the communicator may want to slow down the pace. It is important to process what form of pacing should be used so that the believability of the character is clearly developed and expresses the moment of the scene.

Tone/Projection: Voice control that is loud enough for the audience to hear, but with a dynamic that helps to clearly define the mood. The way a performer speaks can articulate the moment to make the scene more believable.

Volume: Can the audience hear you? Does your volume match the character and the mood of the moment?

Music Division

Performance Requirements

1. Participation is limited to the performance of Christian music. All styles (bluegrass, classics and sacred) of Christian music carry the same weight with the adjudicators. Historically, sacred pieces are allowed even if they are stylistically for our setting, ie: classical. **(Coleman craft the statement)** It is the quality of the performance that is judged. Christian music allows the competition to be more distinctive; it is directed toward the fulfillment of the objectives of the Senior Talent program.
2. In the State/Regional and National competitions, participants in each category of vocals or instrumentals (solos, ensembles) will perform one selection.
3. Sound tracks may be used in any category but must be on a CD, no cassette tapes will be accepted. Also, all digital media and the CD needs be a single track and no multiple tracks. (WARNING: If the adjudicators determine background vocals or duplication of the solo instrument on the accompanied track distracts or interferes with the performance, points may be subtracted from the score.)
4. A participant in the National competition is disqualified if he/she fails to appear at the designated time and place for his/her performance.
5. Vocal participants may hold a microphone while singing in competition. (WARNING: Proper microphone technique is very important when a vocal participant selects to hold the microphone in competition.)
6. Maximum performance time for solos and ensembles is five minutes. Maximum performance time for choirs is ten minutes.
7. Performance must be "live". Pre-programmed sequencing is allowed. However, if the adjudicators determine that the sequencing distracts or interferes with the performance; points may be subtracted from the score. Only the "live" performance will be adjudicated.
8. Conductors and accompanists are not required to be age 50 but must be a registered paid delegate.
9. Any technical difficulties are to be overlooked by the adjudicators and will not count against the performance.

Classification and Description of Categories

There are six categories in the Music Division with a total of 15 areas of participation. Classification and description of categories and the respective areas of participation are described in the next few pages.

1. Vocal Solo Category

Classification

- Vocal Solo-Male (ages 50-64)
- Vocal Solo-Male (ages 65 and up)
- Vocal Solo-Female (ages 50-64)
- Vocal Solo-Female (ages 65 and up)

Description

The vocal solo category includes two areas of participation. The first area, vocal solo-male, is defined as one singer – male, accompanied or unaccompanied. The second area, vocal solo-female, is defined as one singer – female, accompanied or unaccompanied.

The soloist is usually accompanied by piano, organ or both and accompaniment track; but any instrument or combination of instruments may be used as accompaniment. **The accompaniment is not adjudicated.** Only the vocal performance is evaluated in the vocal solo category. Evaluation of the soloist begins with entry on stage and ends with exit.

Listed below are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

- ï TONE - quality, beauty, control
- ï INTONATION - pitch level, accuracy level
- ï DICTION - naturalness, purity of vowels, clarity of consonants
- ï TECHNIQUE - breathing, posture, rhythm, accuracy of notes
- ï INTERPRETATION - phrasing, style, tempo, expression
- ï MUSICAL EFFECT - fluency, vitality, artistry, memorization
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

2. Vocal Ensemble

Category Classification

- Vocal Ensemble

Description

The vocal ensemble category is defined as 2 to 12 singers, including duets, trios, quartets, quintets, etc.; accompanied or unaccompanied with one or more singers to each vocal part. The vocal ensembles may perform with or without a conductor. As in the vocal solo category, only the singers will be evaluated. This category requires that more than one part be sung. This does not exclude unison or reduced-parts sections, but the main emphasis of the musical arrangement is upon harmonic blend. For example, a duet might utilize two parts; whereas, a group of ten voices will

probably want to utilize four or more parts. Minimal use of sololist within the ensemble.

- Small Ensemble (2 to 5 members)
- Large Ensemble (6-12 members)

Listed below are the factors used on the adjudicator's score to rate your performance and you need to be familiar with them:

- ï TONE - quality, beauty, control
- ï INTONATION - pitch level, accuracy level
- ï DICTION - naturalness, purity of vowels, clarity of consonants
- ï TECHNIQUE - breathing, posture, rhythm, precision
- ï BALANCE - blend, harmonic parts, dynamics
- ï INTERPRETATION - phrasing, style, tempo, expression
- ï MUSICAL EFFECT - feeling of ensemble, fluency, vitality, artistry, memorization
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

3. Choir Category

Classification

- Local Church Choir
- Statewide Choir

Description – Local Church Choir

The local church choir category consists of 13 or more singers with or without a conductor. Accompaniment is optional. Only the vocal performance of the group will be evaluated and not the accompaniment. A local church is permitted to enter only one choir in National competition. Minimal use of sololist within the choir.

Description – Statewide Choir

The statewide choir category consists of 13 or more singers with or without a conductor. The singers shall be made up from not less than two or more churches within the state or region. Accompaniment is optional. Only the vocal performance of the group will be evaluated and not the accompaniment. Minimal use of sololist within the choir. Choir entries will perform two musical selections (one required and one free of choice).

Listed below are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

- ï TONE - quality, beauty, control
- ï INTONATION - pitch level, accuracy level
- ï DICTION - naturalness, purity of vowels, clarity of consonants

- ï TECHNIQUE - breathing, posture, rhythm, precision
- ï BALANCE - blend, harmonic parts, dynamics
- ï INTERPRETATION - phrasing, style, tempo, expression
- ï MUSICAL EFFECT - feeling of ensemble, fluency, vitality, artistry, memorization
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

4. Instrumental Solo – Keyboard Category

Classification

- Piano
- Electronic Keyboard
- Accordion
- Organ

Description

The instrumental solo–keyboard category consists of solo performances in three areas of participation. The three areas include: piano (acoustic piano, harpsichord and celesta), electronic keyboard and accordion. Participants in the electronic keyboard area may choose to perform on multiple electronic keyboards.

Listed below are the factors used on the adjudicator’s score sheet to rate your performance and you need to be familiar with them:

- ï TONE - quality, beauty, control
- ï TECHNIQUE - precision, use of pedals, note accuracy, finger dexterity, rhythm
- ï INTERPRETATION - phrasing, style, tempo, contrast, mood
- ï MUSICAL EFFECT - fluency, vitality, artistry, memorization
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

5. Instrumental Solo – Non-Keyboard Category

Classification

- Strings-Bowed
- Strings-Plucked
- Woodwind
- Brass
- Percussion–Definite Pitch
- Percussion–Indefinite Pitch

Description

The instrumental solo-non-keyboard category includes six areas of participation: **strings- bowed**

(violin, viola, cello, double bass, etc.), **strings-plucked** (acoustic or amplified guitar, banjo, mandolin, harp, lute, autoharp, etc.), **woodwind** (flute, harmonica, piccolo, clarinet, saxophone, oboe, English horn, bassoon, contrabassoon, melodica, etc.), **brass** (trumpet, coronet, French horn, tuba, sousaphone, baritone, euphonium, trombone, bass trombone, etc.), **percussion-definite pitch** (timpani, kettledrums, glockenspiel, orchestra bells, tubular bells, chimes, xylophone, marimba, steel drum etc.), and **percussion-indefinite pitch** (drums, acoustic or electric, cymbals, triangle, gong tam- tam, congos, tambourine, woodblocks, temple blocks, castanets, maracas, claves; any combination of indefinite pitch percussion instruments may be played by one player, etc.)

This category covers all instruments except those classified as keyboard. It must be stressed firmly that the adjudicators will rate the soloist's performance and not the accompanist's performance. If the accompaniment embodies a group of players, the soloist must clearly be the soloist and not simply part of the accompaniment or ensemble. The participant must perform on only one instrument. There is one exception to this ruling: A participant in the percussion–indefinite pitch area may perform any combination of the indefinite pitch percussion instruments. A participant in the percussion–definite pitch area must perform on only one instrument, with the exception of timpani.

Listed below are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

Strings

- ï TONE - beauty, control
- ï INTONATION - accuracy of pitch
- ï TECHNIQUE - bowing, facility, fingering, rhythm
- ï INTERPRETATION - expression, phrasing, style, tempo
- ï MUSICAL EFFECT - fluency, artistry
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

Woodwind

- ï TONE - beauty, control
- ï INTONATION - accuracy of pitch
- ï TECHNIQUE - articulation, auxiliary
- ï INTERPRETATION - expression, phrasing, style, tempo
- ï MUSICAL EFFECT - fluency, artistry
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

Brass

- ï TONE - beauty, control
- ï INTONATION - accuracy of pitch
- ï TECHNIQUE - articulation, auxiliary fingering, breathing, embouchure, facility, rhythm
- ï INTERPRETATION - expression, phrasing, style, tempo
- ï MUSICAL EFFECT - fluency, artistry
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

Percussion

- ï TONE - beauty, control
- ï TECHNIQUE-RUDIMENTS - rhythmic accuracy
- ï POSITION - body, hands, instrument
- ï INTERPRETATION - balance, dynamics, expression, phrasing, tempo
- ï MUSICAL EFFECT - fluency, artistry
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music

6. Instrumental Ensemble Category

Classification

- Instrumental Ensemble
- Small Ensemble 2-5
- Large Ensemble 6 or more

Description

The instrumental ensemble category is designated as 2-12 players (handbells-unlimited number of players) with any combination of instruments with only one area of participation. The participants may perform with or without a conductor. When performing without a conductor, precision is imperative for the group of participants. Listed below are the factors used on the adjudicator's score sheet to rate your performance and you need to be familiar with them:

- ï TONE - quality, beauty, control
- ï INTONATION - pitch level, accuracy level, tuning
- ï TECHNIQUE - fingering, precision, rhythm, breathing or bowing, choice and execution, articulation, embouchure
- ï BALANCE - blend, harmonic parts, dynamics
- ï INTERPRETATION - phrasing, style, tempo, expression
- ï MUSICAL EFFECT - fluency, vitality, artistry, memorization
- ï LEVEL OF DIFFICULTY - easy, medium, difficult
- ï OTHER FACTORS - stage presence and appearance, choice of music