

Northern California/Northern Nevada INSTRUMENTAL FESTIVAL GUIDELINES



I PURPOSE

The Instrumental Festival is designed to encourage youth in the development and use of talents and gifts which the Lord has given them for use in ministry.

II FESTIVAL GUIDELINES

1. Each entrant must supply one original copy and three photocopies of his/her piece. This will allow the judges to make reference back to the music once the performance is completed and is legal under the US Copyright Rules for adjudication purposes.
2. Each copy of music must have **every measure numbered** so that judges can be specific in their adjudicating.
3. Memorization will be a factor in the judges' scoring.
4. Music must be performed from printed music. Personal arrangements are allowed when written music is provided for the judges.
5. Choose a sacred arrangement appropriate for your instrument that would be acceptable as special music at your church. You may perform a sacred arrangement of your own if you provide a written score of your piece.
6. Only acoustic instruments may enter the competition.
7. **Your registration entry is to be sent by January 10, 2012 to:**

Joel & Virginia Cook
1631 Sweem Street
Oroville, CA 95965
joelco@awana.org
8. Please note: the rating system used at Summit 2012 and Journey Weekend will vary.
9. **Please do not mail your music with your registration entry.**

III JUDGING

You will be judged in the following manner:

1. Note accuracy: the ability to maintain an accurate pitch.
2. Tone quality: the quality of sound produced is appropriate to the song and pleasing to the hearer.
3. Technique: (articulation, bowing, tonguing, etc.): clean and clear separation of notes; appropriateness of style; correct, unaffected pronunciation.
4. Rhythmic accuracy: the measured length of the written notes and rests, played at a constant speed and natural feeling of pulse.
5. Interpretation and general musicianship: (expression, dynamics, tempo, phrasing): contrast between loud and soft; following stated metronome markings or stylistic indicators; shaping of the musical ideas.
6. General effect of the music performance: showing understanding of the text and music; communicating the truth of the text and the ministry of the music.
7. Other factors: stage presence, posture, difficulty of music, appearance, memorization, appropriateness of musical selection.

IV ACCOMPANIMENT GUIDELINES

1. Each participant must supply his/her own accompaniment.
2. We will allow professionally recorded accompaniment music to be used as we would see in many church settings today. This would not apply to students who are planning on participating at Summit 2012.
3. **Participants are responsible for providing a portable tape/CD player at the time of their presentation.**