

INSTRUMENTAL ENSEMBLE

Open



Your ensemble of two or more people is to present two selections: one sacred and the other classical or sacred. Playing from memory is not required. The emphasis is on musicianship and the quality of the group's instrumental performance. If competing in consecutive years at national competition, choose different selections than you previously used. You may use a conductor.

MUSICAL SCORES

Please supply the judges with one score of each of your selections with the measures numbered. If you alter the rhythm to coincide with your interpretation, edit those changes into the musical score provided for the judges. If you play the piece in a transposed key, provide the judges with the score in that same key, which may be handwritten. At the competition all musical scores must be original music except when:

- The accompanist has the original music in the room, in addition to the original music supplied to the judges, but uses a photocopy of the music.
- The musical score is out of print and under active copyright. If so, provide for the judges written permission from the publisher to photocopy the score.

ACCOMPANIMENT

A pianist may provide accompaniment for the ensemble. Your accompanist may assist with tuning of your instruments.

TIME

You will have ten minutes of playing time to divide between your two pieces as you wish. Tuning your instruments is not included in the ten minutes. At the end of ten minutes, the timekeeper will stand, signifying that your playing time has ended. You will be judged on your performance to that point.

CHURCH MINISTRY

To help you prepare for state competition, your ensemble is to perform one of the songs in your church or in another ministry opportunity approved by your pastor. Prepare a church ministry statement that specifies the date and setting in which you presented your song and submit

it to the state and national judges as described under **Submissions** below.

CRITERIA

You will be judged in the following areas:

- **Technique/articulation**—facility, fingering, fluency, tonguing, slurring, bowing
- **Rhythm**—accuracy, steadiness
- **Interpretation**—artistry, dynamic contrast, phrasing, style, tempo
- **Note accuracy**
- **Tone**—embouchure, characteristic timbre, control, production, quality
- **Musicality/communication**—sincerity, spirit, assurance
- **Blending**
- **Difficulty of music**

DEDUCTIONS

- **Attire**—You are to wear business dress as described in the TFC guidelines: a coat and tie for men and a dress or skirt ensemble for women. Attire should be modest. Ensemble members may wear coordinated collared shirts with slacks for men and skirts for women. A three-point deduction will be made for attire that does not follow these guidelines.
- **Required materials**—You are to provide prepared scores (and permission letter from publisher if needed) and your church ministry statement. A three-point deduction will be made for having only some of the materials; a five-point deduction for having none of the materials.

SUBMISSIONS

- **State competition**—Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed) and your church ministry statement.
- **National competition**—Submit your church ministry statement to GARBC/TFC by June 1, 2012 (e-mail: tfc@garbc.org; fax: 847-843-3757; mail: 1300 N. Meacham Rd., Schaumburg, IL 60173-4806). Submit to the judges on the day of competition your musical scores with measures numbered (and permission letter from publisher if needed).



2012 ADJUDICATION SHEET

INSTRUMENTAL ENSEMBLE—Open

Name of Church _____ City/State _____

Title of First Selection _____

Title of Second Selection _____

Circle the points received in each category—put the total for each section in the appropriate box at the bottom of each section and in the total boxes.

Use a (+) or a (-) next to the subcategories (under the main categories) to indicate areas of excellence or areas that need improvement.

							SONG 1	SONG 2
1	Technique/ Articulation ___ Facility ___ Fingering ___ Tonguing ___ Slurring ___ Bowing	Ability to control the instruments needs significant work. 1-2	Several basic components need attention for better facility. 3-4	Good fundamental approach. Performance lacked only fluency. 5-6	Students had appropriate control of their instruments. 7-8	Students have achieved fluent control of their instruments. 9-10		
2	Rhythm ___ Accuracy ___ Flow	There were significant rhythm problems. 1-2	Rhythms were unclear in several places. 3-4	Most rhythms were correct, with only a few spots of inaccuracy. 5-6	Rhythms were accurate. 7-8	Rhythms were precise. Attacks and releases were executed exactly. 9-10		
3	Interpretation ___ Artistry ___ Dynamic contrast ___ Phrasing ___ Style ___ Style ___ Tempo	The performance did not express musical ideas effectively. 1-2	Expression was inhibited or too subtly conveyed to the listener. 3-4	Performance was expressive, but certain areas were still lacking. 5-6	Musical expression was evident throughout. 7-8	Performance clearly displayed musical expression. 9-10		
4	Note Accuracy	The performance did not demonstrate an expression of musical notation. 1-2	Wrong pitches detracted from the performance. 3-4	Most pitches were correct, with a few spots of inaccuracy. 5-6	Nearly all pitches were correct. 7-8	All pitches were correct. 9-10		
5	Tone ___ Embouchure ___ Characteristic timbre ___ Control ___ Production ___ Quality	Major tonal problems hindered musical expression. 1-2	Tonal concept was under way, but needs further refinement. 3-4	Tone was clear, but lacked maturity. 5-6	Tone was characteristic of the instruments. 7-8	Tone was well developed. 9-10		
6	Musicality/ Communication ___ Sincerity ___ Spirit ___ Assurance	There was no noticeable expression in this performance. 1-2	Some of the musical elements, beyond pitches and rhythms, were evident. 3-4	There was a noticeable effort to perform the selection as written. 5-6	All markings were observed and expressed through performance. 7-8	The performance expressed profound comprehension of the composer's intent. 9-10		

Comments: _____
