



RULES

COMPETITION AIM

To learn new performance techniques, develop musical skills and experience of singing to a large audience.

LEARNING OUTCOMES

Composition, singing, performing, confidence, expression, decision-making and teamwork.

1. **DATE & VENUE** – the County Final will be held on the weekend of 26th and 27th February at Exmouth Pavilions.
2. **REPRESENTATION** – Groups may enter ONE team
3. **ELIGIBILITY**
 - 3.1. The minimum number of singers is eight (8) and the maximum is twenty (20), all of whom must be 28 years of age or under on 1 September 2021 and a full member of a Club affiliated to the NFYFC.
 - 3.2. Choirmaster. If the teams so wish to have a conductor they must be within membership age (must be 28 years of age or under on 1 September 2021 and a full member of a Club affiliated to the NFYFC). The conductor would be in addition to the singers.
 - 3.3. Musical accompaniment. A maximum of one (1) member within membership age and holding a current membership card may be appointed to provide live musical accompaniment. This is in addition to the singers.
 - 3.4. Additional percussion instruments may be added by singers if wished
 - 3.5. **SUBSTITUTION - All substitutes must have been eligible to compete in the Group Final.**
4. **PROCEDURE**
 - 4.1. **The programme**
 - 4.1.1. Each team to be allocated a 10-minute rehearsal slot prior to their performance, before audience is present.
 - 4.1.2. A maximum of ten (10) minutes will be allotted for each group's performance. This includes time for the conductor or nominated person to make a short introduction to the choir and music to be sung and any applause from the audience. Introduction to both pieces should be made at the beginning of the performance.
 - 4.1.3. Once the Choir is on stage, timing will start from the moment the first sound is made until the moment the last sound is finished.
 - 4.1.4. **The programme should include a semi-directed piece and an own-choice**

E.g.: The programme will consist of two pieces as detailed below. These can be accompanied and the quality of the accompaniment will only be considered in terms of the overall performance.

 - Musical accompaniment may be provided by one musical instrument, using the voice (a cappella or vocal percussion) or by pre-recorded backing track. See point 3.3 for eligibility of accompanist.
 - Pre-recorded accompaniment must be submitted to the organisers on CD no later than fourteen (14) days before the county or area round and twenty one (21) days before the NFYFC final to NFYFC.
 - 4.1.5. **Piece 1 - Semi-directed piece:**
 - 4.1.5.1. Semi-directed piece to be chosen from the Top 40 singles in the United Kingdom from 1st January 2020 to 1st January 2022. This can include a medley of hits from the stated time period.

4.1.6. **Piece 2 – Own choice:**

Own choice, to contrast with Piece 1

4.1.7. Any published arrangement will require a **Performing Rights (PRS) Society for Music Form** to be completed this will be supplied to finalist teams by the NFYFC (as directed by the venue licence holders) for the final of the competition. This form must be completed and returned to the NFYFC twenty one (21) days prior to the NFYFC final performance.

4.1.8. Where published and available, choirs must provide original copies of their music for use by the judges at all stages of the competition. The competition round organisers will advise on the quantities required at each stage, at the National Final 2 copies will be required. If not published and available, a short written description of the arrangement and a summary of how it was created must be provided. **If providing music, do not present photocopied music unless written authorisation has been obtained from the publisher and can be produced if required.**

4.2. **Please ensure, especially if making your own arrangements, that your choice does not contravene copyright laws: as a general rule, music where the last surviving composer/arranger/editor/librettist died more than 70 years ago is in the public domain, otherwise it is still in copyright – however, there are exceptions.**

Choirs should consider the following:

Choirs should think carefully about the quality and range of the music and its suitability for young developing voices e.g. extremes of range can lead to forcing the vocal chords for volume.

It is important that the pieces chosen are well suited to the voices, both in terms of the technical requirements, range, words and pitch.

Choosing repertory is regarded by most conductors as the hardest and most important decision of all. If a conductor is in any doubt about the suitability of a piece under consideration, we recommend that they seek advice from experienced choir directors working with young people: try the local secondary school or sixth-form College. Organisations such as "Sing for Pleasure" may be able to help members keen on choral directing, one-off singing days or workshops may be worth investigating at <https://www.singforpleasure.org.uk>

Contrasting Works

The own-choice work should show a clear contrast to Piece 1 in mood, style, period or a combination of these and other elements. The aim is to showcase your choir's abilities to the full. **Suggestions for finding arrangements: local music shops or www.musicroom.com; www.sheetmusicplus.com.**

Physical Movement / Choreography

This is a choral competition, which will be judged on the criteria listed below. If a choir decides to use movement it should in no way undermine the quality of the choir's singing. It should be visually tasteful and appropriate. Although choreography is not one of the listed criteria, movements which enhance the overall impression will be credited. Movement that undermines the quality of choral singing, however, will result in the loss of marks. Movement within the performance must not include lifts.

At the County and Area round of the competition

Choirs may not be amplified at the County and Area rounds of the competition, however choirs should check this with local organisers.

Choirs may bring amplifiers for instruments but should note that sound checks may not be possible. Choirs must provide a PAT certificate for any electrical instruments or equipment.

Organisers will advise ahead of the day of the competition of the amplifiers/AV equipment being provided for pre-recorded music.

A keyboard/piano availability should be checked with local organisers

Stepped rostra availability onstage should be checked with local organisers.

5. Scale of Marks & Penalties

<p>Choice of Programme (to include contrast and difficulty level) <i>E.g.: two genuinely contrasting pieces should score higher than two similar in style; extra points for any particularly well-thought-out contrasting pairs of pieces... four parts harder than two, independent rhythms harder than all voices singing the same rhythms at the same time; accompaniment playing the same notes as the singers makes it easier.</i></p>	20
<p>Accuracy and Intonation (correct notes and how well in tune. Pitch accuracy and consistent to tuning) <i>E.g.: Do the voices blend well? Is the tone quality too harsh, too soft, uneven? Does it suit the song?)</i></p>	20
<p>Quality and Balance (blend and sound of voices, unified ensemble) <i>E.g.: Are the harmony, melody and rhythm parts balanced? Do they sound like a unified ensemble? Are voices balanced across parts and within parts?</i></p>	20
<p>Interpretation (how effectively the meaning of the song is conveyed) <i>E.g.: dynamics (volume levels are they appropriate and well executed?), tempo, clarity of words, emotion. Does performance work in a live or a Capella format?</i></p>	20
<p>Overall Ensemble & Presentation (Do they appear as a group?) <i>E.g.: How well together and “polished” in singing; credit for effective costume & choreography etc. where appropriate, although no penalties for not including these; slickness of overall performance. Eye contact with the audience, engaging with the audience.</i></p>	20
<p>Appropriateness and Creativity of Movement (Movement or lack there-of appropriate to the overall perceived aims of the group and maintained effectively throughout the performance) <i>E.g.: Does the movement suit the song? Does it enhance the music or interfere with it? Do they stand out from the crowd? Is creative energy evident?</i></p> <p>Competitors to note: Movement within the performance must not include lifts; all competitors must ensure both of their feet stay on the floor at all times.</p>	20
Total	120

5.1. **Penalties** - time deductions are one mark for each half-minute (or part thereof) over the allocated time. The judges may also deduct marks if the timings are below half of what is expected.

6. **Awards** The Jethro Perpetual Cup will presented to the winning team
 DFYFC Prize Cards to teams placed 2nd and 3rd

The Winning team will represent Devon at the South West Area Final