

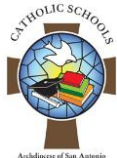


sing
@ the
cross

contest manual

3rd Edition

Catholic Arts & Academic Competition




Archdiocese of San Antonio  Department of Catholic Schools
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*Speaking to one another with psalms, hymns, and songs from the Spirit.
Sing and make music from your heart to the Lord.*

Ephesians 5:19

OBJECTIVE

God has bestowed upon his people the gift of song. God dwells within each human person, in the place where music takes its source. Indeed, God, the giver of song, is present whenever his people sing his praises (USCCB Sing to the Lord, 1.) In this contest, students will praise and worship through song in choral ensembles. Sing@thecross contest is an avenue for students to share their spiritual gifts.

MUSIC IN CATHOLIC SCHOOLS

Catholic educational institutions have a special obligation toward music and the Sacred Liturgy. Catholic schools are called to foster the joy of singing and making music, to cultivate the repertoire of sacred music inherited from the past, and to engage the creative efforts of contemporary composers and the diverse repertoires of various cultures. In this way, students will be introduced to music they will sing throughout their life, and they will be better prepared for their eventual role as adult members of the worshipping assembly (USCCB Sing to the Lord, 16-17.)

CONTEST SCHEDULE

	Lower Elementary	Upper Elementary	Mixer	Middle School
REGISTRATION:	8:00 a.m.	10:00 a.m.	(Student Center) 12:00 p.m.	12:30 p.m.
PERFORMANCE:	8:30 a.m.	10:45 a.m.		1:15 p.m.
AWARDS:	9:30 a.m.	12:30 p.m.		3:00 p.m.
MIXER:	10:00 a.m.	12:00 p.m.		12:00 p.m.

♫ **WARM-UP: 15 minutes prior to stage time**

**This schedule is subject to change based on the number of school choirs participating.*

PARTICIPATION

Schools may participate in the each ensemble division as per grade level.

Divisions:

- Lower Elementary Ensemble (Grades K – 2nd eligible)
- Upper Elementary Ensemble (Grades 3rd – 5th eligible)
- Middle School Ensemble (Grades 6th – 8th eligible)

Classification:

Class I: School music program is set up where the instructor meets with students 1-2 times per week.

Class II : School music program is set up where the instructor meets with students 3-5 times per week.

AWARDS



Adjudicators will complete score cards for each performance of an ensemble. Three levels of ratings will be awarded based on total combined numerical values on sheets. Ensembles may receive a rating of “Superior,” “Excellent,” and “Good.” Groups receiving a final rating of “Superior” will receive a trophy. ALL students will receive a certificate of participation.
 → Ensembles must enter a minimum of two (2) categories to qualify for a possible “Superior” rating.

CATEGORIES

Religious music is, we might say, the earthly expression of a given culture’s faith in Christ; liturgical music is the sacramental expression of Christ and the true nature of the Church. Religious music comes from human hearts yearning for God; liturgical music comes from Christ’s heart, the heart of the Church, longing for us (catholicculture.org) What is sacred music? We must answer that it is the great treasury of music, written over the ages by the greatest composers for use in the sung liturgy of the Roman Catholic Church, beginning with the Gregorian melodies and continuing on through the polyphonic pieces of the middle ages and the renaissance, up to the orchestral settings of the last three centuries and into our own time; it is simple for the singing congregation and more elaborate as the degree of musicianship increases (Schuler, 1991.)

Liturgical: A capella

In this category, the ensemble shall perform without musical instruments. **The selection MUST be explicitly written to be sung in the A capella form.** The overall emphasis in the category is to perform the selection using the human voice as the only instrument. Selections may be performed in a language other than English.

Time limit: 5:00 minutes

Liturgical: Accompaniment

In this category, the ensemble may perform with one musical instrument. The overall emphasis in the category is to perform the selection with instrumental accompaniment. The song may be performed in a language other than English.

Approved acoustic instruments: piano/guitar

Time limit: 5:00 minutes

Religious: Contemporary

Music for this category may be selected from a variety of genres and styles. Any song selected must have an **obvious Christian faith subject.** The purpose of this category is to discover creative efforts of contemporary composers and the diverse repertoires of various cultures. This performance may be done with a single live instrument. The ensemble is encouraged to incorporate some movement or gestures that express choreography but does not interfere with the singing.

Approved acoustic instruments: piano/guitar

Time limit: 5:00 minutes

Serve the Lord with gladness; come before His presence with singing.

Psalm 100:2



Sheet music **MAY NOT** be used by the performers. All songs are to be delivered from **memory**.



An upright piano will be available at downstage left. It may be re-positioned upon request.



Ensembles may compete in one, two, or all three categories. **70%** of ensemble members must be with students in the assigned grade range.

→ Ensembles must enter a minimum of two (2) categories to qualify for a possible **“Superior”** rating.



The online registration will include a space to submit names of **soloists** for acknowledgement.

Entry fee per student for each category participating in: **\$5.00**

Example: 15 students participating in 3 categories = \$225

SELECTION

Director’s Choice

Selecting music is in many ways the most creative and rewarding part of leading a choir. It is also among the most challenging. It's important to know the abilities of your choir and expand those abilities with a range of repertoire by selecting developmentally appropriate music. It is highly recommended that your selection pieces contrast in tempo to showcase variety in your ensemble’s ability. **Selection of music must be appropriate for a Catholic Mass setting.**

Score Submission

Fifteen (15) days prior to the contest, each participating director must submit **2 original copies** of the performance score to the CAAC Office. The purpose of this submission is to give the judging panel an opportunity to review the musical material prior to the contest. Also, song titles are needed to create the program PowerPoint slides for the contest.



- Copies of music sheets from books is NOT ALLOWED
- Copyright © MUST be indicated on original music sheets
- Each music measure MUST be numbered on all music sheets

JUDGING CRITERIA

The following criteria will be used in evaluating the vocal and visual performance and will guide the judges in assigning point values within these areas.

VOCAL PERFORMANCE (70 %)

BALANCE AND BLEND

Are the harmony, melody and rhythm parts balanced?

Does choir sound like a unified ensemble?

Are voices balanced across parts and within parts?

INTERPRETATION	Is the performance true to the style of the arrangement? Is the interpretation of the arrangement musically, lyrically and rhythmically interesting? Does it convey appropriate emotion?
RHYTHMIC ACCURACY	Rhythmic precision, tempo consistency, or effective use of non-metered time
INTONATION	Pitch accuracy and consistent tuning
TECHNIQUE	Does the ensemble demonstrate artistry, intentional attacks and releases, control of ranges, musical and/or mechanical skill?
TONE QUALITY	Vocal color and tone appropriate to the music; volume appropriate; resonance, control, clarity, consistency
DICTION	Matched word sounds (vowels, consonants, diphthongs) Stylistically appropriate diction

OVERALL PERFORMANCE (20% Liturgical Only) (30% including Religious)

VISUAL COHESIVENESS	Does choir appear as a group? Does the ensemble exhibit chemistry appropriate to the overall aims of the group and is it maintained effectively throughout the performance?
STAGE PRESENCE	Is the ensemble comfortable and energized on stage? Is there audience connection? Do the performers exhibit an emotional connection to the music?
POLISHED MOVEMENT (<i>Contemporary Category Only</i>)	Does the movement/gestures suit the song? Does it enhance the music or interfere with it? Are the transitions smooth? Is it evident that this performance is well thought out and rehearsed?

Numerical points ranging from 1 through 10 will be assigned to each criteria. The points will be summed up for a total ensemble rating.

1-10 scale: Numerical values for ensemble judging

10	exceptional level
9	excellent, no distractions
8	very good, only a few minor problems
7	very good, with multiple problems or issues, but not distracting
6	good, noticeable problems but not distracting
5	average, slightly distracting
4	below average, a few distracting problems
3	below average, multiple distracting problems
2	poor
1	very poor

Sing joyfully to the Lord, you righteous; it is fitting for the upright to praise Him. Praise the Lord with the harp; make music to Him on the ten-stringed lyre. Sing to Him a new song; play skillfully and shout for joy.

Psalm 33:1-3

JUDGING PANEL

A panel of judges will be selected for the contest. A judge should be currently teaching, conducting, performing, or retired in the area in which they are asked to judge. The judge should have at least five years experience and have a college or music conservatory background in music. The selected judge will listen to each repertoire selection and rate what is performed. He or she will provide written comments of encouragement and constructive criticism with a spirit of support. Ratings assigned in the score sheet shall be independent of any other judge on the panel.

EQUIPMENT AND STAGING


- ♪ Each school will warm up 15 minutes PRIOR to their scheduled performance. A piano will be available for ensembles using one. After ensemble has warmed-up, group will line up in the hallway and prepare to enter the stage for performance. After song(s) have been performed, students will exit the stage downright stairs and guided out the auditorium entrance. If time allows, groups may re-enter the auditorium before next performance to sit in the audience.
- ♪ Ensemble will perform their full repertoire (all categories entered) once on-stage.
**Performance order will be determined prior to the contest date.*
- ♪ Hosting school technicians will be on-site to provide assistance with sound and lights.
- ♪ A backstage manager will be available to guide students safely on and off stage.
- ♪ The curtain will close before and after each school performs their set with lights on stage being dimmed while judges complete the score cards. Lights will go to full once the judges are ready for the next song.
- ♪ An upright piano will be available on stage and able to be repositioned upon request. Guitars will not be provided.
- ♪ All choirs will perform with microphones connected to the stage floor pockets.
- ♪ Risers will be utilized on stage. The ensemble must remain on the risers for the Liturgical categories. Students may utilize the stage apron (area in front of grand drape/curtain line) for the contemporary category if incorporating movement and/or choreography.
- ♪ School choir, director and list of repertoire will be projected to the side of the stage. Entry titles are due at the time of registration – no less than fifteen (15) days prior to the contest.

COPYRIGHT

Schools have a legal and moral obligation to seek proper permissions and to pay for reprinting of published works when required, even if copies are intended only for use of the students. Many publishers provide licenses and other convenient ways for obtaining permission for reprinting texts and music for the use of students.

*There are many songs available in the public domain that do not require licensing.

Two (2) original copies must be mailed or delivered to the Archdiocesan CAAC Office no later than FIFTEEN (15) days prior to the contest. These copies will be forwarded to the judges to prepare for the contest.

FROM	
 TO:	Archdiocese of San Antonio % Veronica Montalvo, DCS 2718 W. Woodlawn Ave. San Antonio, TX 78228

PARTICIPATION ELIGIBILITY

A student enrolled in a Catholic School in good academic and behavioral standing is permitted to participate in any CAAC contest. He/she may not be failing any subject nor receive less than a **70% overall grade point average** during the quarter in which the competition is being held. Each student entered in the online registration site must be **confirmed as eligible** 15 days before the contest.

REGISTRATION

Schools will register through an online registration site. The link to the registration will be emailed to each CAAC Campus Coordinator and Music Director on file. The link will also be posted on the CAAC website at www.archsa.org/schools/caac

Sponsors can submit the number of students in the ensemble and select the categories. School can register only **ONE (1)** ensemble per category and division.

CONTEST PAYMENT

Schools will be responsible to **submit payment TEN (10) days before the contest** for the total registered students. Students will not be permitted to enroll after the deadline, but may be removed during registration.

STUDENT PARTICIPATION AGREEMENT

Students must have completed an **STUDENT PARTICIPATION AGREEMENT**. These forms must stay with the school director and brought to contest.

PERFORMER ETIQUETTE

1. Eyes on the director for all signals and directing.
2. Singers: When standing, feet should be shoulder width apart with hands relaxed and at the sides - not in pockets, or folded arms, or behind the back.
3. Smile when singing; it helps you sing and it looks better to the audience.
4. Ignore mistakes made by you or others around you. Reacting to them simply signals the audience that a mistake has occurred. If you pretend the mistake didn't happen, then they won't know.
5. When you are waiting in front of the audience for your time to perform, remember you are still visible to the audience. You can almost always bet that even if you're not performing, **SOMEONE** out there will be watching you for whatever reason.
6. Always express positive Christian behavior and support to other schools/choirs.
7. Do everything with grace. Remember, the Lord provides grace to you. Honor him through your actions.

AUDIENCE ETIQUETTE

Here are some guidelines about etiquette and courtesy at a choral concert/contest. It is important to remember that attending a choral concert is very different from going to a movie or a rock concert, or watching a movie at a theater or on television. Most of these "rules" serve to provide the best possible listening environment for the judges, the audience and for the performers on stage, and others. The rule of thumb in choral concert etiquette is to be considerate of the performers and of other audience members, and not cause distractions that will disturb the atmosphere of the performance.

Here is a short list of common "rules" of etiquette for attending a the choral concert/contest:

1. Be on time. Don't be the last one to be seated, and if you arrive after a piece has started wait until the piece is over before finding your seat.
2. Don't talk or whisper during a performance. Remember that the performers can hear you every bit as well as you can hear them.
3. Be sure to turn off any **cell phones**, pagers or wristwatches that can make noises before entering the auditorium. **Please show respect to performers and audience by NOT being on your phone. They can see you!**
4. Stay seated until there is a break in the show.
5. Don't clap until you're certain that a piece is finished. If the piece has several sections, it is usually not appropriate to clap between the sections. When in doubt, wait to see what the rest of the audience is doing; you don't have to be the first to applaud.
6. Whistling, whooping or shouting is **not** appropriate at a choir performance, although occasionally someone will call 'bravo' after a particularly fine performance.
7. Every performance does not automatically conclude with a standing ovation.
8. You should not eat or drink anything in the concert space, including candy, where the wrapper can make a particularly distracting noise.
9. Above all, enjoy the music. Everybody experiences music performances in different ways; some listen with their eyes closed, some follow the conductor's every gesture, some do all of these and more. The important thing is to help create and sustain an environment where everyone in the hall can totally immerse himself or herself in the beauty and holiness of the live performance of fine religious music.

ONLINE RESOURCES

CPDL.org Here you will find free choral/vocal scores, texts, translations, and other useful information.

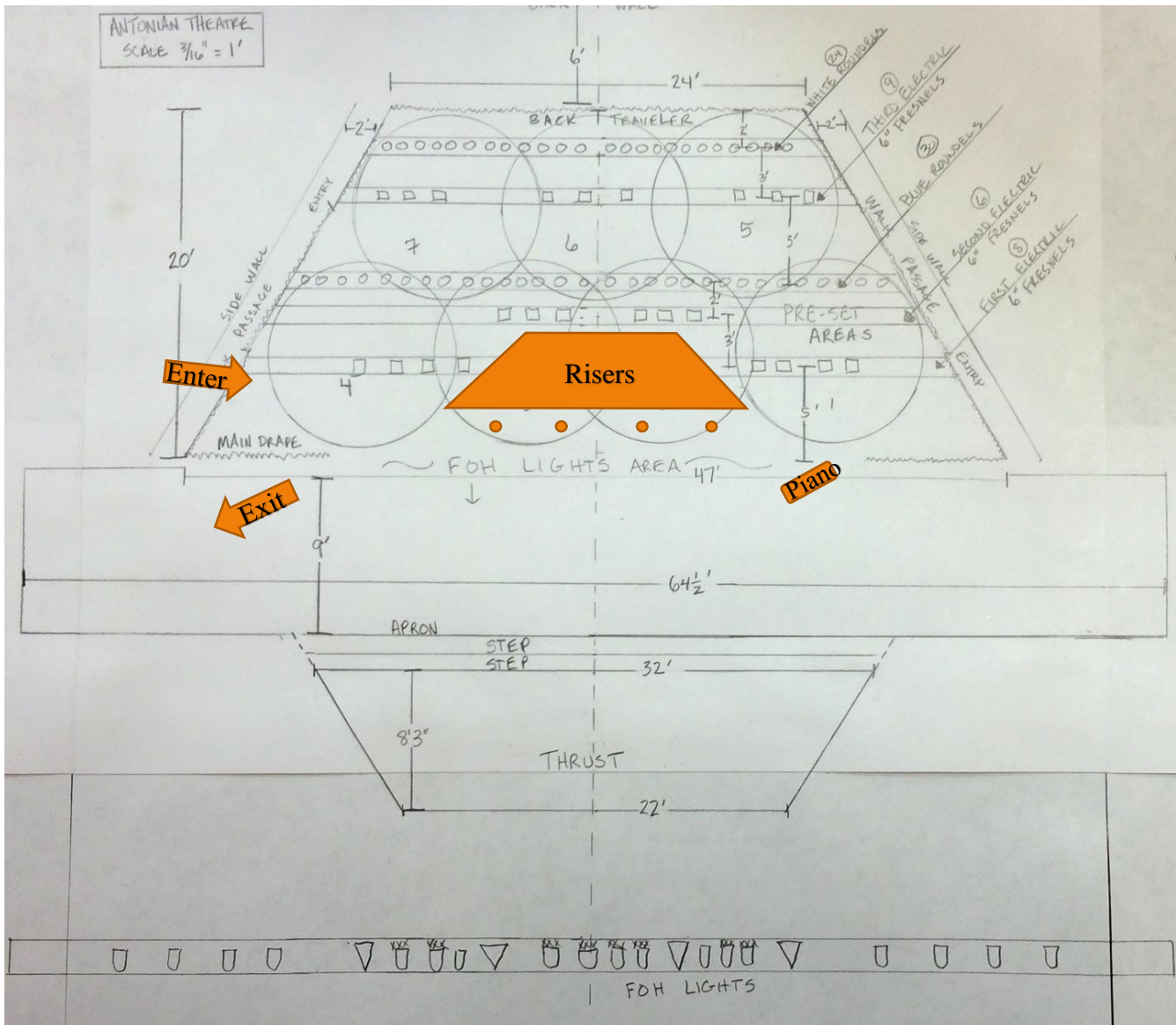
[JW Pepper](#)

[Choristers Guild](#)

[National Association of Pastoral Musicians](#)

[Texas Music Educator Association](#)

ANTONIAN STAGE LIGHTING PLOT AND STAGE MEASUREMENTS



I will praise the name of God with a song, and glorify Him with thanksgiving.

Psalm 69:30



Sing@theCross

evaluation sheet



SCHOOL: _____ DIVISION: LE UE MS

CONDUCTOR: _____ CLASS: I II

SONG / COMPOSER: _____

CATEGORY: A CAPELLA ACCOMPANIMENT CONTEMPORARY

SOLO PERFORMERS: _____

VOCAL PERFORMANCE 70%

RATING 1-10

BALANCE AND BLEND Are the harmony, melody and rhythm parts balanced? Does choir sound like a unified ensemble? Are voices balanced across parts and within parts?	
INTERPRETATION Is the performance true to the style of the arrangement? Is the interpretation of the arrangement musically, lyrically and rhythmically interesting? Does it convey appropriate emotion?	
RHYTHMIC ACCURACY Rhythmic precision, tempo consistency, or effective use of non-metered time	
INTONATION Pitch accuracy and consistent tuning	
TECHNIQUE Does the ensemble demonstrate artistry, intentional attacks and releases, control of ranges, musical and/or mechanical skill?	
TONE QUALITY Vocal color and tone appropriate to the music; volume appropriate; resonance, control, clarity, consistency	
DICTION Matched word sounds (vowels, consonants, diphthongs) Stylistically appropriate diction	

OVERALL PERFORMANCE 20%

VISUAL COHESIVENESS Does choir appear as a group? Does the ensemble exhibit chemistry appropriate to the overall aims of the group and is it maintained effectively throughout the performance?	
STAGE PRESENCE Is the ensemble comfortable and energized on stage? Is there audience connection? Do the performers exhibit an emotional connection to the music?	

OVERALL PERFORMANCE 10% (Religious: Contemporary ONLY)

POLISHED MOVEMENT Does the movement/gestures suit the song? Does it enhance the music or interfere with it? Are the transitions smooth? Is it evident that this performance is well thought out and rehearsed?	
--	--

NOTES: 	TOTAL SCORE
	Judge Initials



Catholic Arts and Academic Competition STUDENT PARTICIPATION FORM



Submit this form to your CAAC Campus Coordinator

Student: _____ Grade: _____

School: _____

Parent/Guardian: *(print)* _____

Phone Number: _____ Email: _____

PARTICIPATION FORMS DUE _____

Submit this form to your CAAC Campus Coordinator: _____

My child _____ has permission to participate in the

2017-2018 Catholic Arts and Academic Competition for the following contest(s):

Cheer 4 Christ Cheerleading

STREAM Challenge

Sing@theCross

I acknowledge and hold the Archdiocese of San Antonio and the Department of Catholic Schools, its staff and volunteers, harmless from any claim or legal action originated by, or on behalf of, students, parents, or other representatives, for emergency care and treatment, or liability while traveling or participating in any CAAC sanctioned activity.

Parent signature: _____ Date: _____

I give consent for my child to be photographed, videotaped, and/or interviewed for possible use in newspapers, television, radio broadcasts, and/or websites in connection with the Archdiocese of San Antonio Department of Catholic Schools. (Check one)

YES NO

Parent signature: _____ Date: _____

Return this form to your CAAC Campus Coordinator

NOTES:

St. Cecilia

Patroness of Music



**Dear Saint Cecilia,
May you inspire musicians
to gladden the hearts of people
by filling the air with
God's gift of music and
reminding them of
the divine Musician
who created all beauty.
Amen.**