

National Youth Arranging Competition Guidelines 2023

This document outlines general guidelines for the abovementioned arranging competition for 2023. These include:

1. Ensemble details – Details of the ensemble for this year's competition
2. SATB Guidelines – details SATB range information
3. Arrangement Marking Guidelines – What are the competition judges looking for?

If you have any specific questions, please contact "The Secretary" via admin@magainc.org.au.

1. Ensemble Details

The ensemble for the 2023 National Youth Arranging Competition is as follows:

- SATB Choir
- Plus up to 4 optional instrumental parts – These instruments can be any type of instrument, including but not limited to: Piano, Percussion, Strings, Woodwind, Brass, etc.

Notes:

- *You may elect to have Piano accompaniment only, or include piano as one of your 4 instruments.*
- *Each individual instrument will be counted, e.g. If you include 4 individual violin parts (for example), this counts as your 4 instruments.*

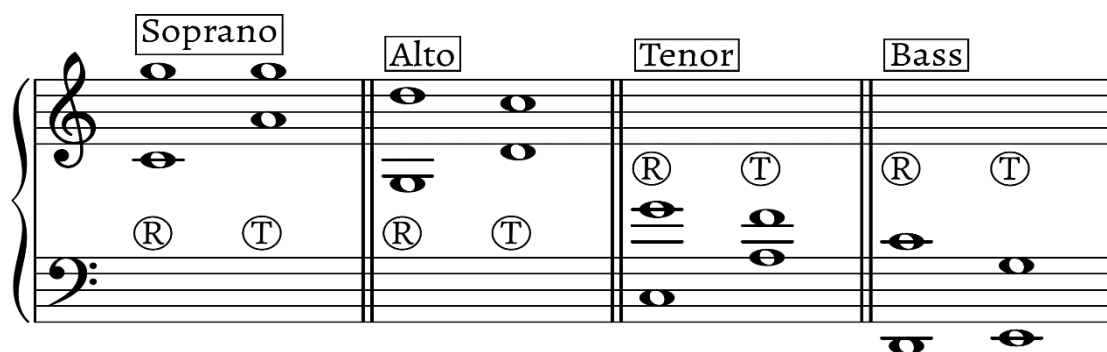
2. Copyright/ Composer Information

The arrangement must include the appropriate copyright information as per the lead sheets as well as the correct composer(s) attribution.

3. SATB Guidelines

The arrangement should be scored for SATB to SSATBB with no further division of any vocal part. Moderate tessitura and voice leading for each part. The arrangement should utilise standard vocal ranges and avoid extreme or extended ranges in order to have the work performed and possibly published.

"R" indicates range, while "T" indicates tessitura.



The work may be “*a cappella*” (*unaccompanied voices*) or accompanied as set out in [2. Ensemble Details](#) above. Lyrics to be as per lead sheet. Participation in the competition implies full knowledge and acceptance of these guidelines.

4. Arrangement Marking Guidelines

This list is a guide for arrangers entering the Arranging Competition held annually by the Music Arrangers Guild of Australia. The aim of the Guild is to ensure that all arrangements by Guild members are held to the highest possible standard of orchestration, presentation and playability. All works entered into the competition are compared to the same high standards and are rated accordingly. To be competitive in this competition, and indeed, as a member of MAGA, it is highly recommended that these guidelines be followed.

Note: These are general guidelines for orchestra, wind band, vocal, choral, big band and others, however, not all items in this list may pertain to the specific ensemble chosen each year. Contact MAGA for advice.

1. Presentation

- a. Score layout
 - i. Title of the work and the name of the composer in appropriate text font and size on cover page.
 - ii. Basic information about the work (if supplied), approximate duration, full list of instrumentation on next page/s. Include:
 1. any optional instruments,
 2. doublings,
 3. all percussion instruments and an indication of number of players,
 4. special staging requirements, etc.

- iii. First page of music to contain title, composer, arranger, performance notes and any other additional information and in appropriate font and size.
- iv. Pages to be formatted to enable score to be printed either A3, B4 or A4 (portrait).
- v. Minimum score staff size is 4mm. Note heads should be large enough for the conductor to read with ease at the podium.
- vi. Bar lines should be continuous within each family of instruments.
- vii. Correct use of rehearsal marks, see below
- viii. Scores to be formatted double-sided, with music on both sides of the page.
 - 1. Right-hand pages must be odd-numbered in the upper right-hand corner.
 - 2. Left-hand pages even-numbered in the upper left-hand corner.
- b. Parts layout
 - i. The front page of each part must include the title, composer, arranger and instrument name (and instrument key where applicable).
 - ii. Pages to be formatted to enable parts to be printed either B4 or A4 (portrait).
 - iii. Recommended part staff size is 6.5mm or 7mm.
 - iv. The page layout must allow page turns. It is preferable for a multi-measure rest to be at the end of a page. If this is not possible, then a page turn should occur in a period of rest or during an unexposed part of the music.
 - v. Do NOT create parts with multiple instruments on a single staff. For example, Flutes 1 and 2 should be separate parts.
- c. Do not rely on default settings in notation programs. These are usually designed to cover a variety of styles and often contain poor choices in some situations. Refer to industry standard references such as *Behind Bars* by Elaine Gould or search for house styles and other notation guidelines (*SCORING EXPRESS* at NYC Music Services is a good place to start).
- d. Meet the deadline (with some time to spare in case of the unexpected).

2. Technical

- a. Correct order of instruments in score
- b. Correct transpositions of instruments
- c. Appropriate registers of instruments
- d. Appropriate voicing within instrumental groups
- e. Correct use of chord symbols and nomenclature
- f. Correct use and placement of double bars (to mark a new section)
- g. Correct use of rehearsal marks and/or section labels, strategically placed at:
 - i. likely starting points during rehearsal
 - ii. the beginning of a new section
 - iii. a change of tempo, character, or texture
 - iv. an important solo entry or a passage with new technical demands

- h. Correct placement of bar numbers (depending on house style)
 - i. score – every bar, at the bottom, centred or at the start of each system, above the clef of the top stave, in italics
 - ii. part – at the start of each system, above the clef, in italics
- i. Correct and creative use of voice leading

3. Creativity

- a. Write idiomatically, that is, what each instrument does best, either individually or in their families.
- b. Choose accompaniment and textures to suit the style
- c. Ensure the treatment of melody suits the style
- d. Consider blending and balance and ensure that background lines or textures do not get in the way
- e. Reharmonize according to the applicable theory(ies) and chosen style. This will be backed up by analysis
- f. Use a variety of instrumental colours and combinations
- g. Don't overscore, i.e. textures too thick and bland, too many instruments playing the same line.

4. Exceeding the brief

- a. This is where the best arrangers shine. Consider how you might go above and beyond while still remaining within the resources and spirit of the task.
- b. Can you add an introduction, outro, shout, vamp or another section not in the form of the set work?
- c. Key changes? Treated correctly, i.e. prepared, modulated, confirmed
- d. Time changes, additive metre, extended techniques, alternative instruments, etc.

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