

## SCRIBE - WRITER

### *Quick Reference Checklist - CHORAL*

#### BEFORE SESSION

Sign in and collect name tag

Make your way to the adjudicator area and introduce yourself

Check you have everything you need prior to the session commencing (ie pens, pencils, rubbers, sharpeners etc)

Let the Adjudicator Assist Volunteer know if you or the adjudicator need anything

#### DURING SESSION

Sit next to the adjudicator and write (using a pencil) as dictated by the adjudicator

Assist adjudicator as required

Hand all completed critiques to the adjudicator's assistant

Ensure pencils are sharpened for the next session

Ensure all blank sheets are there for the coming section

Note withdrawals on relevant critiques.

#### IMPORTANT REMINDERS

A knowledge of music related language (spelling) is advantageous

Neat penmanship (pencil only) is required

Good hearing and ability to write at a fast pace

You must remain objective and not provide opinions of the performance

Ability to maintain confidentiality of any discussion from the adjudicator

Ability to sit for long periods of time

The scribe is not able to leave the position without the adjudicator calling a time out

#### END OF SHIFT

Check venue cleanliness and reset as needed

Hand over to the next volunteer

Sign out

**SEE OVER FOR EXAMPLES OF CRITS and SPELLING OF BASIC MUSIC TERMINOLOGY**

## ROYAL SOUTH STREET SOCIETY BALLARAT EISTEDDFOD VOLUNTEER POSITION DESCRIPTIONS

You are standing tall and watch your conductor very well. A lovely spooky forest mood! Make sure your oos are always on pitch. You can use solfa to help. Keep developing head voice to get the highest notes in your songs. Very well-known and good clarity and management of the minor tonality. The second song is a great contrast, and you clearly enjoy it! Wonderful actions to tell the story. Good rhythm and pitch accuracy. Enjoy the staccatos more on Table. Make sure you give us crisp final consonants eg L and T Very enjoyable performances. Congratulations!

Welcome Everyone! Ahirang - Good focus on the conductor. Good management of breath for these long phrases - keep developing your breath control. Well known melody, words and storytelling. Learn to always use your abdominal support to keep pitch changes smooth and controlled. Lovely gentle ending and mood throughout. Blackbird - Good sense of style. Make sure we don't hear individual voices in a choir - learn to blend and balance with all other voices. Be careful of over-smearing in contemporary. - Choose particular notes only to smear or the overall tuning is affected. This song should be gentler I think with a more relaxed sound. Give into the light just to highest sopranos, using head voice. Harmonies well-managed and parts usually well known. Dance! - What a fun opening! Settle tempo before you start. This is a great but very challenging arrangement. Perhaps a bit of body movement would help you lock in the beat as you sing. Remember to keep listening for tuning a beautiful vocal tone. Keep working on your 3 part harmonies. Body percussion is fun and a great performance piece for the audience. Well done!

Welcome Everyone! Confident entry and sense of mood immediately created. Good accuracy on dynamics. Start me loud before you decrescendo. Let is excellently crisp! Stands out for us. Prepare the All I seek high notes more and no smears, anyone, so the pitch is perfectly clean. Lovely contrast at animando. Lovely use of tone and dynamics to show contrasting images eg fireside. Maybe contrast a long let in this soft section - go fully legato. There is a portamento from me to All - learn to do for fun. Wow! Such a mature sense of this poem and the mood of the song. We appreciate this so much. Song 2 - Good sense of energy for the start - celebratory. Crisp clapping is very effective. Mouths could work harder on the Latin and really pure vowels. Sops could be committed more to their section E part vocally. Fps are very effective. Did you hear the chord ring through the theatre at the end?! Well done! Song 3 - You are a very disciplined ensemble and your attention to detail is outstanding. stunning start here where the note emerged from nowhere! Lovely line through the phrase and legato. surrender could be a touch longer. Think about silence 2nd syllable and all do the same - chopped or long? Altos could be more present on their oos to balance with sops. Enjoy your lovely line more folks! This is so sincerely sung, as if each of you is telling your own story. Awesome singing! Dont chop last note of Ah phrases too short - use support and think through. Tune high unison at 92 even more carefully. Sincere thanks for moving me with this beautiful performance of Love Me Sweet. Exceptionally fine work. You should all be very proud. Thank you to your director and accompanist and to you.

# ROYAL SOUTH STREET SOCIETY BALLARAT EISTEDDFOD VOLUNTEER POSITION DESCRIPTIONS

## Dynamics

| Term                                       | Meaning                  |
|--------------------------------------------|--------------------------|
| piano (p)                                  | soft                     |
| pianissimo (pp)                            | very soft                |
| mezzo piano (mp)                           | moderately soft          |
| mezzo forte (mf)                           | moderately loud          |
| forte (f)                                  | loud                     |
| fortissimo (ff)                            | very loud                |
| crescendo (cresc.)                         | gradually getting louder |
| decrescendo (decresc.) / diminuendo (dim.) | gradually getting softer |

## Tempo & Speed

These describe the **speed** and sometimes the **character** of the music:

| Term                 | Meaning                      |
|----------------------|------------------------------|
| Largo                | very slow and broad          |
| Adagio               | slow and stately             |
| Andante              | walking pace                 |
| Moderato             | moderate tempo               |
| Allegro              | fast, cheerful               |
| Presto               | very fast                    |
| Ritardando (rit.)    | gradually slowing down       |
| Accelerando (accel.) | gradually speeding up        |
| A tempo              | return to the original tempo |

## SCRIBE - WRITER

### *Quick Reference Checklist - DANCE*

#### BEFORE SESSION

Sign in and collect name tag

Make your way to the adjudicator area and introduce yourself

Check you have everything you need prior to the session commencing (ie pens, pencils, rubbers, sharpeners etc)

Let the Adjudicator Assist Volunteer know if you or the adjudicator need anything

#### DURING SESSION

Sit next to the adjudicator and write (using a pencil) as dictated by the adjudicator

Assist adjudicator as required

Hand all completed critiques to the adjudicator's assistant

Ensure pencils are sharpened for the next session

Ensure all blank sheets are there for the coming section

Note withdrawals on relevant critiques.

#### IMPORTANT REMINDERS

A knowledge of dance related language (spelling) is advantageous

Neat penmanship (pencil only) is required

Good hearing and ability to write at a fast pace

You must remain objective and not provide opinions of the performance

Ability to maintain confidentiality of any discussion from the adjudicator

Ability to sit for long periods of time

The scribe is not able to leave the position without the adjudicator calling a time out

#### END OF SHIFT

Check venue cleanliness and reset as needed

Hand over to the next volunteer

Sign out

#### SEE OVER FOR SPELLING OF BASIC DANCE TERMINOLOGY

## Spelling of basic dance terminology

Note – some of the terms that end in e are sometimes spelled with a double e depending upon which resource you look in, so both ways are acceptable

Adage

Allegro

Allonge

Arabesque

Assemble

Attitude

Ballon

Ballonne

Ballotte

Battement (grande or petit)

Batterie

Bouree(s)

Brise

Brise vole

Cabriole (sometimes qualified with devant or derriere)

Chaine(s)

Chasse

Choreography

Coupe

Couru

Croise

ROYAL SOUTH STREET SOCIETY BALLARAT EISTEDDFOD  
VOLUNTEER POSITION DESCRIPTIONS

Degage

Demi-plie

Derriere

Dessus/Dessous

Detourne

Devant

Developpe

En avant

Ecarte

Echappe(s)

Efface

Elevation

Elance

En dedans

En dehors

En diagonal (on a diagonal, especially used in troupes)

Enchainment

En face

Emboite

Epaule/epaulment

En pointe ( or en demi-pointe)

En tournant

Entrechat (usually followed by a number in French eg quatre, trois, cinq,six)

Etendre

Fondu(s)

ROYAL SOUTH STREET SOCIETY BALLARAT EISTEDDFOD  
VOLUNTEER POSITION DESCRIPTIONS

Fouette

Frappe

Gargouilliade

Glissade

Glisse

Grand jete en tournant

Jete

Menage

Pas de bouree (sometimes followed by couru)

Pas de chat

Pas de basque

Pas de deux

Penche

Petit (usually followed by allegro, battements or tours)

Petit tours

Pique

Pirouette (sometimes followed by a number eg single, double, triple etc)

Plie (often qualified with demi or full)

Pointe

Port de bras

Pose(s)

Promenade

Raccourci

Releve(s)

Renverse

ROYAL SOUTH STREET SOCIETY BALLARAT EISTEDDFOD  
VOLUNTEER POSITION DESCRIPTIONS

Repertoire

Retire

Reverance (courtesy)

Ronds de jambe (usually followed by “a terre” or “en l’air”

Saute

Saute de basque

Sissone

Spotting

Temps leve

Temps lieu

Temps de cuisse

Tendu(s)

Tombe

Tour en l’air (sometimes just written as tour, sometimes followed by a number eg single, double, triple etc)

Tours a la seconde

Turn out