



SWADESHI2019

Competition: April 28th 2019

SWAHA Hindu College, Sangre Grande.

**Rakshaa Do, Surakshaa Ho.
Protect and Be Protected.**

Awards Ceremony: May 30th 2019

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Memorandum

To: Spiritual Leaders/Chairpersons/Principals

SWAHA Centres, Branches and Affiliates, Schools

From: SWAHA Swadeshi Committee

Date: February 18, 2019

Re: SwadeshiTheme2019-: **Rakshaa Do, Surakshaa Ho- Protect And Be Protected.**

This year's Swadeshi Festival begins on April 14, 2019 and culminates on May 30th 2019 with an Awards Ceremony. You are asked to kindly take note of the following important points: -

1. Dates to Remember

☞April 14, 2019

Deadline for submission of all registration forms to SWAHA's office: copies of stories, bhajans, Ramayan pieces and local songs.

☞April 28, 2019

Judging in all performance categories (Dance, Local Song, Visual Arts, Bhajan, Instrumental, Story-telling and Ramayan Singing) will be held at SWAHA Hindu College, Sangre Grande.

☞ May 30th 2019

SWAHA's Indian Arrival celebrations/Awards Ceremony: to be held at a venue to be announced.

Enclosures:

- Rules in General and for each Category
- Marking Scheme

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- Registration Form
- Guidelines for Categories
- Notes for teachers.

Please feel free to contact the following for any assistance required:

- Swaha Head Office 674-7384
- Pt. Jaidath Maharaj 470-8103

The committee looks forward to your full cooperation.

Respectfully yours

Pt. Jaidath Maharaj
President
SWAHA Inc.

2. GENERAL GUIDELINES

- Participants must be members/supporters of SWAHA.
- All presentations should be memorized. Should scripts be used, participants will be allowed to perform but will not be awarded a place
- Judging will be based on a points system based on stated criteria.
- The judges are all external persons and professionals in their respective fields
- There will be an adjudication committee that will review the results of the judges and make the final decision. This committee will be comprised of Pundits and representatives of the various institutions of SWAHA
- All issues are to be addressed to the adjudication committee WITHIN a time-frame to be stipulated
- After due consideration of all issues, the adjudication committee will make a decision that is final and binding
- Deadline for submission of registration forms, copies of local songs, bhajans, Ramayan verses and stories will be **April 14, 2019**.
- Branches/Centers may submit **one entry** per category.
- SWAHA reserves the right to refuse entry if any of the intended presentations conflicts with the principles upon which SWAHA is based.
- SWAHA reserves the right to use any of the presentations in its radio/television programmes and to print the lyrics in any of its publications.
- Certificates of participation will be presented to all entrants in the competition.
- Participants will be required to draw numbers for placements in the various categories on the day of the competition.
- Points will be deducted for unpunctuality (extenuating circumstances will be considered) on the competition day.
- Trophies or other prizes will be awarded to the first, second and third place winners in all the categories.
- Attention should be paid to the various criteria in the marking scheme.
- Uniformity in dress enhances presentation.
- Practice sessions should begin early so that enough time could be given to refining of items.
- Participants who go beyond the required time would be disqualified.

3. Categories

3.1 Group Song (Local)

- The song must be an indigenous, original composition, based on the theme for 2018: **Rakshaa Do, Surakshaa Ho- Protect And Be Protected.**
- It must be a song that has never been performed at the Swadeshi Competition within the last ten years.
- The lyrics submitted must be sung. Any variation of the lyrics during delivery would result in the loss of points.
- The song must be a combination of English and Hindi. At least twenty per cent (20%) of the words must be in Hindi.
- Participants must provide their own musical accompaniment.
- Songs must be *group* items only.
- Choir must be composed of a minimum of three participants and a maximum of 25 participants
- Maximum time allowed for this category is seven (7) minutes.

Guidelines

- Need for strong voices.
- Clarity in pronunciation
- Attention should be paid to accurate pronunciation of Hindi words.
- Rendition should have smooth-flowing melody and rhythm.
- Attention should be paid to “ras” (emotions) brought out by song.
- Song should be relevant to theme.
- Literary devices should be used in composition. Examples of devices are alliteration, personification, metaphor, assonance and imagery.

Local Song Rubric

Criteria	5	4	3	2	1	0	Score
Content / Sequence of presentation	Song is based on theme. Composition is sequenced in a manner where theme is developed using literary devices. Lessons from theme are brought out strongly and clearly through these devices and sequence..	Song is based on theme. Composition is sequenced in a manner where theme is developed using more than one literary devices. Understanding and lessons of theme derived fairly through devices.	Song is based on theme. Composition is sequenced in a manner that demonstrates good understanding of theme. Development of theme is done through use of one literary device.	Song is based on the theme. Composition is sequenced with no use of literary devices throughout song. Demonstrates poor understanding of theme.	Song includes the theme but the composition is not based on it.	Song is not based on theme.	
Use of Hindi in Lyrics	Entire verses and chorus in Hindi:- approximately 80% to 100% of song is Hindi.	Entire chorus in Hindi with local popular Hindi words and expressions scattered throughout song:- approx. 20% Hindi words.	Less than 20% of Hindi is used in the lyrics.	A song that has no Hindi word in it apart from the theme.			
Number of performers					More than three members in group (excluding musicians)	Less than three members in group	
Presentation	Singers' portrayal effectively conveys meaning of song; full engagement with audience; full confidence;	Singers enjoy their performance; demonstrates meaning of most of song; creates some engagement	Singers' expression convey some knowledge of content; fair overall impact of portrayal; fair presentation of message; some	Portrayal enhances the performance to some small extent and gives a vague idea of the message of the song; blend	Portrayal has minimal impact; gestures/expressions in poor sync with meaning of song; confidence lacks in performance ; gestures distract	Presentation comprises group that demonstrates little or no expression/ portrayal; message of	

	message of song is convincingly delivered.	with audience; portrayal is representative of some aspects of song.	audience impact.	of props and singing fairly synchronized;	from actual singing; has minimal effect on presentation and message of song.	song poorly conveyed.	
Tune and melody.	Song flows with the entire group; voices blend well; full clarity of voices; excellent co-ordination between music and vocals; full adherence to taal; emotions convey message of song most effectively.	Voices blend fairly well; smooth harmonization with music; fair adherence to taal; emotions brought out clearly.	Singers in fair sync with each other; emotions create significant impact; musicians and singers have small distance in coherence.	Fair blend of voices; singers and musicians have a wide distance in coherence; minimal impact of emotions.	Poor blend of voices; poor harmonization of music and singing; impact on emotions is poor or absent.		
Clarity and accuracy of pronunciation of Hindi words				All Hindi words are pronounced with clarity and accuracy	Over 50% of Hindi words are pronounced with clarity and accuracy	More than 50% of Hindi words are inaccurately pronounced and are unclear	
Performance consistent with lyrics submitted					Song performed with no variations to the lyrics submitted	Song is performed with more than 20% change in lyrics.	
TOTAL							

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3.2 Instrumental

- Group item only
- Any type of musical instrument can be used except tassa.
- Maximum time allowed for this category is five (5) minutes.
- Number of members in group: 3 – 10
- The piece should be reflective of the performing group and not any individual performer.
- Attention should be paid to co-ordination among musicians.
- Creative innovations should be an integral part of the piece played.
- All musicians should be visible on stage.

Instrumental Rubric

Criteria	5	4	3	2	1	0	Score
Composition / Structure of Piece	Original composition; excellent choice of piece; excellent use of creative devices eg. taal, laya.	Original composition; choice matches instruments and players fairly well; use of some innovation.	Film or other piece done with addition of some creative devices throughout selection.	Film or other piece with limited creative devices; no introduction of innovation to the piece.	Film or other selection done as the original.		
Timing	All musicians display excellent mastery of notes to bring out mood of piece.	All musicians in sync with beat; all musicians display mastery of notes.	Fair co-ordination of all instruments;	Poor co-ordination of all instruments; uneven timing of one of the instruments.	Poor timing; instruments not well-coordinated.		
Presentation	Displays excellent skills on instruments; all instruments are fully utilized; balance of sounds; overall sound is rhythmic and harmonious; stage arrangement of musicians and instruments enhances performance.	Excellent skills on instruments; all instruments utilized; overall sound is rhythmic and synchronization is fair; good stage presence	Good demonstration of skills on instruments; all instruments not fully used; overall sound is fair; good stage presence.	Focus on one instrument and player; harmonization of instruments, balance and rhythm is poor; some engagement with audience.	Monotonous piece with continued repetition throughout; lack of harmonization of balance and rhythm; Minimal audience impact.		
TOTAL							

3.3 Ramayan Singing

- Group item only
- Each group must have not less than ten (10) and not more than 25 persons.
- Choir must be composed of a minimum of ten (10) participants and a maximum of 25 participants
- There is no age restriction for this item.
- The piece can be:
 - a. The one provided in this booklet
 - or
 - b. Piece of choice which **MUST** comprise one each of the following verses: shloka, sortha, chhand, chowpaaie and doha and sung in the order listed. This piece must be submitted by April 14, 2019.
- The entire piece must be chanted.
- Maximum time allowed for this category is **ten (10) minutes**.

Guidelines

- Use a variety of techniques
- Voice projection and control necessary
- Accurate pronunciation of Sanskrit and Hindi words.
- The piece must be committed to memory
- Take time to discuss the “ras” (emotions) of the piece.
- Use every voice in the group at one time or another. Some must be in unison.
- Timing is important
- Think variety in the following elements: Number of voices at one time, Pitch, Tone, Tempo, Dynamics (volume), Mood/emotion, Rhythm (patterns of sound), Movement and gesture.
- All of the above must be appropriate to the meaning of the piece. The meaning using these elements must be clear.
- It is important in order to be heard clearly to practice the following: Articulation (clear pronunciation of each syllable), Inflection (correct stress on syllable), and Projection (for this practise breathing and then “throwing” the voice). It is also important that you practice entering the stage and exiting in an orderly way. A good performance can be spoiled by a messy entrance and exit.

Ramayan Verses

SHLOKA

नीलाम्बुजश्यामलकोमलाङ्गं सीतासमारोपितवामभागम्।
पाणौ महासायकचारुचापं नमामि रामं रघुवंशनाथम् ॥

Neelambuja Shyaamal komalaangam

Sita samaropita vaama bhaagam .

Paanau mahasaayak chaaruchaapam

Namaami Raamam Raghuvansha naatham. (Ayodhya Kaand)

SORTHA

भाव बस्य भगवान सुख निधान करुना भवन।
तजि ममता मद मान भजिअ सदा सीता रवन॥

Bhaava-basya bhagavaan; sukha-nidhaan karunaa-bhavan

Taji mamtaa mada maan bhajiya sadaaSeetaaravan. (Uttar Kaand)

CHHAND

जय राम रमारमणं शमनं | भव ताप भयाकुल पाहि जनं ॥
अवधेश सुरेश रमेश विभो | शरनागत मागत पाहि प्रभो ॥
दशशीश विनाशन बीस भुजा | कृत दूरी महा माहि भूरी रुजा ।
रजनीचर वृन्द पतंग रहे | शर पावक तेज प्रचंड दहे ॥

Jai Raam Ramaa ramanam shamanam; bhava taap bhayaakul paahi janam.

Avadhesh suresh ramesh vibho; sharanaagata maangata paahi prabho .

Dashasheesha vinaashan beesa bhujaa; krita duuri mahaa mahi bhuuri rujaa

Rajaniichar vrinda patang rahe; shara paavak teja prachanda dahe ..(Uttar Kaand)

CHOWPAAIE

रामअनंतअनंतगुनानी।जन्मकर्मअनंतनामानी॥
जलसीकरमहिरजगनिजाहीं।रघुपतिचरितनबरनिसिराहीं॥

Raam ananta ananta gunaani; janma karam ananta naamaani l

Jala seekara mahiraj gani jaahin; Raghupati charita na varani siraahi ll (Uttar Kaand)

DOHA

बार बार बर मांगऊ हरिशी देहु श्रीरंग ।
पदसरोज अनपायनी भक्ति सदा सतसंग ॥

Baara baara bara maangau , harashi dehu shree ranga

Pada saroja ana paayanee, bhakti sadaa satsanga. (Uttar Kaand)

Ramayan Singing Rubric.

Criteria	5	4	3	2
Variations/ Articulation / Diction / Pronunciation	Sings with crisp, clear consonants and vowels are open and shaped appropriately. Excellent Hindi pronunciation. Words are very clear.	Diction is mostly clear (vowels not open consistently and consonants need precision). Good Hindi pronunciation.	Diction is inconsistent(vowels are frequently closed and consonants are imprecise). Fair Hindi pronunciation.	Diction is not clear. Poor Hindi pronunciation.
Expression /Phrasing / Dynamics	Consistently displays appropriate expressions and phrasing with relevant dynamics to convey the meaning/message of the piece.	Mostly displays appropriate expressionsand phrasing with some dynamics to convey the meaning/message of the piece.	Sometimes displays appropriate expressionsand phrasing with little dynamicsto convey the meaning/message of the piece	Rarely or never displays appropriate expressionsand phrasing with no dynamicstoconvey the meaning/message of the piece.
Shruti/style/ Melody/Harmony (Raag)	Song is in tune with scale; excellent harmonization of voices and music, Raag is maintained.	Fair blend of voices with scale; group singing is fairly synchronized with music; Raag is mostly maintained.	Weak synchronization of vocals and music; scale not well-suited to voices; poor blend of voices; Sometimes sung in	Not sung in key, Raag is not maintained.

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			key, Raag is sometimes maintained.	
Taal/Laya	Singers are always in sync with tempo	Singers are mostly in sync with tempo	Singers are sometimes in sync with tempo	Singers are not in sync with tempo
General Impact/ Presentation	Piece is executed with confidence; singers enjoy the performance; singers sing with energy & spirit; singers engage the audience; choir's performance is an expression of emotions brought out in verses; singers are in sync with piece.	Singers enjoy their performance; they are in sync with emotions of piece; they create some engagement with audience.	Fair overall impact; too many gestures distract from actual singing.	Never engages the audience and they respond
TOTAL				

3.4 Group Song (Bhajan Singing)

- Choir must be composed of a minimum of **three** participants and a maximum of **twenty five** participants
- Entrants may co-opt musicians from other groups provided they are willing
- Entrants can use any bhajan of their choice.
- This is an open category with no age restrictions.
- Solo singing is not allowed.
- **Maximum time allowed for this category is seven (7) minutes.**

Bhajan Singing Rubric

Criteria	5	4	3	2	
Clarity and accuracy of pronunciation of Hindi words	.	Words are very clear, accurately pronounced.	80% of words are clear and accurately pronounced.	.Less than 80% of words are clear and accurately pronounced	
Shruti/style/melody	Song is in tune with scale; excellent harmonization of voices and music.	Fair blend of voices with scale; group singing is fairly synchronized with music.	Weak synchronizati on of vocals and music; scale not well-suited to voices; poor blend of voices.		
Laya- Tempo	Strong	Fair	Weak		
Coherence	Song flows well; accompaniment blends well with vocals; singers are fully in tune with scale; full unison of voices.	Song flows well; vocals in tune with music; most of them sing in unison, grouping of similar voices fairly well-arranged;	Fair flow of song; Fair harmonizatio n with music; fair blend of	Flow of song uneven; poor harmonization with music; weak blend of voices.	

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			voices.		
Presentation	Song is executed with confidence; singers enjoy the performance; singers sing with energy & spirit; singers engage the audience; choir's performance is an expression of meaning of song; singers are in sync with song.	Singers enjoy their performance; demonstrates meaning of most of song; creates some engagement with audience.	Singers' expression convey some knowledge of content; fair overall impact; too many gestures distract from actual singing.		
TOTAL					

3.5 Story Telling

- Age Groups: 12 and under, 13-16 yrs., 17 yrs. and over.
- Stories may be centered on this year's theme, based on Indian Traditional values or a Kathaa from the scriptures.
- At least fifteen percent (15%) of the story must be in Hindi.
- Storyteller may wear costumes and use props.
- Storyteller must narrate a story that was not done by him/her in previous years.
- Maximum time allowed for this category is seven (7) minutes.

Guidelines

- Make use of the entire stage.
- Attention should be paid to diction, pauses, pronunciation of Hindi and English words, volume and pitch.
- Narrator should be dramatist as well.
- Interaction with audience necessary.
- Story should be appropriate for the age of narrator.
- A narrative performance art form mainly seen also as interactive with the audience but at the very least having a close rapport with the audience.
- The story must appeal to you first. If you are creating your own story, use your own experience or the experience of someone you know as your base. If you are required to write to a theme, make sure you have done this.
- Find the main happenings in sequence. Make them into stepping stones. You can do this visually. **Learn the sequence.**
- **Do not write out your story and memorize word for word.** This will make the telling of your story very artificial and stilted.
- Improvise round each 'stepping stone' a few times. In fact, practice telling the story in your own words a lot. Tape yourself
- When you get a version you like, stick with it but still don't memorise each word. **Learn a few key words only** to keep you on the right track
- You must relate to the audience so when you enter, enter confidently, find a good position on stage, stop and make eye contact with someone in the audience. Choose someone who is not intimidating. Begin telling that person your story to begin with, and then others later as you gain in ease.
- Dress comfortably

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- If you forget, don't stop, continue and work your way back if necessary or if you freeze pretend it is a dramatic pause. You will not freeze however, if you focus on your story and not on yourself.
- Have an ending
- **Your story must be heard and must be clear** so pay attention to the following: the sequence of the plot of your story, projection, articulation.
- **The presentation of your story should be interesting** so try to have variety in the following in keeping with what is appropriate to your story and this will also help with clarity: pace, tone, pitch, emotion, dynamics(volume), gesture, sound (e.g. wind sounds, car sounds etc depending on your story), movement, dramatic pause.
- Do not attempt to have extra dramatic performances or back-ups. You can use a prop if it is important to your story. **You** will provide all sounds and movements.
- You may use direct speech in your story and use dialect where appropriate.
- Confidence in the fact that you have prepared well and you know the story is interesting will help to avoid any stagefright. Breathe deeply before the performance and focus on the story not yourself. **Practise, practise, practise and as soon as you open your mouth your story is bound to fall out.**

Story Telling Rubric

Criteria	4	3	2	1	Score
Content / Relevance to Theme / Moral	Story is indigenous and relevant to the theme or traditional values. Theme is reinforced throughout the story	Story is indigenous and relevant to the theme or traditional values. Theme is not sufficiently reinforced throughout the story	Story is indigenous and relevant to the theme or traditional values. Theme is not reinforced.	Story is not indigenous and is not relevant to the theme or traditional values	
Articulation / Diction		Excellent expression of story that clearly conveys meaning and emotions	Good Expression of story that conveys meaning and emotions	Poor expression of story with little or no meaning and emotions conveyed	
Presentation		Story Teller uses props and / or stage to compliment the story and significantly create impact	Story Teller uses props and / or stage to compliment the story and create impact	The Story Teller does not use props or the stage well.	
Intonation / Voice Control and Projection	Excellent use of intonation, pitch, volume, pace, pauses and emotions to create impact	Good use of intonation, pitch, volume, pace, pauses and emotions to create impact	Fair use of intonation, pitch, volume, pace, pauses and emotions to create impact	Poor use of intonation, pitch, volume, pace, pauses and emotions to create impact	
Dramatization, Gestures and Expressions		Excellent use of body language, interaction, facial expressions and movement to compliment narration of story	Good use of body language, interaction, facial expressions and movement to compliment narration of story	Poor use of body language, interaction, facial expressions and movement to compliment narration of story	
TOTAL					

3.6 Dance

- Dances can be performed individually or as a group.
- Dances can be ONE of two categories: (1) Classical.(2) Folk
- Temples/schools are allowed only **ONE** entry in this category.
- Maximum time allowed for this category is seven (7) minutes.
- Attention should be paid to the following: costuming, make-up, facial expression, attitude, personality, grace, and confidence.
- Refined co-ordination, timing and rhythm are necessary.

Dance Rubric- Classical

Criteria	4	3	2	1	Score
Choreography & Interpretation	Reflects theme or idea of music/song; makes good use of stage	Dancer reflects theme in most of the performance; makes good use of stage.	Theme of song is reflected to a small extent in performance; Fair use of stage.	Performance lacks understanding of idea behind the song; poor use of stage.	
Costuming			Appropriate for piece and style of dance	Inappropriate for type of dance	
Rhythm & Synchronisation	Dancers have memorised piece; effortless reproduction	Smooth production; dancers have shown that they memorized piece.	Fairly smooth portrayal; fairly smooth flow of movement on stage.		
Technique	Excellent style portrayed; excellent consistency of style; appropriate movements.	Good portrayal of style; good consistency of style; fair selection of movements suited to style.	Fair portrayal of style; consistency of style fairly maintained throughout performance.	Movement and techniques not suited to music, song and style of dance.	
Expression	Exudes ease and confidence on stage; displays appropriate emotions	Displays fair grace, confidence and ease on stage; fairly good demonstration of emotions.	Portrays small degree of ease and confidence on stage; performance lacks appropriate emotions.		
TOTAL					

Dance Rubric- Folk

Criteria(FOLK DANCE)	4	3	2	1	Score
Choreography	Make good use of stage through formations and or props.	Some degree of formation and props; fair use of stage.	Minor use of formation and props; poor use of stage.	Very limited movement; much repetition; poor use of stage	
Costuming			Appropriate for the piece and suits the style of folk dance	Inappropriate for style of dance.	
Rhythm & Synchronization	Dancers are in sync with each other and memorized their piece reproducing it effortlessly and in sync with the music.	Most of the time dancers are in sync with each other; a good reproduction and in sync with music.	Fair synchronisation; portrayal lacks togetherness, rhythm and harmonization;	Performance lacks cohesiveness, teamwork; portrayal not in sync with music.	
Creativity and Interpretation	Dancers make use of original movements and are carried out well whilst highlighting the music in an interesting way.	Dancers make use of some original movements; they enjoy their performance; Display great interest in their movements	Dancers go through a fixed routine throughout the performance; lack much originality; stiffness of movements.		
Performance	Dancers display confidence and enthusiasm, and encourage others to participate.	Some degree of confidence displayed; enthusiasm seen in particular points of performance.	Nervous display by dancers; lacks smooth flow of steps.		
TOTAL					

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SWADESHI *Registration form* 2019

Name of temple/school-----

Please indicate your participation by a **tick** next to the categories and age group.

	Yes	No	No. of Entries
1. Ramayan Singing	<input type="checkbox"/>	<input type="checkbox"/>	
2. Local Song	<input type="checkbox"/>	<input type="checkbox"/>	
3. Bhajan Song	<input type="checkbox"/>	<input type="checkbox"/>	
4. Instrumental	<input type="checkbox"/>	<input type="checkbox"/>	
5. Dance			
• Semi-Classical/Classical	<input type="checkbox"/>	<input type="checkbox"/>	
• Folk	<input type="checkbox"/>	<input type="checkbox"/>	
6. Story Telling :			
• 12 and under	<input type="checkbox"/>	<input type="checkbox"/>	_____
• 13 – 16 years	<input type="checkbox"/>	<input type="checkbox"/>	_____
• 17 years and over	<input type="checkbox"/>	<input type="checkbox"/>	_____

Signatures:

Chairperson

Spiritual Leader.....

Date