

**Youth Arts Coalition
Solo and Ensemble Festival
Information and Rules**

Solo & Ensemble Information:

Festival Date: Saturday, March 11, 2017

Location: Lansing Christian School

Times: 8:00 a.m. to 5:00 p.m.

All events need to be registered online at:

https://fs18.formsite.com/youthartscoalition/yac_se_registration/index.html

Registration will be completed when the Summary Page and Payment is received by YAC.

Mailing Address: Youth Arts Coalition
C/O OHMI
PO Box 300652
Waterford, MI 48330

**Registration Deadline: Post Mark or Hand Delivered to the YAC Representative by:
February 21, 2017**

Late Registration:

A member organization or individual registration that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the Solo and Ensemble Festival for an extended limited time of one week by paying a late entry fee. The late entry fee shall be \$25 for one event, \$50 for two events, \$75 for three events and \$100 for four or more events. The application must be postmarked or delivered to the designated YAC representative no later than the Friday following the original deadline.

If, after making a proper school enrollment in the YAC Solo and Ensemble Festival, a director discovers that a qualifying event has been omitted, the event may be entered by paying a \$25.00 late fee per event plus the cost of the event. The YAC representative must be notified immediately by telephone of the intent to add additional events.

Absolutely no registrations will be accepted at the Solo and Ensemble Festival.

Festival Event Fees:

Solo & Ensemble Fees (all ensemble fees are the cost for the complete ensemble):

Solo:	\$25
Duet:	\$28
Trio:	\$33
Quartet	\$40
Quintet	\$50
Sextet	\$60
Septet	\$70
Octet	\$80
Chamber 9-20 players	\$8.00 per person

Non-Youth Arts Coalition Member students may participate with a \$10 surcharge per event.

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Rules:

1. Student Eligibility

- a. The Festival, as sponsored by the Youth Arts Coalition, is expressly for the participation of students of current member organizations. Member organizations must register all student participants by the organization's entry, not individual registrations. The local instructor/member organization administrator (or representative) shall be the sole certifying agents for any pupil's activities in the festival.
- b. Students of families that are not active and in good standing of a member organization may register for events with a \$10.00 surcharge per event.
- c. Students of families that are not enrolled in a member organization may register for events with a \$10.00 surcharge per event.
- d. Only students in 6th -12th grade can enter the solo and ensemble festival. Instrumental students in 4th and 5th grades with at least one year playing experience may also enter the festival.
- e. The following instruments/vocal parts may be entered as solos or part of an ensemble:
 - i. Woodwinds: flute, piccolo, oboe, bassoon, clarinet, bass clarinet, soprano sax, alto sax, tenor sax, bari sax
 - ii. Brass: trumpet, trombone, horn, tuba, euphonium,
 - iii. Strings: violin, viola, cello, bass
 - iv. Percussion: snare drum, timpani, mallet/keyboard percussion instruments
 - v. Piano
 - vi. Guitar
 - vii. Harp
 - viii. Voice – Soprano/Alto/Tenor/Bass/Treble/Cambiata (boys changing voice)
- f. Post-graduate high school students may not participate in festival.
- g. Solos:
 - i. High School Students performing a solo must choose between the Honors Track and the Clinic Track.
 1. The Instrumental Honors Solo Track includes the prepared solo (minimum 2 minutes in length), required scales and sight-reading. Piano Honors Track solos will also include a Bach invention/fugue.
 2. The Vocal Honors Solo Track includes the two prepared solos of contrasting styles (one must be in a foreign language) and sight-reading.
 3. The Instrumental Clinic Track will include the prepared solo (minimum 2 minutes in length) and the remaining time, minus 2 minutes for written adjudication summary, for a clinic for the prepared solo.
 4. The Vocal Clinic Track will include two prepared solos of contrasting styles and the remaining time, minus 2 minutes for written adjudication summary, for a clinic for the prepared solos.
 - ii. All middle school solos will follow the clinic track requirements. All middle solo events will have a minimum length of 1½ minutes.
- h. Ensembles:

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1. The Instrumental Ensemble Performance will include the prepared selection (minimum 2 minutes in length), and the remaining time, minus 2 minutes for written adjudication summary, will be a clinic of the prepared music. (Clinic Track)
 2. The number of members of an instrumental small ensemble participating in the Solo and Ensemble Festival shall not exceed 8 members with 1 player to a part and all parts being played or no rating will be given.
 3. The Vocal Ensemble Performance will include two prepared selections of contrasting styles and the remaining time, minus 2 minutes for written adjudication summary, will be a clinic of the prepared music. (Clinic Track)
 4. Vocal Ensembles are not limited to specific number of members on a part, however overall balance and blend must be demonstrated. All vocal ensembles must sung in at least two parts.
 - i. Students may not participate in more that one solo event unless they are performing on a different instrument. Students may perform both an instrumental and vocal solo.
 - j. Students may not perform in more that four (4) solos or ensemble events, not including chamber ensembles.
 - k. Chamber ensembles participating in Solo & Ensemble Festival shall have 9 – 20 members. The direct may determine the number of players on each part, but all parts in the score must be played. A student may play in no more than two (2) chamber groups.
 - l. Each festival participant is expected to conform to rules of good conduct, i.e., observance and care of property, proper behavior patterns and adherence to all rules. If in the opinion of the Section Chairperson a serious infraction of above behavior has occurred, appropriate action will be taken up to and including disqualification from participation in festivals.
 - m. Events employing more than one piano are not permitted.
 - n. Keyboard synthesizers maybe used in Chamber Ensembles provided they are specified in the score by the composer; or used in lieu of these instruments specified by the composer: organ, celeste, harp or harpsichord. No other electronic substitutes may be used.
2. MUSIC
- a. Music Selection
 - i. Instrumental Music Selection:
 1. Solo and ensemble literature need not be from any list, but needs to be classical in nature.
 2. Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 - b. Vocal Music Selection:
 1. Solo Literature Selections:
 - a. First Selection must be a Classical Art Song
 - i. Honors Track – This selection must to be in a foreign language

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- ii. Clinic Track – This selection may be in English or a foreign language
 - b. Second Selection should be an Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style.
 - c. Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 2. Ensemble Selections/Chamber Ensemble Selections
 - a. First selection must be an Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style. This selection may be in English or a foreign language
 - b. Second Selection should be an Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style, but in a different style than your first selection.
 - c. Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 3. All vocal repertoire chosen should be age and developmentally appropriate.
 4. Selections may be performed in any order.
 5. Questions concerning vocal repertoire should be addressed to the YAC representative.
- c. Each soloist, ensemble and chamber ensemble event will provide the adjudicator an original score with each measure numbered or no rating will be given.
 - d. The Original Score must show all parts being played and be aligned so the adjudicator can see all parts in each measure at the same time.
 - e. **DEFINITION OF ORIGINAL SCORE**
 - i. Scores for all Solo and Ensemble events must contain aligned parts representing the voices of the ensemble in either concert or written pitch.
 - ii. If the selection is copyrighted, the only acceptable score is a purchased edition. The actual paper and ink sold by the publisher or music dealer. Photocopies of copyrighted music are illegal and unacceptable as adjudicator's music unless accompanied by written permission from the PUBLISHER.
 - iii. For music purchased on the Internet, proof of purchase must be presented to the site chair before the performance at the S/E Festival.
 - iv. For music that is free on the Internet, documentation of the source must be presented to the site chair before the performance at the S&E Festival.
 - v. If the selection is not copyrighted, a photocopy is acceptable provided it copies the entire page and is deemed legible by the performance room chairman.
 - vi. If the selection is out of print, photocopies are still illegal unless accompanied by written permission from the PUBLISHER.
 - vii. If the selection is not published or copyrighted (example, an original composition or arrangement), an acceptable score is one produced by computer or legible manuscript.
 - viii. If a full score is not published, a condensed score will be accepted.

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- ix. If no score is published, it is the responsibility of that event to make one. Hand made or computer generated scores must also have the original score (or parts) available.
 - x. "Instrument substitution is permitted without altering the score."
 - xi. Compliance with the provisions of the current copyright laws is the responsibility of each participating organization and participant." Four hand piano events may use secondo and primo scores.
- f. All events with an accompaniment must use a person playing the accompaniment part. No pre-recorded accompaniment will be allowed.

3. PERFORMANCE RULES

- a. Acceptable instruments for solo and ensemble performance are standard band and orchestra instruments, harp, piano, non-amplified acoustic guitar and harpsichord. Recorders may only be used as members of ensembles that contain standard band and orchestra instruments. More than one piano per event will not be allowed at any Solo and Ensemble Festival.
- b. Each student is limited to four (4) events. If a student enters more than one solo, the solos must be played on different instruments. A student may perform an instrumental and vocal solo. Students may perform in two (2) Chamber Ensembles in addition to the above.
- c. Instrumental solos and all ensembles need not be memorized.
- d. Vocal solos must be memorized.
- e. Accompaniment Rules
 - i. All events must be accompanied if an accompaniment is written, or no rating will be given. This rule does not apply to piano accompaniment parts that are clearly marked 'rehearsal' or 'optional.' (Piano solos with orchestral accompaniment must be performed without accompaniment.)
 - ii. Anyone may act as an accompanist.
 - iii. The director, following traditional practice, has the option to determine if a piano part is an accompaniment or is a member of the ensemble, if the title includes the piano as part of the ensemble, i.e. Mozart's Trio for Clarinet, Viola, & Piano.
- f. Percussion soloists on the Honors Track will be required to sight read as part of proficiency I, II, III or IV. All percussion instruments are to be supplied by the students.
- g. Sight-reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be granted.
- h. Fifteen minutes will be allowed for solo and ensemble events.
- i. High school instrumental solos shall be a minimum of two minutes (2) in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.
- j. Middle school instrumental solos shall be a minimum of one and a half minutes (1½) in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.

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- k. All instrumental ensembles shall be a minimum of two minutes in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.
- l. Chamber Ensembles shall perform a minimum of three minutes (3) and not more than ten (10) minutes or no rating will be given. The Chamber Ensemble Adjudicator will be allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.
- m. In all Vocal events the Vocal Adjudicator will be allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.
- n. Directors, Parents and Students are not to take adjudicators to task for any reason.

4. RATING

- a. One of the five divisional ratings for prepared solos and ensembles will be used. These ratings are defined as follows for all solo and ensemble festivals:
 - i. Division I will represent a Superior level of performance and musicianship for the event.
 - ii. Division II will represent an Excellent performance, but not worthy of the highest rating because of minor defects in the performance or ineffective interpretation. Shows much accomplishment and promise.
 - iii. Division III will represent a Good performance, but not outstanding. Shows accomplishment and promise but is lacking in some essential qualities.
 - iv. Division IV will represent a Developing performance, which is lacking in many essential qualities.
 - v. Division V will represent an Unsatisfactory (inadequate) performance.
- b. PROFICIENCY RATINGS, these ratings are defined as follows for all solo and ensemble festivals:
 - i. Division I Proficiency Score of 100-85
 - ii. Division II Proficiency Score of 70-84
- c. There will be a Headquarters for directors and adjudicators only at each site. The rating sheets will be available to directors or their authorized representative (in writing). They may be picked up as soon as the organization's last event has been played and the rating has been tabulated and posted. All sheets from each organization will be released at one time. String, wind or percussion sheets will not be released separately.

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Site Mechanics:

1. HOST RESPONSIBILITIES

- a. Electronic keyboards may be provided as accompanying instruments in lieu of acoustic pianos.
- b. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
- c. No instruments will be furnished except pianos.
- d. All events are open to the public. The performance room will not be cleared for any event.
- e. The host organization and YAC cannot assume any responsibility for lost or stolen property and equipment. Students should be reminded of their responsibility for their own property.

2. SITE CHAIR RESPONSIBILITIES

- a. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
- b. All events will be called from the warm-up room. Students must be in the warm-up room 1 event before their scheduled playing time.
- c. The warm-up room is to be used for the purpose of tuning and briefly warming up the instruments. No more than one soloist or one ensemble will be in the warm up room at a time.
- d. The events will move from a case/coat area to their warm up room for 15 minutes (1 event) then to the performance room for their event.
- e. The Solo and Ensemble Section Chairperson or an appointed representative will check each adjudication sheet for correct correlation between final rating and letter grades or numbers before the rating is released. Any sheet marked incorrectly will be returned to the adjudicator and corrected immediately. Once a rating is posted and the sheet released, the rating is final and cannot be changed.

3. RECORDING

- a. All performance may be recorded as long as the recording device is turned off at the conclusion of the prepared performance. Adjudicator's post performance comments, clinic and proficiency scales/sight-reading may not be recorded.

4. MEDALS

- a. State Solo and Ensemble Festival, students will receive medals cards for events receiving a first or second division rating. Present these cards to the medals room to receive medals.
- b. Medals are also available for the Proficiency Examination section. Students who receive a score of 70 to 84 are entitled to a red proficiency medal, and those whose score is 85 or better are entitled to a blue proficiency medal.

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Honors Track - Proficiency Information and Rules Entrance Requirements

Purpose: To select the best performers for Honors Ensemble Concert to Perform in May under the direction of a college or professional conductor. Students will be chosen for the Honors Orchestra by their final proficiency score. This ensemble will be a Chamber (full) Orchestra of about 30-38 musicians. If there are enough qualified vocal students, an 8-12 member Honors Choir will be chosen.

Vocal Honors Track:

All senior high school vocal soloists (9th, 10th, 11th, 12th grade) choosing the honors track must perform the Proficiency Examination. Proficiencies I - IV line up with grades 9 -12 (grade 9 - Proficiency I, grade 10 - Proficiency II, etc.). Students may play any proficiency which they have not already passed, up to the proficiency at their grade level. Having passed Proficiency I in the previous year, the entrant must enter Proficiency II, etc. If an entrant fails to pass Proficiency I the previous year, they may repeat Proficiency I.

The following categories are open at each grade:

- 9th grade — Proficiency I, may not enter II, III, or IV
- 10th grade — Proficiency I or II, may not enter II or IV
- 11th grade — Proficiency I, II or III, may not enter IV
- 12th grade — Proficiency I, II, III, or IV

Rules and Information

Proficiency Exams: Vocal Proficiency examinations consist of three sections:

- Prepared Solo Selection #1 (foreign language selection) 35 points
- Prepared Solo Selection #2 (Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style) 35 points
- Sight-Singing 30 points

Sight-Singing Proficiency Levels – All levels are cumulative

	Keys	Intervals	Rhythmic Values	Meters
Proficiency I	C Major	unisons, seconds & thirds	Quarter Notes Half Notes Dotted Half Notes Whole Notes	$\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$
Proficiency II	Following Major Keys: Eb, B, F, C, G, D, A	unisons, seconds, thirds, fifths and octaves	Eighth Notes Dotted Rhythms	C, $\frac{6}{8}$
Proficiency III	All Major Keys with the possibility of accidentals	all possible intervals	Triplets	C, $\frac{3}{8}$, $\frac{9}{8}$, $\frac{12}{8}$
Proficiency IV	All Major and Minor Keys	all possible intervals	Sixteenth Notes (sixteenth note dotted rhythms)	All possible time signatures; could change time

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Instrumental Honors Track:

All senior high school instrumental soloists (9th, 10th, 11th, 12th grade) choosing the honors track must perform the Proficiency Examination Section. Proficiencies I - IV line up with grades 9 -12 (grade 9 - Proficiency I, grade 10 - Proficiency II, etc.). Students may play any proficiency which they have not already passed, up to the proficiency at their grade level. Having passed Proficiency I in the previous year, the entrant must enter Proficiency II, etc. If an entrant fails to pass Proficiency I the previous year, they may repeat Proficiency I.

The following categories are open at each grade:

- 9th grade — Proficiency I, may not enter II, III, or IV
- 10th grade — Proficiency I or II, may not enter II or IV
- 11th grade — Proficiency I, II or III, may not enter IV
- 12th grade — Proficiency I, II, III, or IV

Rules and Information

Proficiency Exams: Wind and String Instrument, and Harp and Proficiency examinations consist of three sections:

Scales	25 points
Sight Reading	25 points
Prepared Solo	50 points

Piano Proficiencies consist of four sections:

Scales and Arpeggios	15 points
JS Bach Invention/Fugue	15 points
Sight Reading	20 points
Prepared Solo	50 points

Scales:

(Note: these appear on the following pages) The student must be prepared to play the scales listed for his/her instrument in the rhythm and tempo indicated. Scales must be memorized. Articulations for winds will be all slurred or all tongued. Strings use bowings on String Proficiency page. Melody percussion only roll the last note.

Piano Invention or Fugue: (Piano Solo events only):

The piano invention or fugue does not have to be memorized. The Youth Arts Coalition will provide the adjudicator's copy of the Bach Selection. Piano entries play the scale and arpeggio as a unit and are rated on them as one item.

Prepared Solo:

The student may prepare a solo of any length, but not less than two minutes or no rating will be given, and the judge shall have the right to start and stop the student in the solo as he/she desires. The judge must be furnished an ORIGINAL numbered copy of the solo, other than the one used by the student, for adjudication. Remember, no ORIGINAL numbered score, no rating.

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Sight Reading

- Sight-reading is to be prepared by a designated committee appointed by the Youth Arts Coalition Board.
- Sight reading shall be graded according to the Proficiency level.
- Sixty seconds will be allowed for study of proficiency sight reading. Following this, the student shall begin to play.
- Proficiency sight reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be given.

Percussionists Note: No equipment will be provided for the Percussion Proficiency Examinations.

Miscellaneous

- Each examination is allowed a total of 15 minutes, 5 minutes for solo and 5 minutes for scales and sight reading (and Inventions and Fugues). The break-down of time is left to the discretion of the adjudicator, however, he/she must hear five scales and the sight reading in addition to the solo. Generally, the solo is played first, to allow the accompanist to leave. However, adjudicators will give the students their choice of the playing order of the proficiency items or sections. In each event the adjudicator is allowed two minutes in the schedule to complete the written and/or oral comments.
- A total of 85 points is required for successfully passing any proficiency examination provided all sections have been attempted.
- A Proficiency Certificate, which can be completed by the music director, will be issued with each rating sheet bearing a passing score.

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WIND INSTRUMENT PROFICIENCY SCALES

These scales are not listed in concert pitch.



Chromatic: Even Rhythm - Such as even eighth notes or triplets

Minimum Tempo: Proficiency I- quarter note = 80;
 Proficiency II- quarter note = 100;
 Proficiency III & IV- quarter note = 120

Articulation: All slurred or all tongued (adjudicator's choice)

Note: Proficiency examinations are cumulative, i.e., Proficiency II includes all scales listed in both I and II; Proficiency III includes scales listed for I, II, and III; and Proficiency IV includes scales listed for I, II, III, and IV. All Scales must be memorized. Upper case (B) indicates major scales, lower case (b) indicates minor, and "chr." indicates chromatic. The number after a scale indicates the number of octaves.

Please note: Minor scales for Proficiency I and II are melodic minor only.

Minor scales for **Proficiency III and IV are all forms of minor - natural, melodic and harmonic - cumulative.**

Instrument	Proficiency I (Melodic Minor only)	Proficiency II (Melodic Minor only)	Proficiency III (All Forms of Minor)	Proficiency IV (All Forms of Minor)
Piccolo	B-flat2, E-flat2, F2, C1 gm2, cml, dm2, am2, E-flat chr.2	A-flat2, G2, D2, fm2, b-flat m2, em2, mb2, G chr. 2	A2, E2, B2, G-flat2 f#m2, g#m2, e-flat m2, C chr. 2	C2, cm2, D Dorian 2, F Lydian 2, G Myxolydian 2
Flute	B-flat2, E-flat2, F2, C2 gm2, cm2, dm2, am2, E-flat chr. 2	A-flat2, D-flat2, G2, D2 fm2, b-flat m2, em2, bm2, G chr. 2	A2, E2, B2, G-flat2 f#m2, c#m2, g#m2, e-flat m2, C chr. 3	D Dorian 2, F Lydian 2, G Myxolydian 2
Oboe/English Horn	B-flat 1, F1, C2, G1 gml, dml, aml, eml, C chr. 2	E-flat 1, A-flat 1, D2, A1 cm2, fml, bm2, f#m1, D chr 2	D-flat 2, G-flat 1, E2, B2 b-flat ml, e-flat m2, c#m2, g#m1, E chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2
Bb Clarinet (Eb Soprano)	C2, F3, B-flat 2, G3 am2, dm2, gm3, em3, E chr 3	E-flat 2, A-flat 2, D2, A2 cm2, fm3, bm2, f#m3, F chr. 3,	D-flat 2, G-flat 3, E3, B2 b-flat m2, e-flat m2, c#m2, g#m2, G chr. 3	E Dorian 2, G Lydian 2, A Myxolydian 2
Alto and Bass (Contra.) Clar	C2, F2, B-flat 2, G2 am2, dm2, gm2, em2, E chr. 2	E-flat 1, A-flat 2, D1, A2 cm2, fm2, bm2, f#m2, F chr. 2	D-flat 2, G-flat 2, E3, B2 b-flat m2, e-flat ml, c#m1, g#m2, G chr 2	E Dorian 2, G Lydian 2, A Myxolydian 2

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Instrument	Proficiency I (Melodic Minor only)	Proficiency II (Melodic Minor only)	Proficiency III (All Forms of Minor)	Proficiency IV (All Forms of Minor)
Bassoon	B-flat 2, F2, C2, G2 gm2, dm2, am2, em2, B-flat chr. 2	E-flat 2, A-flat 2, D2, A2 cm2, fm2, bm2, f#m2, A chr. 2	D-flat 2, G-flat 2, E2, B2 b-flat m2, e-flat m2, c#m2, g#m2, B-flat chr. 3	D Dorian 2, F Lydian 2, G Myxolydian 2
Saxophone (Sop, Alto, Tenor, Bari)	G1, C2, F2, B-flat 2 em2, aml, dm2, gml, C chr. 2	D2, A1, E-flat2, A-flat 1, bm2, f#m1, cm2, f2, B-flat chr. 2	E2, B2, D-flat 2, F#2 c#m2, g#m1, b-flat m2, d#m2, F chr. 2	B Dorian 2, D Lydian 2, E Myxolydian 2
Cornet Trumpet	C1, F1, B-flat 2, G2 am2, dml, gm2, eml, G chr. 2	E-flat1 , A-flat 2, D1, A2 cm2, fm1, bm2, f#m2, B-flat chr. 2	E1, B2, G-flat2, D-flat2 c#m2, g#m2, e-flat ml, b-flat m2, C chr.2	E Dorian 2, G Lydian 2, A Myxolydian 2
French Horn	F2, B-flat 1, E-flat 1, C1 dml, gm2, cml, aml, F chr. 2	A-flat 2, D-flat1 , G2, D1 fm2, b-flat ml, em2, bml, G chr. 2	A2, E2, B2, G-flat 2 f#m2, c#m1, g#m2, e-flat m2, C chr. 3	D Dorian 2, F Lydian 2, G Myxolydian 2
Trombone	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cml, fm2, dml, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat ml, em2, am2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2
Baritone Bass Clef	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cml, fm1, dml, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat ml, am2, em2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2
Baritone Treble Clef	C1, F1, B-flat 2, G2 am2, dml, gm2, eml, G chr. 2	E-flat 1, A-flat 2, D1, A2 cm2, fml, bm2, f#m2, B-flat chr. 2	E1, B2, G-flat 2, D-flat 2 c#m2, g#m2, e-flat ml, b-flat m2, C chr. 2	E Dorian 2, G Lydian 2, A Myxolydian 2
Tuba	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cml, fm1, dl, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat ml, am2, em2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2

Sight-Reading: Students are allowed 60 seconds to look over music for the sight-reading part of the examination. Sight Reading contains some alternate clefs. There are Horn - bass clef, Bassoon - tenor clef, Trombone - alto/tenor clef

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STRING INSTRUMENT PROFICIENCY SCALES

Bowings: Adjudicator's Choice - A or B



Minimum Tempo: Proficiency I- quarter note = 80;
 Proficiency II- quarter note = 100;
 Proficiency III & IV- quarter note = 120

Articulation: All slurred or all separate (adjudicator's choice)

Note: Proficiency examinations are cumulative, i.e., Proficiency II includes all scales listed in both I and II; Proficiency III includes scales listed for I, II, and III; and Proficiency IV includes scales listed for I, II, III, and IV. All Scales must be memorized. Upper case (B) indicates major scales, lower case (b) indicates minor, and “chr.” indicates chromatic. The number after a scale indicates the number of octaves.

Please note: Minor scales for Proficiency I and II are melodic minor only.

Minor scales for **Proficiency III and IV are all forms of minor - natural, melodic and harmonic - cumulative.**

Instrument	Proficiency I Minor Scales – Melodic Form Only	Proficiency II Minor Scales – Melodic Form Only	Proficiency III Minor Scales – All Forms	Proficiency IV Minor Scales – All Forms
Violin	G2, A-flat2, A2, B-flat2, B2, C2, gm2, a-flat m2, am2, b-flat m2, bm2, cm2 D Chr. 1	D-flat2, D2, E-flat2, E2, F2, F#2, c#m2, dm2, e-flat m2, em2, fm2, f#m2 G Chr. 2	G3, A-flat3, A3, B-flat3, B3, C3, gm2, a-flat m2, am2, b-flat m2, bm2, cm2 D Chr. 2	D-flat 3, D3, E-flat 3, E3, F3, F#3, c#m2, dm2, e-flat m2, em2, fm2, f#m2 G Chr.3
Viola	C2, D-flat 2, D2, E-flat 2, E2, F2 cm2, c#m2, dm2, e-flat m2, em2, fm2 G Chr.1	F#2, G2, A-flat2, A2, B-flat 2, B2 f#m2, gm2, a-flat m2, am2. b-flat m2. bm2 C Chr. 2	C3, D-flat3, D3, E-flat3, E3, F3 cm2, c#m2, dm2, e-flat m2, em2, fm2 G Chr. 2	F#3, G3, A-flat3, A3, B-flat3, B3 f#m2, gm2, a-flat m2, am2. b-flat m2. bm2 C Chr. 3
Cello	C2, D-flat 2, D2, E-flat 2, E2, F2 cm2, c#m2, dm2, e-flat m2, em2, fm2 G Chr.1	F#2, G2, A-flat2, A2, B-flat 2, B2 f#m2, gm2, a-flat m2, am2. b-flat m2. bm2 C Chr. 2	C3, D-flat3, D3, E-flat3, E3, F3 cm2, c#m2, dm2, e-flat m2, em2, fm2 G Chr. 2	F#3, G3, A-flat3, A3, B-flat3, B3 f#m2, gm2, a-flat m2, am2. b-flat m2. bm2 C Chr. 3
String Bass	A1, B-flat1, B1, C1, D-flat1, D1 am1, b-flat m1, bm1, cm1, c#m1, dm1 A Chr. 1	E1, F1, F#1, G1, A-flat1, Eb1 em1, fm1, f#m1, gm1, a-flat m1, e-flat m1 E Chr. 1	E2, F2, F#2, G2 em2, fm2, f#m2, gm2, E Chr. 2	A2, B-flat2, B2, C2 am2, b-flat m2, bm2, cm2 A Chr. 2

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CHROMATIC SCALES

Even Rhythm- such as even eighth notes or triplets.

Start on the lowest available open string. Suggested fingering patterns are:

Violin and Viola - 0 1-1 2-2 3 4 0 etc.

Cello-0 1 2 3 1 2 3 0 etc.

String Bass-0 1-1 2-4 0 etc.

Sight-Reading: Students are allowed 60 seconds to look over music for the sight-reading part of the examination. Sight Reading contains some alternate clefs for viola, cello, and bass.

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PIANO PROFICIENCY

Piano Proficiencies will include

- | | |
|-------------------------|-----------|
| 1) Prepared Solo | 50 points |
| 2) Sight-Reading | 20 points |
| 3) Bach Invention/Fugue | 15 points |
| 4) Scales | 15 points |

Proficiency I Requirements

Invention/Fugue Requirement: any J. S. Bach 2-Part Invention
Scales: All white key major scales and arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =80.

Proficiency II Requirements

Invention/Fugue Requirement: any J. S. Bach 3-Part Invention
Scales: All major scales and arpeggios, all white key minor scales in melodic minor form, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =100

Proficiency III Requirements

Invention/Fugue Requirement: any fugue from *The Well-Tempered Clavichord* by J. S. Bach
Scales: All major scales and arpeggios, all minor scales in melodic minor form, all white key minor arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =120

Proficiency IV Requirements

Invention/Fugue Requirement: any fugue from *The Art of Fugue* by J. S. Bach
Scales: All major scales and arpeggios, all minor scales in melodic or harmonic minor form, all white key minor arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =120

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HARP PROFICIENCY

Harp Proficiencies will include

- | | |
|------------------|-----------|
| 1) Prepared Solo | 50 points |
| 2) Sight-Reading | 25 points |
| 3) Scales | 25 points |

Proficiency I Scale Requirements

All major scales, played hands together, minimum of 1½ octaves, ascending and descending in eighth notes at the minimum tempo of $e = 80$.

All major arpeggios, played hands over hand, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note $= 80$.

Proficiency II Scale Requirements

All major and harmonic minor scales, played hands together, minimum of 1½ octaves, ascending and descending in eighth notes at the minimum tempo of $e = 100$.

All major and minor arpeggios, played hands over hand, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note $= 100$.

Proficiency III Scale Requirements

All major and harmonic minor scales, played hands together, minimum of 1½ octaves, ascending and descending in eighth notes at the minimum tempo of $e = 120$.

All major, minor and dominant seventh arpeggios, played hands over hand, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note $= 120$.

Proficiency IV Scale Requirements

All major and harmonic minor scales, played hands together, minimum of 1½ octaves, ascending and descending in eighth notes at the minimum tempo of $e = 126$.

All major, minor and dominant seventh arpeggios, played hands over hand, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note $= 126$.

Glissando Exercise

Please note: For troubadour harps, only C and sharp keys are required on the arpeggios. Top right hand grouping for arpeggios may be altered to reflect the range of the instrument.

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PERCUSSION PROFICIENCY**

GENERAL INFORMATION

- Proficiencies are for solos, not percussion ensemble events.
- Percussion Ensemble will be considered one of the student’s four events.

The Mallet Percussion Proficiency will include:

- | | |
|--|-----------|
| 1. prepared solo using two or four mallets | 50 points |
| 2. scales, arpeggios/chords | 25 points |
| 3. sight reading | 25 points |

- All proficiency scales/modes require that scale/mode are played for as many octaves as student’s mallet instrument allows, followed immediately by arpeggios (the same number of octaves); adjudicator selects major and/or minor key (including if natural, melodic or harmonic minor form) listed below.
- All mallet percussion proficiencies scales will have the following rhythmic pattern: each measure beginning with quarter note, followed by eighth notes
- Proficiency II and III Chords require specific rolled four-mallet chord progressions after the scales and arpeggios
- Scales, arpeggios and chords are cumulative throughout all four levels of proficiencies

Proficiency I Minor Scales – All	Proficiency II Minor Scales – All	Proficiency III Minor Scales – All	Proficiency IV Minor Scales – All
Major Scales: C, F, Bb, Eb	Major Scales: Ab, Db, G, D	Major Scales: A, E, B, F#	Modes: Dorian starting on C
Minor Scales: a, d, g, c	Minor Scales: f, bb, e, b	Minor Scales: f#, c#,	Lydian Starting on G

The Snare Drum Percussion Proficiency will include:

1. Prepared solo: All solos are to be performed on a concert snare drum 50 points
(Students may choose one of the following: rudimental solo with open rolls; OR a concert/orchestral-style solo with closed rolls)

Concert solo: 

Rudimental  solo:

2. Sight-reading/Stick control evaluation aligned with type of solo 50 points

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The Timpani Percussion Proficiency will include:

1. Prepared solo and sight reading 50 points
 - Proficiency I, II must use at least three timpani; III, IV at least four timpani
 - Proficiency III and IV solos must include at least one tuning change on all four timpani
 - Use of timpani gauges is not allowed
2. Sight-reading 50 points
 - Proficiency III and IV sight reading will include at least one tuning change on all four timpani