

MSBOA State Solo and Ensemble Festival Information and Rules

1. INFORMATION

WHO IS ELIGIBLE TO PARTICIPATE IN SOLO & ENSEMBLE FESTIVAL?

A student must be enrolled in an instrumental music class (Band and/or Orchestra) for academic credit at a member school at the time of festival.

DATE: March 17, 2018

**DEADLINE FOR ENTRIES: The Friday following the District Festival
(see complete deadline information below)**

NEW
2016

Always, always, always double check any paperwork that you send to your administrative office to be sure they understand the urgent timeliness of our deadlines.

If you are having a problem meeting the deadline date, you should call the state office (517-347-7321) on or before the deadline date to resolve the problem and avoid any late fees or unaccepted events.

This call MUST BE MADE before 4:30 pm on the deadline date.

Greg Normandin
4269 Somerville
West Bloomfield, MI 48323
(C) 248-701-1116 (O) 248-596-3822

STATE SITES:

Chelsea High School
Clinton Twp. Chippewa Valley High School
Lapeer High School
Manistee High School
Northern Michigan University
Okemos High School
Portage Northern High School
Rochester Stoney Creek High School
South Lyon High School

Entering Solo & Ensemble Festival:

All Solo and Ensemble Festival entries for both District and State festivals must be done online at www.msboa.org

FEES:

Solo (9 th grade only) (8 minutes)	\$15.00
Proficiency (grades 10, 11 & 12) (12 minutes)	\$21.00
Piano Proficiency (16 minutes)	\$25.00
Percussion Proficiency (16 minutes)	\$25.00
Duet(8 minutes)	\$16.00
Trio(8 minutes)	\$18.00
Quartet....(8 minutes)	\$20.00
Quintet....(8 minutes)	\$22.00
Sextet.....(8 minutes)	\$24.00
Septet.....(8 minutes)	\$26.00
Octet.....(8 minutes)	\$28.00
Chamber Ensemble..(16 minutes)	\$50.00

Districts will determine fees for DISTRICT Middle School/Junior and Senior High School Festivals.

NOTE: Once an event has been accepted for a MSBOA Festival, there will be no refund of fees should the event cancel

DEADLINE:

All State Solo and Ensemble Festival applications must be postmarked or delivered to the MSBOA State Office no later than the Friday (4:30 pm) following the qualifying district festival. **For Districts that have High School Solo and Ensemble Festival the weekend prior to the Michigan Music Conference, the deadline for registering for State Solo and Ensemble Festival will be extended to midnight on the Tuesday following the MMC. The final deadline (with a late fee) will not be extended.** A school that fails to meet the specified deadline date, for any reason whatsoever, may enroll in the State 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 director must telephone the State Office informing the Executive Director or his/her designee of the forthcoming application prior to the end of the extended limited week. The application must be postmarked or delivered to the State Office no later than the Friday (4:30 pm) following the original deadline. In the case of an unscheduled school closing during the week immediately following the District Festival (ie: snow days) the deadline date for assessing the late entry fee(s) will be adjusted an equal number of days. The “extended” second week final deadline will not be adjusted. An administrator’s verification of the dates that the school was closed must accompany the application.

When using the MSBOA On-line entry process, the printed invoice containing the signatures of the director(s) and administrator must meet the postmark deadline.

Barring the late entry provision of one week, a school will not be allowed to enter in the festival.

All entries for the State Solo and Ensemble Festival should be sent by registered or certified mail. In the event that an entry is lost or misplaced, a registered or certified mail receipt will be the required documentation to validate that the entry was mailed. It is further recommended that each entry have a return receipt or be accompanied by a self-addressed postcard in order to notify you in a timely manner that the State Office received your entry. All entries must be on the appropriate certification form(s) as published in the current MSBOA Yearbook and Basic Music List and mailed with the correct fee(s) for the event(s).

If, after making a proper school enrollment in the State 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 State Office must be notified immediately by telephone of the intent to add additional events. Absolutely no additional events will be added after 12:00 p.m. on the Thursday immediately preceding the State Solo and Ensemble Festival. In many cases the events will be hand scheduled and will perform after 2:00 p.m. on the Festival day. The fee(s) must be paid prior to the event’s performance. If there is not time to mail the fee to the State Office, the fee must be paid directly to the Site Chairperson the day of the Festival prior to performing.

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

II. RULES

These rules apply to all District and State Festivals with the exception of references to proficiency examinations which apply to State Festivals ONLY.

In the event a member school is found to have violated any of the following eligibility requirements, the member school will be prohibited from entering all solo and ensemble festivals the following academic school year.

In the following paragraphs, the term “Vice President for Solo and Ensemble” shall mean the district Vice President for Solo and Ensemble for a District Solo and Ensemble Festival and the State Vice President of Solo and Ensemble for the State Solo and Ensemble Festival. The term “Executive Board” shall mean the District Executive Board for a District Solo and Ensemble Festival and the State Executive board for the State Solo and Ensemble Festival.

Any suspected violation of eligibility rules at a Solo and Ensemble Festival must be reported first to the Vice President for Solo and Ensemble. The Vice President for Solo and Ensemble will investigate the suspected violation. If the Vice President for Solo and Ensemble finds that the violation occurred, the event is reported to the Executive Board and the director in question will be notified by the Executive Board, via a letter outlining the violation. The director will have fourteen days to respond to the violation.

The Executive Board will discuss and further examine the suspected violation before rendering a decision. Should the Executive Board find the member school did violate eligibility rules, the member school will be notified of its exclusion from participation in all Solo and Ensemble Festivals the following academic school year. Notification will be sent to both the director(s) and the administration of the member school.

A. ELIGIBILITY REQUIREMENTS

1. The Festivals, as sponsored by the Association, are expressly for the participation of students of current MSBOA Member Schools, and therefore, cannot embrace the activities of private teachers, private music schools, conservatories, and others except as they become qualified through participation in the school instrumental program or accompany on piano at least one event at the district festival. The local instructor or instrumental music and school administrator shall be the sole certifying agents for any pupil’s activities in the festivals. Both the director of instrumental music and the administrator of the school must sign the entry blanks.

2. Only students in grades 7-12 can enter district solo and ensemble festival. Only those soloists, ensembles and chamber ensembles in grades 9, 10, 11, 12 that have received a First (I) Division Rating in an official Senior High School District Festival are eligible to enter the State Festival. NOTE: The qualifying ensemble remains intact, i.e., flute trio remains flute trio, etc. No middle school/junior high student may participate in the State Festival unless the student is in the ninth grade and qualified in the Senior High School division of a District Festival.
3. Events may be entered only if the students are regularly enrolled in their school's instrumental music program or accompany on piano at least one event at the district festival. Where there is no regularly scheduled orchestral string program in a member school, orchestral string students from that school may participate in the solo and ensemble festival with the director's recommendation.
4. Post graduate high school students may not participate in festivals.
5. The State Festival ensemble category is open to grades 9-12. The number of members of an ensemble participating in the MSBOA Solo and Ensemble Festivals shall not exceed 8 members with 1 player to a part and all parts being played or no rating will be given. A student may play in no more than two (2) chamber groups. With the approval of the State Solo and Ensemble Chairperson, any qualifying ensemble may substitute less than a majority of its qualifying players prior to the day of the State Solo and Ensemble Festival.
6. Ensembles comprised of students from more than one MSBOA member school may participate in solo and ensemble festivals by enrolling through a single school, provided a letter(s) of approval signed by the director and administrator of the non-enrolling school(s) is attached to the entry form. All participating schools must be MSBOA members. Multiple school events are to be included in student participation maximums. These groups are not eligible for Youth Arts consideration. All aspects of participation by members of multiple school ensembles become the full responsibility of the enrolling school. Multiple school events that have participants from different MSBOA districts will enter the enrolling school's district festival. Participants will enter all other events in their regular MSBOA district.
7. 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.
8. Events employing more than one piano are not permitted.

B. REGISTRATION

1. In the State Festival NINTH grade soloists may enter the SOLO CATEGORY ONLY; TENTH grade soloists may enter the PROFICIENCY I ONLY; ELEVENTH grade soloists may enter PROFICIENCY I OR II; and TWELFTH grade soloists may enter ANY OF THE THREE PROFICIENCY CATEGORIES. Soloists do not need to "pass" a proficiency to proceed to the next level.
2. For all State S&E events where an accompanist is used for an event, the accompanist's name must be entered when registering the event.
3. Event Types:
 - **WOODWIND CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
 - **BRASS CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
 - **MIXED CHAMBER ENSEMBLE:** (an ensemble with a mixture of instruments from different families.) "An ensemble of 9-20 musicians, one on a part, with all parts being played, or as indicated in the score."
 - **STRING CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians with all parts being played." String Chamber Ensembles allow the director complete freedom concerning the number of players per part for the event/performance.
 - **PERCUSSION CHAMBER ENSEMBLE:** "An ensemble of 9-20 musicians with all parts being played." Percussion Chamber Ensembles allow the director complete freedom concerning the number of players per part for the event/performance.
 - **WOODWIND CHOIR:** "An ensemble of 9-20 woodwind musicians, with no more than two players on a part, with all parts being played or as indicated in the score."
 - **BRASS CHOIR:** "An ensemble of 9-20 brass musicians, with no more than two players on a part, with all parts being played or as indicated in the score."

When entering a Chamber Ensemble on-line, the director must select one of the above Event Types of Chamber Ensembles to match the instrumentation used.

Chamber Ensembles must qualify at a district Solo/Ensemble Festival to perform at State Festival. Keyboard synthesizers may be 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. Students may play in no more than two (2) chamber ensembles.

C. MUSIC

1. Solo and ensemble literature need not be from any list. MSBOA has an informational list of solos and a “suggested” list of Chamber Ensemble selections available on the web site under “Resources.” This is only an informational list.
2. Each soloist, ensemble and chamber ensemble event will provide the adjudicator an original score with each measure numbered or no rating will be given.

DEFINITION OF ORIGINAL SCORE

- a. **Scores for all Solo & Ensemble events must contain aligned parts representing the voices of the ensemble in either concert or written pitch.**
- b. 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 the adjudicator’s music unless accompanied by written permission from the PUBLISHER.
- c. For music purchased on the Internet, proof of purchase must be presented to the site chair before the performance at the S&E Festival.
- d. 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.
- e. **If the selection is not published or copyrighted (example: an original composition or arrangement) an acceptable score is one produced by a computer, hand-made or legible manuscript. If a full score is not published, a condensed score will be accepted. If no score is published, it is the responsibility of that event to make one. Computer, hand-made, or legible manuscript scores must also have the original parts available on site.**
- f. If the selection is not copyrighted, a photocopy is acceptable provided it copies the entire page and is deemed legible by the performance room chairperson.
- g. If the selection is out of print, photocopies are still illegal unless accompanied by written permission from the PUBLISHER.
- h. **Instrument substitution is permitted without altering the score. Compliance with the provisions of the current copyright laws is the responsibility of each participating school and its directors.**
- i. **Four hand piano events may use secondo and primo scores.**

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D. PERFORMANCE RULES

1. Acceptable instruments for solo and ensemble performance are standard band and orchestra instruments, harp, piano 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 MSBOA Solo and Ensemble Festival. Non-amplified acoustical guitars may be used as accompaniment instruments only, or as members of ensembles which contain standard band and/or orchestra instruments. Guitar solos are not allowed.
2. Each student is limited to three (3) events. Any school falsifying forms or using student aliases to enter students in more than three non-chamber events will be prohibited from entering Solo and Ensemble Festival for one year. If a student enters more than one solo, the solos must be played on different instruments. Students may perform in two (2) Chamber Ensembles in addition to the above.
3. Solos need not be memorized.
4. Accompaniment Rules
 - a. 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.)
 - b. **Anyone may act as an accompanist. All accompaniments must be live with the exception of digital intelligent accompaniment software (example: SmartMusic). Piano events are eligible only if students are members of their school’s instrumental music program or accompany on piano at least one event at the district festival.**
 - c. **“Digital intelligent Accompaniment software must have an intelligent or adaptable accompaniment feature and that setting must be engaged. For example, in SmartMusic, this is called the ‘follow me’ feature. The student must provide all their own equipment. The equipment must be set up and the performance completed within the allotted time for the event.**
 - d. 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*.
5. Solos & Ensembles may opt to have recorded adjudication at District and State Festival if the adjudicator has agreed and the student furnishes a recording device.
6. Percussion soloists will be required to sight read as part of proficiency I, II, or III. All percussion instruments are to be supplied by the students.
7. Sight reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be granted.

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8. High School Event Time Requirements

High school events (solos or 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.

- a. District solo and ensemble events will be allowed six minutes for their performance.
- b. Winds, strings, and harp proficiency examinations will be allowed ten minutes for the performance.
- c. Piano and percussion proficiency examinations will be allowed fourteen minutes for the performance.
- d. Chamber ensembles (9-20 musicians), at both District and State Festivals, shall perform a minimum of three minutes, and not more than twelve minutes, or no rating will be given.
- e. Any chamber ensemble music (9-20 musicians) included on the "Suggested Chamber Music List" found on the MSBOA website meets all qualifications for performance, regardless of performance time.
- f. The adjudicator is allowed an additional two minutes for all high school District and State solo and ensemble events, or four minutes for chamber ensembles (9-20 musicians), to complete his/her written and/or oral comments.
- g. The student(s) may prepare a solo or ensemble 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 students(s) in the event as he/she desires.

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9. Middle School/Junior High Time Requirements

Middle School/Junior High District festival events (solos and ensembles) shall perform a minimum of one and one-half (1 ½) minutes, 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.

- a. District solo and ensemble events will be allowed six minutes for their performance.
- b. Chamber ensembles (9-20 musicians) shall perform a minimum of three minutes, and not more than twelve minutes, or no rating will be given.
- c. Any chamber ensemble music (9-20 musicians) included on the "Suggested Chamber Music List" found on the MSBOA website meets all the qualifications for performance, regardless of performance time.
- d. The adjudicator is allowed an additional two minutes for all district events (solos or ensembles) to complete his/her written or oral comments.
- e. The student may prepare a solo or ensemble of any length, but not less than one and one-half (1 ½) minutes, or no rating will be given, and the judge shall have the right to start and stop the students in the event as he/she desires.

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10. Directors, parents, and students are not to take adjudicators to task for any reason.

E. WORKER POLICY

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The complete Worker Policy for ALL MSBOA Festivals and Activities can be found on Page 16 of the Yearbook. Please read it and if you have any concerns, please contact your District President or the State Office.

F. RATING

1. 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:

First Division (I) - Superior - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

Second Division (II) - Excellent - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.

Third Division (III) - Good - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

Fourth Division (IV) - Fair - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.

Fifth Division (V) - Poor - Consistency is infrequently demonstrated by the soloist or ensemble.

PROFICIENCY RATINGS:

Division I - Superior - Proficiency Score of 100-85

Division II - Excellent - Proficiency Score of 84-70

2. There will be a Headquarters at each site where rating sheets will be available to directors or their authorized (in writing) representative. They may be picked up as soon as the school's last event has been played and the rating has been tabulated and posted. All sheets from each school will be released at one time. String, wind or percussion sheets will not be released separately. After District Festival, it is the responsibility of each director to get the rating sheets and entry materials for State Festival entry before the deadline.

III. Site Mechanics

A. HOST RESPONSIBILITIES

1. Districts at their option may provide electronic keyboards as accompanying instruments in lieu of acoustic pianos.
2. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
3. No instruments will be furnished except pianos.
4. All events are open to the public. The performance room will not be cleared for any event.
5. The host schools and MSBOA cannot assume any responsibility for lost or stolen property and equipment. Students should be reminded of their responsibility for their own property.

B. SITE CHAIR RESPONSIBILITIES

1. Ratings will be posted in various areas near the respective performance rooms. Please do not ask for ratings at Headquarters.
2. All events will be called from the warm-up room. Students must be in the warm-up room approximately 30 minutes before their scheduled playing time.
3. The warm-up room is to be used for the purpose of tuning and briefly warming up the instruments. Not more than one soloist or one ensemble is to warm up at a time.
4. The schedule should be followed as closely as possible, however, there will be time conflicts. Discuss these problems with the warm-up-room chairperson, who will attempt to solve them.
5. 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.
6. If possible, all harp events will be assigned to a common site so that a harp adjudicator may be hired.

C. RECORDING

D. MEDALS

1. At State Solo and Ensemble Festival, the room chairperson will give medals cards to events receiving a first or second division rating. Present these cards to the medals room to receive medals. Procedures for District Festivals will be determined by the districts.
2. 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.
3. A student accompanist who plays for three solo events and/or three ensembles is entitled to one free First Division medal if so requested by the director. This request should be made at the festival Headquarters.

MSBOA State Solo and Ensemble Festival

Proficiency Information and Rules

A. Entrance Requirements

1. All senior high school soloists (10th, 11th, 12th grade) must perform in the Proficiency Examination Section. 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, he/she may repeat Proficiency I.
2. The following categories are open at each grade:
10th grade -- Proficiency I, may not enter II or III
11th grade -- Proficiency I or II, may not enter III
12th grade -- Proficiency I, II, or III

B. Rules and Information

1. Proficiency Exams:

- a. Wind and String Instrument Proficiency examinations consist of three sections:
 1. Scales 25 points
 2. Sight Reading 25 points
 3. Prepared Solo 50 points
- b. Piano Proficiencies consist of four sections:
 1. Scales and Arpeggios 15 points
 2. JS Bach Invention/Fugue 15 points
 3. Sight Reading 20 points
 4. Prepared Solo 50 points
- c. Snare Drum Proficiencies consist of three sections:
 1. Stick Control 25 points
 2. Sight Reading 25 points
 3. Prepared Solo 50 points
- d. Melody Percussion Proficiencies consist of three sections:
 1. Scales and/or Four Mallet Chord Progressions 25 points
 2. Sight Reading 25 points
 3. Prepared Solo 50 points
- e. Timpani Proficiencies consist of three sections:
 1. Sight Reading 25 points
 2. Prepared Etude 25 points (Proficiency III Students must prepare both Etudes I and II)
 3. Prepared Solo 50 points
- f. Mixed percussion soloists must play proficiency requirements 1 and 2 on either snare, mallets, or tympani.

2. 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.

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

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

4. Prepared Solo

- a. 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.

The solo which the student performs in the Proficiency Examination need not be the same solo used for qualification in the District Festival.

5. Sight Reading

- a. Sight reading is to be prepared by a designated committee appointed by the President of Michigan School Band and Orchestra Association.
- b. Sight reading shall be graded according to the Proficiency level.
- c. Sixty seconds will be allowed for study of proficiency sight reading. Following this, the student shall begin to play.
- d. Proficiency sight reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be given.

6. Percussionists

- a. The entry fees for Percussion Proficiencies (and Piano) are higher because the examinations are longer.
- b. No equipment will be provided for the Percussion Proficiency Examinations.
- c. **Stick Control proficiency rudiments are not cumulative. Rudiments must be performed slow-fast-slow at a consistent volume.**

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7. Miscellaneous

- a. Each examination is allowed a total of 12 minutes, 5 minutes for solo and 5 minutes for scales and sight reading (and Inventions and Fugues). (Piano and Percussion proficiencies are allowed a total of 16 minutes.) The break-down of time is left to the discretion of the adjudicator, however, he/she must hear five scales or five stick control rudiments 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.
- b. A total of 85 points is required for successfully passing any proficiency examination provided all sections have been attempted.
- c. 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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SOLO and ENSEMBLE PROFICIENCY SCALES

WIND and MELODY PERCUSSION INSTRUMENTS

These scales are not listed in concert pitch.

Required Scale Rhythm:



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

Minimum Tempo: Proficiency I- quarter note = 80; Proficiency II- quarter note = 100; Proficiency III- 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 and Proficiency III includes scales listed for I, II, and III. **All Scales must be memorized.** Students are allowed 60 seconds to look over music for the sight reading part of the examination. Upper case (B) indicates major scales, lower case (b) indicates melodic minor, and “chr.” indicates chromatic. The number after a scale indicates the number of octaves.

SCALES

	Proficiency I	Proficiency II	Proficiency III
Piccolo	Bb2, Eb2, F2, C1 g2, c1, d2, a2, Eb chr.2	Ab2, G2, D2 f2, bb2, e2, b2, G chr. 2	A2, E2, B2, Gb2 f#2, g#2, eb2, C chr. 2
Flute	Bb2, Eb2, F2, C2 g2, c2, d2, a2, Eb chr. 2	Ab2, Db2, G2, D2 f2, bb2, e2, b2, G chr. 2	A2, E2, B2, Gb2 f#2, c#2, g#2, eb2, C chr. 3
Oboe/English Horn	Bb1, F1, C2, G1 g1, d1, a1, e1, C chr. 2	Eb1, Ab1, D2, A1 c2, f1, b2, f#1, D chr 2	Db2, Gb1, E2, B2 bb1, eb2, c#2, g#1, E chr. 2
Bb Clarinet (Eb Soprano)	C2, F3, Bb2, G3 a2, d2, g3, e3, E chr 3	Eb2, Ab2, D2, A2 c2, f3, b2, f#3, F chr. 3,	Db2, Gb3, E3, B2 bb2, eb2, c#2, g#2, G chr. 3
Alto and Bass (Contra.) Clar	C2, F2, Bb2, G2 a2, d2, g2, e2, E chr. 2	Eb1, Ab2, D1, A2 c2, f2, b2, f#2, F chr. 2	Db2, Gb2, E3, B2 bb2, eb1, c#1, g#2, G chr 2
Bassoon	Bb2, F2, C2, G2 g2, d2, a2, e2, Bb chr. 2	Eb2, Ab2, D2, A2 c2, f2, b2, f#2, A chr. 2	Db2, Gb2, E2, B2 bb2, eb2, c#2, g#2, Bb chr. 3
Saxophone (Sop, Alto, Tenor, Bari)	G1, C2, F2, Bb2 e2, a1, d2, g1, C chr. 2	D2, A1, Eb2, Ab1 b2, f#1, c2, f2, Bb chr. 2	E2, B2, Db2, F#2 c#2, g#1, bb2, d#2, F chr. 2
Cornet Trumpet	C1, F1, Bb2, G2 a2, d1, g2, e1, G chr. 2	Eb1, Ab2, D1, A2 c2, f1, b2, f#2, Bb chr. 2	E1, B2, Gb2, Db2 c#2, g#2, eb1, bb2, C chr.2
French Horn	F2, Bb1, Eb1, C1 d1, g2, c1, a1, F chr. 2	Ab2, Db1, G2, D1 f2, bb1, e2, b1, G chr. 2	A2, E2, B2, Gb2 f#2, c#1, g#2, eb2, C chr. 3
Trombone	Bb1, Eb1, Ab2, F2 g2, c1, f2, d1, F chr. 2	Db1, Gb2, C1, G2 bb2, eb1, e2, a2, Ab chr. 2	D1, A2, E2, B2 b2, f#2, c#1, g#2, Bb chr. 2
Baritone Bass Clef	Bb1, Eb1, Ab2, F2 g2, c1, f2, d1, F chr. 2	Db1, Gb2, C1, G2 bb2, eb1, a2, e2, Ab chr. 2	D1, A2, E2, B2 b2, f#2, c#1, g#2, Bb chr. 2
Baritone Treble Clef	C1, F1, Bb2, G2 a2, d1, g2, e1, G chr. 2	Eb1, Ab2, D1, A2 c2, f1, b2, f#2, Bb chr. 2	E1, B2, Gb2, Db2 c#2, G#2, eb1, bb2, C chr. 2
Tuba	Bb1, Eb1, Ab2, F2 g2, c1, f2, d1, F chr. 2	Db1, Gb2, C1, G2 bb2, eb1, a2, e2, Ab chr. 2	D1, A2, E2, B2 b2, f#2, c#1, g#2, Bb chr. 2
Melody Percussion	C2, F2, Bb2, Eb2 a2, d2, g2, c2, Bb chr. 2	Ab2, Db2, G2, D2 f2, bb2, e2, b2, G chr. 2 Chord pro. C & F I, IV, V, I	A2, E2, B2, F#2 f#2, c#2, g#2, d#2, C chr. 3 Chord pro. G & Bb I, IV, V, I

NOTE: Sight Reading contains some alternate clefs.

There are Horn – bass clef, Bassoon – tenor clef, Trombone - alto/tenor clef

SOLO AND ENSEMBLE PROFICIENCY SCALES

for

STRING INSTRUMENTS

Bowings: Adjudicator’s Choice – A or B



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

Note: Proficiency examinations are cumulative, i.e., Proficiency II includes all scales listed in both I and II, and Proficiency III includes scales listed for I, II, and III. **All scales must be memorized.** You are allowed 60 seconds to look over music for the sight reading part of the examination. Upper case (B) indicates major scales, lower case (b) indicates melodic minor, and “chr.” indicates chromatic. Number after scale indicates number of octaves.

SCALES

Instrument	Proficiency I	Proficiency II	Proficiency III
Violin	G3, Ab3, A3, Bb3, e2, f2, f#2, g3, G Chr. 2	B3, C3, Db3, D3, g#3, a3, bb3, b3, D Chr. 2	Eb3, E3, F3, F#3, c3, c#3, d3, d#3, G Chr.3
Viola	C3, Db3, D3, Eb3, a2, bb2, b2, c3, C Chr.2	E3, F3, F#3, G3, c#3, d3, d#3, e3, G Chr. 2	Ab3, A3, Bb3, B3, f3, f#3, g3, g#3, C Chr. 3
Cello	C3, D3, F3, G3, a2, b2, d3, e3, C Chr. 2	Eb3, Ab3, A3, Bb3, c3, f3, f#3, g3, G Chr. 2	E3, B3, Db3, F#3, c#3, g#3, bb3, d#3, C Chr. 3
String Bass	D1, Eb1, E2, F2 b1, c1, c#1, d1, A Chr. 1	G2, Ab2, A2, Bb2, e2, f2, f#2, g2, D Chr. 1	B2, C2, D2, Gb2, g#2, a2, b2, eb2, E Chr. 2

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.

NOTE: Sight Reading contains some alternate clefs for **viola, cello, and bass.**

Piano Proficiency

Proficiency One

1. All major scales and arpeggios, hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=80. See sample scales below. * (15 points)
2. Prepared Solo (50 points)
3. Any JS Bach Two Part Invention (15 points)
4. Sight Reading (20 points)

Proficiency Two

1. All major scales and arpeggios, all white key minor scales (melodic form), and white key minor arpeggios played hands together hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=100. See sample scales below. * (15 points)
2. Prepared Solo (50 points)
3. Any JS Bach Three Part Invention (15 points)
4. Sight Reading (20 points)

Proficiency Three

1. All major scales and arpeggios, all minor scales (melodic form), and white key minor arpeggios played hands together hands together, parallel motion, 4 octaves, ascending and descending all eighth notes at a minimum speed of MM=120. See sample scales below. * (15 points)
2. Prepared Solo (50 points)
3. Any Fugue from *The Well Tempered Clavichord* by JS Bach (15 points)
4. Sight Reading (20 points)

* Suggested fingerings of scales and arpeggios may be found in texts such as the *Schmitt Preparatory Exercises Op. 16*, the *Complete Hanon*. Published by Schirmer, etc.

EXAMPLE OF MAJOR SCALE AND ARPEGGIO

C Major

The score shows the C Major scale and arpeggio in 4/4 time, spanning four octaves. The first system covers the first two octaves, and the second system covers the last two octaves. Fingerings are indicated by numbers 1-5. The scale is written in both bass and treble clefs. The arpeggio is written in both clefs, with the bass clef starting on C4 and the treble clef starting on C5. The piece concludes with a double bar line.

EXAMPLE OF MELODIC MINOR SCALE AND ARPEGGIO

a minor

The score shows the a minor scale and arpeggio in 4/4 time, spanning four octaves. The first system covers the first two octaves, and the second system covers the last two octaves. Fingerings are indicated by numbers 1-5. The scale is written in both bass and treble clefs. The arpeggio is written in both clefs, with the bass clef starting on A3 and the treble clef starting on A4. The piece concludes with a double bar line.

HARP PROFICIENCY SCALES AND INFORMATION

Proficiency One

1. a. All major scales*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 80.
- b. All major arpeggios*, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 80. See sample scales and arpeggios. (25 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

Proficiency Two

1. a. All major & minor (harmonic form) scales*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 100.
- b. All major, minor and dominant seventh arpeggios*, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 100. See sample scales and arpeggios. (25 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

Proficiency Three

1. a. All major & minor (harmonic form) scales*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 120.
- b. All major, minor and dominant seventh arpeggios*, in any inversion, hand over hand, 4 octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 120. See sample scales and arpeggios.
- c. Glissando passage - see sample (25 points)
- d. Harmonic exercise - see sample. (25 points)
2. Prepared Solo (50 points)
3. Sight Reading (25 points)

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

Harp Proficiency Patterns

Scales (hands separately) - Minimum 1-1/2 octaves

Right Hand

Left Hand

Harp Proficiency III Only

1. Glissando

♩ = 60 (Minimum)

f

1. 2

2 R

1 R

2. Harmonics (Harmonics written where played)

♩ = 60 (minimum)

[C#]

Percussion Proficiency Information

Snare Drum Proficiency I, II, & III

Section 1 - Stick Control	25 points
Section 2 - Sight Reading	25 points
Section 3 - Prepared Solo	50 points

Melody Percussion Proficiency I, II, & III

Section 1 -	25 points
Proficiency I - Five Scales	
Proficiency II - 5 Scales and/or 4 mallet C & F Chord Progressions	
Proficiency III - 5 Scales and/or 4 mallet G & Bb Chord Progressions	
Section 2 - Sight Reading	25 points
Section 3 - Prepared Solo	50 points

Timpani Proficiency I, II, & III

Section 1 - Prepared Etude	25 points
Proficiency I - Etude I	
Proficiency II - Etude II	
Proficiency III - The student must prepare both Etude I & II. (The Adjudicator will select which Etude, I or II, is to be performed.)	
Section 2 - Sight Reading	25 points
Section 3 - Prepared Solo	50 points






NOTE: A student performing a "Multiple Percussion" solo must perform sections 1 and 2 on either Snare Drum, Melody Percussion or Timpani.

New
2016

Snare Drum Stick Control Rudiments

Rudiments are not cumulative unless they are restated under each Proficiency level.
All rudiments must be performed slow-fast-slow at a consistent dynamic.


Proficiency I:

Long Double Stroke Roll	
Long Multiple Bounce Roll	
Flams (Hand to hand)	
Ruffs (Hand to hand)	
Five Stroke Roll	

Proficiency II:

Long Double Stroke Roll - Same as Proficiency I

Long Multiple Bounce Roll - Same as Proficiency I

Single Stroke Roll	
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Flams and Ruffs in combination patterns:

Flamacue

LR L R L LR
RL R L R RL

Flam Paradiddle

LR L R R RL R L L

Single Drag Tap

LLR L RRL R

Single Ratamacue

LLR L R L R RL R L R

Diddle patterns:

Paradiddle

RL RRL RLL

Double Paradiddle

RL RRL RRL RRL RLL

Proficiency III:

Long Double Stroke Roll - Same as Proficiency I

Long Multiple Bounce Roll - Same as Proficiency I

Single Stroke Roll - Same as Proficiency II

Double Stroke Rolls:

6 Stroke Roll

R LR L LR L

7 Stroke Roll

R LR L LR L

9 Stroke Roll

R R L L

13 Stroke Roll

R R L L

Flam combination patterns:

Flam Tap



Flam Accents



Double Pataflafla



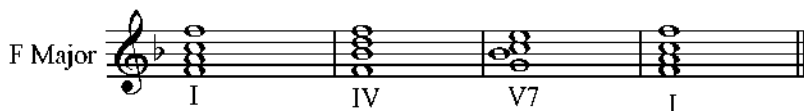
Swiss Triplets



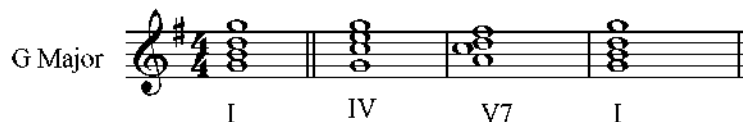
Chord Progressions for Melody Percussion Instruments

Proficiency I - Scales only

Proficiency II: C Major & F Major Chord Progressions



Proficiency III: G Major & Bb Major Chord Progressions



Timpani Etude I is required for Proficiency I and the student must prepare both Etude I and II for Proficiency III

Timpani Etude I

$\text{♩} = 112$

f *p* *mf* *fp* *pp* *mf* *mf* *f* *p* *mf* *f* *mp*

G-C 2 3 3 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 8 39

Change C → D *mf*

40 41 42 43 44 45 46 47

48 49 50 51 8 59 Slower *f* *p* 60

Change G → A

61 62 63

64 65 $\text{♩} = \text{♩}$ 66 67

68 69 70 71

72 73 74 75 76

Timpani Etude II is required for Proficiency II and the student must prepare both Etude I and II for Proficiency III

Timpani Etude II

♩ = 80
G - C - F

2 3 4 5 6

p

7 8 9 10

G → A *f*

11 12 13

F → E

14 15 16 17

fp *fp*

18 19 20

mf C → C#

21 22 23

f Pedal 29

24 25 26 27

p *f* Pedal *p* Pedal 23

28 29 30RH

LH

31 32

33

Michigan School Band & Orchestra Association Official Solo and Ensemble Festival Adjudication Form

Final Rating
(Do not use plus or minus)

I, II, III, IV, V
Circle the Roman Numeral

Judge's Signature

Judge's Name

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Adjudicator's Comments

TONE	
Beauty	<input style="width: 50px; height: 30px;" type="text"/>
Control	
Balance	
Ensemble	
INTONATION	
Melodic Line	<input style="width: 50px; height: 30px;" type="text"/>
Chords	
Individuals	
With accompaniment	
RHYTHM	
Accents	<input style="width: 50px; height: 30px;" type="text"/>
Metre	
Precision	
Interpretation of rhythmic figures	
TECHNIQUE	
GENERAL	<input style="width: 50px; height: 30px;" type="text"/>
Fluency	
Articulation	
Fingering	
Accuracy	
STRINGS	
Bowing	
Choice	
Execution	
WINDS	
Tonguing	
Breathing	
INTERPRETATION	<input style="width: 50px; height: 30px;" type="text"/>
Phrasing	
Expression	
Tempo	
Dynamics	
Style	
Tradition	
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	
Musical Value	<input style="width: 30px; height: 20px;" type="text"/>
Suitability	
ACCOMPANIMENT	
Accuracy	<input style="width: 30px; height: 20px;" type="text"/>
Effectiveness	
EMBOUCHURE	<input style="width: 30px; height: 20px;" type="text"/>
GENERAL EFFECT	
Spirit	<input style="width: 30px; height: 20px;" type="text"/>
Taste	
Contrast	
Artistry	
Posture	
Stage Presence (Soloist)	
Stage Appearance (Ensemble)	
OVERALL PERFORMANCE	<input style="width: 30px; height: 20px;" type="text"/>

(Additional comments may be made on the reverse side)

STRONG POINTS:

WEAK POINTS:

SUGGESTIONS FOR IMPROVEMENT:

In the square opposite each category, one of the letter grades A, B, C, D, or E should be used. This grade will represent an evaluation of the entire performance in that category. The letter grades correspond to the Roman Numeral I, II, III, IV, or V. The **Final Rating** (Roman Numeral.) in the upper right corner, should correlate directly with the appropriate distribution of letter grades allotted in the category squares. The **Final Rating** is determined by a predominance of grades in the first five categories, eg:
Division I will include three grades of "A,"
Division II will include three grades of "B,"
Division III will include three grades of "C," etc.

The Five Divisional Ratings

Division I - Superior - Highly refined and developed, considering the classification. Consistency is demonstrated throughout the solo or within the ensemble. A few minor isolated flaws might exist, but they do not detract from the performance.

Division II - Excellent - Somewhat refined and developed and consistency is often demonstrated in the solo or within the ensemble. Noticeable flaws sometimes detract from the performance.

Division III - Good - Developing, consistency is sometimes demonstrated by the soloist or within the ensemble, but not yet refined. Noticeable flaws often detract from the performance.

Division IV - Fair - Not yet developing or refined, consistency is seldom demonstrated by the soloist or within the ensemble. Obvious flaws consistently detract from the performance.

Division (V) - Poor - Consistency is infrequently demonstrated by the soloist or ensemble.