

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.**

NEW
2016

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.

NEW
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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

EXAMPLE OF MELODIC MINOR SCALE AND ARPEGGIO

a minor

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

2 R

L 2

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	

Flams and Ruffs in combination patterns:

Flamacue

LR L R LLR
RL R L RRL

Flam Paradiddle

LR L R RRL RLL

Single Drag Tap

LLR L RRL R

Single Ratamacue

LLR L R L RRL R L R

Diddle patterns:

Paradiddle

RLRRLRL

Double Paradiddle

RLRLRRLRLRL

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
L RL R

7 Stroke Roll

R LR L
L RL R

9 Stroke Roll

R R L L

13 Stroke Roll

R R L L

Flam combination patterns:

Flam Tap



Flam Accents



Double Pataflafla



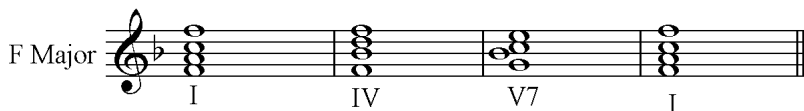
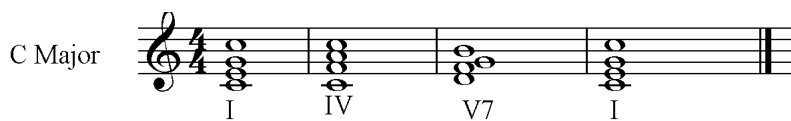
Swiss Triplets



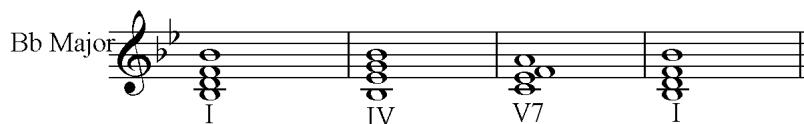
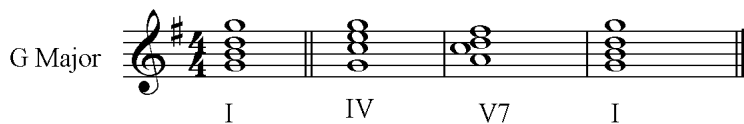
Chord Progressions for Melody Percussion Instruments

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

$\text{♩} = 112$

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

f *p*

9 10 11 12 13 14 15 16

mf *fp*

17 18 19 20 21 22 23 24

fp *pp*

25 26 27 28 29 30 31 8 39

Change C → D *mf*

40 41 42 43 44 45 46 47

mf

48 49 50 51 8 59 Slower 60

Change G → A *f* *p*

61 62 63

mf

64 65 $\text{♩} = \text{♩}$ 66 67

f

68 69 70 71

mp

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 Control Balance Ensemble	□
INTONATION	
Melodic Line Chords Individuals With accompaniment	□
RHYTHM	
Accents Metre Precision Interpretation of rhythmic figures	□
TECHNIQUE	
GENERAL Fluency Articulation Fingering Accuracy	□
STRINGS Bowing Choice Execution	
WINDS Tonguing Breathing	
INTERPRETATION	
Phrasing Expression Tempo Dynamics Style Tradition	□
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	
Musical Value Suitability	□
ACCOMPANIMENT	
Accuracy Effectiveness	□
EMBOUCHURE	□
GENERAL EFFECT	
Spirit Taste Contrast Artistry Posture Stage Presence (Soloist) Stage Appearance (Ensemble)	□
OVERALL PERFORMANCE	□

(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.

Michigan School Band & Orchestra Association Official Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: _____

Section: _____ Time: _____ Soloist or Ensemble Leader: _____

School: _____ Type of Proficiency & Level: _____

Scales Total (25) _____	
Sight Reading Total (25) _____	
Solo Total (50) _____	<div style="border: 2px solid black; width: 40px; height: 40px; margin: auto;"></div>
Final Score	
_____ <small>Judge's Signature</small>	
_____ <small>Judge's Name</small>	

Section 1 – Scales

(Each scale or etude is rated from 0 to 5 points with 5 being the highest)

Major Scales:

Minor Scales or Arpeggios:

Chromatic Scale or Technical Etude when requested:

Scales or Etudes Requested by the Adjudicator:

1. _____ 2. _____ 3. _____

4. _____ 5. _____

**Scales & Etudes
Total Score**
(Perfect score is 25)

Section 2 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

Notes	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Key	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Rhythm	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Dynamics	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Phrasing and Articulation	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>

**Sight Reading
Total Score**
(Perfect score is 25)

Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: _____ Composer: _____

TONE <small>Beauty Control Balance Ensemble Embouchure (Winds)</small>	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
INTONATION <small>Individual With accompaniment</small>	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
RHYTHM <small>Accents Metre Precision Interpretation of rhythmic figures</small>	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
TECHNIQUE <small>GENERAL Fluency Articulation Fingering Accuracy STRINGS Bowing Choice Execution WINDS Tonguing Breathing</small>	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
INTERPRETATION <small>Phrasing Expression Tempo Dynamics Style Tradition Choice of selection Spirit</small>	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>

Adjudicator's Comments

(Additional space for comments on the back)

**Solo Total
Score**
(Perfect score is 50 points)

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Chamber Ensemble 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:

TONE	<small>Beauty Control Balance</small>	<input style="width: 50px; height: 40px;" type="text"/>
INTONATION	<small>Melodic Line Chords Individuals Sections</small>	<input style="width: 50px; height: 40px;" type="text"/>
RHYTHM	<small>Accents Metre Precision Interpretation of rhythmic figures</small>	<input style="width: 50px; height: 40px;" type="text"/>
TECHNIQUE	<small>Fluency Articulation Bowing Ensemble Accuracy</small>	<input style="width: 50px; height: 40px;" type="text"/>
INTERPRETATION	<small>Phrasing Expression Tempo Dynamics Style Tradition</small>	<input style="width: 50px; height: 40px;" type="text"/>

Adjudicator's Comments

THIS SECTION DOES NOT AFFECT THE RATING

GENERAL SPIRIT	<small>Taste Contrast</small>	<input style="width: 40px; height: 30px;" type="text"/>
SELECTION	<small>Musical Value Suitability</small>	<input style="width: 40px; height: 30px;" type="text"/>
STAGE DEPARTMENT	<small>Appearance Discipline Posture Stage Efficiency</small>	<input style="width: 40px; height: 30px;" type="text"/>
OVERALL PERFORMANCE		<input style="width: 40px; height: 30px; border: 2px solid black;" 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 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 within the ensemble. Noticeable flaws sometimes detract from the performance.
- Division III - Good** - Developing, consistency is sometimes demonstrated 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 within the ensemble. Obvious flaws consistently detract from the performance.
- Division (V) - Poor** - Consistency is infrequently demonstrated by the ensemble.

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Piano 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

INTERPRETATION <small>Tempo Style Phrasing Dynamics</small>	
ARTISTRY <small>Tradition Spirit Taste Expression Nuance</small>	
RHYTHM <small>Accents Metre Precision Interpretation of rhythmic figures</small>	
TECHNIQUE <small>Right Hand Left Hand Hand position Pedal use Fluency Accuracy Fingering</small>	
TONE <small>Beauty Control Balance Ensemble</small>	
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION <small>Musical Value Suitability</small>	
STAGE PRESENCE <small>Spirit Posture Appearance</small>	
OVERALL PERFORMANCE	

(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.

Michigan School Band & Orchestra Association Official Piano Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: _____

Section: _____ Time: _____ Soloist or Ensemble Leader: _____

School: _____ Type of Proficiency & Level: _____

Scales Total (15)	_____	
Invention/Fugue Total (15)	_____	
Sight Reading Total (20)	_____	
Solo Total (50)	_____	Final Score

		Judge's Signature

		Judge's Name

Section 1 – Scales

(Each scale is rated from 0 to 3 points with 3 being the highest)

Major Scales & Arpeggios:

Minor Scales & Arpeggios:

1. _____
2. _____
3. _____
4. _____
5. _____

**Scales & Arpeggios
Total Score**
(Perfect score is 15)

Section 2 – Invention or Fugue

Title: _____

Comments: _____

**Invention or Fugue
Total Score**
(Perfect score is 15)

Section 3 – Sight Reading

(Each category is rated from 0 to 4 points with 4 being the highest)

Notes		_____
Key		_____
Rhythm		_____
Dynamics		_____
Phrasing		_____

**Sight Reading
Total Score**
(Perfect score is 20)

Section 4 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: _____ Composer: _____

Adjudicator's Comments

INTERPRETATION Tempo Style Phrasing Dynamics Choice of selection		_____
ARTISTRY Tradition Spirit Taste Expression Nuance		_____
RHYTHM Accents Metre Precision Interpretation of rhythmic figures		_____
TECHNIQUE Right Hand Left Hand Hand Position Pedal use Fluency Accuracy Fingering		_____
TONE Beauty Control		_____

**Solo Total
Score**
(Perfect score is 50 points)

(Additional space for comments on the back)

Michigan School Band & Orchestra Association Official Harp Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: _____

Section: _____ Time: _____ Soloist or Ensemble Leader: _____

School: _____ Type of Proficiency & Level: _____

Scales Arpeggios & Exercises (25)	_____
Sight Reading Total (25)	_____
Solo Total (50)	_____
Final Score	
Judge's Signature	
<div style="border: 1px solid black; width: 100px; height: 40px; margin: 0 auto;"></div>	
Judge's Name	
<div style="border: 1px solid black; width: 100%; height: 15px; margin: 0 auto;"></div>	

Section 1 – Scales, Arpeggios and Exercises

(Each scale is rated from 0 to 5 points with 5 being the highest)

Major Scales
Harmonic Minor Scales
Arpeggios

Technical Exercise (when required)

Scales, arpeggios or exercises requested by the adjudicator:

1. _____
2. _____
3. _____
4. _____
5. _____

**Scales, Arpeggios and Exercises
Total Score**
(Perfect score is 25)

Section 2 – Sight Reading

(Each category is rated from 0 to 4 points with 4 being the highest)

Notes	
Key	
Rhythm	
Dynamics	
Phrasing and Articulation	

**Sight Reading
Total Score**
(Perfect score is 20)

Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: _____ Composer: _____

INTERPRETATION Tempo Style Phrasing Dynamics Choice of selection	
ARTISTRY Tradition Spirit Taste Expression Nuance	
RHYTHM Accents Metre Precision Interpretation of rhythmic figures	
TECHNIQUE Tuning Fluency Articulation Fingering Accuracy - Key - Pedaling	
TONE Beauty Control	

Adjudicator's Comments

Solo Total Score
(Perfect score is 50 points)

(Additional space for comments on the back)

Michigan School Band & Orchestra Association

Solo and Ensemble Festival

Official Percussion 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:

School: Time: Soloist or Ensemble Leader:

Instrument or Ensemble:

Adjudicator's Comments

<p>TONE</p> <ul style="list-style-type: none"> Beauty Playing Area Head/Snare Tension Choice of sticks/mallets Muffling-damping Tuning 		<input style="width: 50px; height: 50px;" type="text"/>
<p>PRECISION</p> <ul style="list-style-type: none"> Intonation Balance/Blend Control Melodic Line Fluency Attack Release Accuracy Ensemble 		<input style="width: 50px; height: 50px;" type="text"/>
<p>RHYTHM</p> <ul style="list-style-type: none"> Accents Metre Precision Interpretation of rhythmic figures 		<input style="width: 50px; height: 50px;" type="text"/>
<p>TECHNIQUE</p> <ul style="list-style-type: none"> Grip Stroke Arm/Wrist movement Equal height of sticks Articulation Execution of rhythmic figures 		<input style="width: 50px; height: 50px;" type="text"/>
<p>INTERPRETATION</p> <ul style="list-style-type: none"> Tempo Balance Accents Dynamics Expression Phrasing Characteristic style 		<input style="width: 50px; height: 50px;" type="text"/>
<p>THIS SECTION DOES NOT AFFECT THE RATING</p>		
<p>SELECTION</p> <ul style="list-style-type: none"> Musical Value Suitability 		<input style="width: 30px; height: 30px;" type="text"/>
<p>ACCOMPANIMENT</p> <ul style="list-style-type: none"> Accuracy Balance 		<input style="width: 30px; height: 30px;" type="text"/>
<p>STAGE MANAGEMENT</p> <ul style="list-style-type: none"> Posture/Position Appearance Conviction 		<input style="width: 30px; height: 30px;" type="text"/>
<p>GENERAL SPIRIT</p> <ul style="list-style-type: none"> Taste Contrast 		<input style="width: 30px; height: 30px;" type="text"/>
<p>OVERALL PERFORMANCE</p>		<input style="width: 50px; height: 50px; border: 2px solid black;" 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.

Michigan School Band & Orchestra Association Official Snare Drum Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: _____

Section: _____ Time: _____ Soloist or Ensemble Leader: _____

School: _____ Type of Proficiency & Level: _____

Sight Reading Total (25) _____	<div style="border: 2px solid black; width: 60px; height: 60px; margin: auto;"></div>
Stick Control (25) _____	
Solo Total (50) _____	
Final Score	
_____ <small>Judge's Signature</small>	
_____ <small>Judge's Name</small>	

Section 1 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

Accuracy	<div style="border: 1px solid black; width: 40px; height: 30px;"></div>	Rhythm	<div style="border: 1px solid black; width: 40px; height: 30px;"></div>	
Technique	<div style="border: 1px solid black; width: 40px; height: 30px;"></div>	Interpretation	<div style="border: 1px solid black; width: 40px; height: 30px;"></div>	
Dynamics	<div style="border: 1px solid black; width: 40px; height: 30px;"></div>	Sight Reading Total Score <small>(Perfect score is 25)</small>	<div style="border: 2px solid black; width: 100px; height: 40px;"></div>	

Section 2 – Stick Control

(Stick Control proficiency rudiments are not cumulative. Rudiments must be performed slow-fast-slow at a consistent volume.)

(Each category is rated from 0 to 5 points with 5 being the highest. Score only for the proficiency level entered.)

Proficiency I requirements	Proficiency II requirements	Proficiency III
Long double bounce roll <small>(two sounds with each hand)</small>	Long double bounce roll <small>(two sounds with each hand)</small>	Long double bounce roll <small>(two sounds with each hand)</small>
Long multiple bounce roll	Long multiple bounce roll	Long multiple bounce roll
Flam (hand to hand)	Flam & ruff in combination patterns <small>Flamacue Flamparadiddle Single drag Single ratamacue</small>	Rolls <small>5 stroke roll 7 stroke roll 9 stroke roll 13 stroke roll</small>
Ruff (hand to hand)	Single stroke roll	Single stroke roll
Five stroke roll (with each hand)	"Diddle" patterns <small>Paradiddle Double paradiddle</small>	Flam combination patterns <small>Flam tap Flam accent Double pataflafla Swiss triplets</small>
Proficiency I Stick Control Total Score <small>(Perfect score is 25)</small>	Proficiency II Stick Control Total Score <small>(Perfect score is 25)</small>	Proficiency III Stick Control Total Score <small>(Perfect score is 25)</small>

Section 3 – Prepared Solo

(Each category is rated from 0 to 10 being the highest)

Composition: _____ Composer: _____

Adjudicator's Comments

TONE <small>Beauty Control Muffling/damping Playing area Head tension Snare tension Choice of sticks/mallets</small>	<div style="border: 1px solid black; width: 60px; height: 40px;"></div>
PRECISION <small>Intonation Balance Blend Control Melodic line Attack Release Fluency Accuracy</small>	<div style="border: 1px solid black; width: 60px; height: 40px;"></div>
RHYTHM <small>Accents Metre Precision Interpretation of rhythmic figures</small>	<div style="border: 1px solid black; width: 60px; height: 40px;"></div>
TECHNIQUE <small>Grip Stroke Arm movement Wrist Articulation Equal height of sticks Execution of rhythmic figures</small>	<div style="border: 1px solid black; width: 60px; height: 40px;"></div>
INTERPRETATION <small>Tempo Balance Accents Dynamics Expression Phrasing Characteristic style</small>	<div style="border: 1px solid black; width: 60px; height: 40px;"></div>

**Solo Total
Score**
(Perfect score is 50 points)

(Additional space for comments on the back)

Michigan School Band & Orchestra Association Official Timpani Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Type of Proficiency & Level:

Sight Reading Total (25) _____

Etude (25) _____

Solo Total (50) _____

Final Score

Judge's Signature

Judge's Name

Section 1 – Sight Reading

(Each category is rated from 0 to 5 points with 5 being the highest)

Tuning	<input style="width: 40px; height: 30px;" type="text"/>	Technique	<input style="width: 40px; height: 30px;" type="text"/>	
Accuracy	<input style="width: 40px; height: 30px;" type="text"/>	Interpretation	<input style="width: 40px; height: 30px;" type="text"/>	
Rhythm	<input style="width: 40px; height: 30px;" type="text"/>			
				Sight Reading Total Score <small>(Perfect score is 25)</small>
				<div style="border: 2px solid black; width: 100px; height: 40px;"></div>

Section 2 – Etude

(Each category is rated from 0 to 5 points with 5 being the highest.)

<p>TONE</p> <p>Beauty Control Muffling/damping Playing area Head tension Tuning Choice of sticks/mallets</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>PRECISION</p> <p>Intonation Blend Balance Melodic line Control Release Attack Accuracy Fluency</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>RHYTHM</p> <p>Accents Metre Precision Interpretation of rhythmic figures</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>TECHNIQUE</p> <p>Grip Stroke Arm movement Wrist Articulation Equal height of sticks Execution of rhythmic figures</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>INTERPRETATION</p> <p>Tempo Balance Accents Dynamics Expression Phrasing Characteristic style</p>	<input style="width: 40px; height: 30px;" type="text"/>			
				Etude Total Score <small>(Perfect score is 25 points)</small>
				<div style="border: 2px solid black; width: 100px; height: 40px;"></div>

Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: _____ Composer: _____

Adjudicator's Comments

<p>TONE</p> <p>Beauty Control Muffling/damping Playing area Head tension Tuning Choice of sticks/mallets</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>PRECISION</p> <p>Intonation Blend Balance Melodic line Control Release Attack Accuracy Fluency</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>RHYTHM</p> <p>Accents Metre Precision Interpretation of rhythmic figures</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>TECHNIQUE</p> <p>Grip Stroke Arm movement Wrist Articulation Equal height of sticks Execution of rhythmic figures</p>	<input style="width: 40px; height: 30px;" type="text"/>			
<p>INTERPRETATION</p> <p>Tempo Balance Accents Dynamics Expression Phrasing Characteristic style</p>	<input style="width: 40px; height: 30px;" type="text"/>			
				Solo Total Score <small>(Perfect score is 50 points)</small>
				<div style="border: 2px solid black; width: 100px; height: 40px;"></div>

(Additional space for comments on the back)

Michigan School Band & Orchestra Association Official Melody Percussion Proficiency Examination Form

(A total score of 85 points is required to pass a proficiency examination)

Festival Site/Date: _____

Section: _____ Time: _____ Soloist or Ensemble Leader: _____

School: _____ Type of Proficiency & Level: _____

Scales/Chords Total (25) _____	<div style="border: 2px solid black; width: 50px; height: 50px; margin: auto;"></div>
Sight Reading Total (25) _____	
Solo Total (50) _____	
Final Score	
_____ <small>Judge's Signature</small>	
_____ <small>Judge's Name</small>	

Section 1 – Scales and/or Chord Progressions

(Each scale or chord progression is rated from 0 to 5 with 5 being the highest)

Major scales, Minor scales, Chromatic scale
For Proficiency II and III: Four mallet chord progressions

Scales and/or Chord Progressions requested by the Adjudicator:

1. _____ 2. _____ 3. _____
4. _____ 5. _____

**Scales & Chords
Total Score**
(Perfect score is 25)

Section 2 – Sight Reading

(Each category is rated from 0 to 5 with 5 being the highest)

Accuracy	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Key	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Rhythm	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Interpretation	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>
Dynamics	<div style="border: 1px solid black; width: 40px; height: 20px;"></div>

**Sight Reading
Total Score**
(Perfect score is 25)

Section 3 – Prepared Solo

(Each category is rated from 0 to 10 with 10 being the highest)

Composition: _____ Composer: _____

Adjudicator's Comments

TONE Beauty Control Choice of sticks/mallets Playing area Muffling/damping	<div style="border: 1px solid black; width: 40px; height: 40px;"></div>
PRECISION Intonation Balance Blend Control Melodic line Fluency Attack Release Accuracy	<div style="border: 1px solid black; width: 40px; height: 40px;"></div>
RHYTHM Accents Metre Precision Interpretation of rhythmic figures	<div style="border: 1px solid black; width: 40px; height: 40px;"></div>
TECHNIQUE Grip Stroke Wrist Arm movement Articulation Equal height of sticks Execution of rhythmic figures	<div style="border: 1px solid black; width: 40px; height: 40px;"></div>
INTERPRETATION Tempo Balance Accents Dynamics Expression Phrasing Characteristic style	<div style="border: 1px solid black; width: 40px; height: 40px;"></div>

**Solo Total
Score**
(Perfect score is 50 points)

(Additional space for comments on the back)

MICHIGAN YOUTH ARTS FESTIVAL

INSTRUMENTAL MUSIC GUIDELINES

PURPOSE

The state-wide musical talent screening program has three objectives. First, it attempts to discover unusually musically gifted high school students through rigorous competition beginning in the local school and progressing through successive levels to the state. Second, it seeks to develop unusual musical talent in a honors orchestra, symphonic band, jazz ensemble, or as soloist with a symphony orchestra. Finally, it works to promote cooperation among the many fine arts agencies and organizations of the state for the purpose of stimulating additional student interest in the arts and acquainting the citizens of Michigan with the high level of attainment of its youth.

ORGANIZATION

All musical performers are chosen under the supervision of the special state music committee composed of representatives of the sponsoring groups listed below. The committee is part of the Michigan Youth Arts Festival Board.

ASTA	Michigan Unit, American String Teachers Association
MSBOA	Michigan School Band and Orchestra Association
MSVMA	Michigan School Vocal Music Association
MFMC	Michigan Federation of Music Clubs
MMTA	Michigan Music Teachers Association

CLASSIFICATION

String Instruments:	Violin, Viola, Cello, Double Bass
Woodwind Instruments:	Flute, Oboe, Clarinet, Alto and Bass Clarinet, Bassoon, Saxophone
Brass Instruments:	Cornet, Trumpet, French Horn, Trombone, Baritone, Euphonium, Tuba
Percussion Instruments:	Snare Drum, Timpani, Xylophone, Marimba
Keyboard Instruments:	Piano, Organ, Harpsichord
Voice:	Soprano, Mezzo Soprano, Contralto, Tenor, Baritone, Bass

PERFORMING MUSIC GROUPS

I. MYAF/MSBOA Honors Band and Orchestra

- A. Chosen by their **state solo proficiency scores**.
 1. Proficiency 3, 2, then 1 if necessary to fill the instrumentation desired.
 2. Placement in the groups is in proficiency score order.
 3. First chair auditions determine first chair only.
- B. All rehearsals are required. Members arrive Thursday morning, rehearse from 1pm until 4pm, and attend the opening concert. Rehearsals are Thursday afternoon, all day Friday and Saturday with the concert on Saturday afternoon.

II. The MYAF/MSBOA Jazz Ensemble

- A. An all star band is chosen at each festival site by adjudicators.
- B. The Jazz Committee listens to the students recommended on festival tapes and chooses the All State Honors Jazz Ensemble.
- C. All rehearsals are required. Members arrive Thursday morning, rehearse from 1pm until 4pm, and attend the opening concert. Rehearsals are Thursday afternoon, all day Friday and Saturday with the concert on Saturday afternoon.

III. Collage Performers: Woodwind Quintet, Brass Quintet, Percussion Ensemble, Saxophone Quartet, Chamber Ensemble, and an Ensemble of Open Instrumentation

- A. These groups are chosen by adjudicators and submit tapes for open audition.
- B. The chosen groups perform at the Collage Concert on Saturday with the outstanding Jazz Combo.
- C. The quintets also may perform at the opening concert and the Gala Friday night performance.

IV. Jazz Combo: May be two (2) to eight (8) players

- A. This group is chosen by adjudicators from more than one site. The Jazz Committee chooses the winners from performance recordings of the combo at Jazz Festival.
- B. The combo plays at the Collage Concert, a jam session at the student reception.

V. String Ensemble

- A. Chosen by Michigan Unit, American String Teachers Association Committee.
- B. Perform preceding Friday evening Gala Concert.
- C. Perform recital on Saturday.

YOUTH ARTS SOLOIST

The state-wide musical talent screening selects five outstanding young soloists in Michigan. These young musicians are honored by being presented in a formal public concert with a full symphony orchestra at the Michigan Youth Arts Festival.

ELIGIBILITY FOR SOLOIST SEMI-FINALS

Entrants in MSBOA (winds, percussion, piano, string) MMTA, MFMC (keyboard) and Interlochen Arts Academy organized events who are recommended by judges (and not proficiency scores) of these events as being sufficiently outstanding to warrant entry in the State Finals, will receive application forms from the Finals Committee. The chairman of the Committee is Paul Lichau, MSBOA, 3899 Okemos Rd., Ste B1, Okemos, MI 48864-3666. A completed application with accompanying fee of \$20.00 per entry must be sent to the Chairman of the Finals Committee by the deadline noted on the application. Only students in grades 10, 11, and 12 are eligible. Festival participants must be legal residents of Michigan.

Vocalists entered in MSVMA and Interlochen Arts Academy organized events who are recommended by judges of these events as being sufficiently outstanding to warrant entry in the State Finals, will receive application blanks from Virginia Kerwin, MSVMA, PO Box 1131, Big Rapids, MI 49307-1131.

AUDITIONS

Instrumentalists

Auditions for instrumentalists will be held on the Central Michigan University campus in April. The audition date will be noted on the State Finals application. The Outstanding Soloists will be chosen from the following areas:

- (1) Keyboard (2) Strings (3) Brass (4) Woodwind (5) Percussion

Vocalists

Auditions for vocalists will be held by MSVMA.

RULES REGARDING SEMI-FINAL AND FINAL AUDITIONS

1. Participants must perform from memory.
2. Audition selections may not be shorter than five (5) minutes and may not be longer than eight (8) minutes. Please make appropriate cuts to conform to this strict rule.
3. If chosen to appear at the Festival, the student must perform the solo exactly as it was performed for the auditions and must not exceed the 8 minute limit.
4. Performers must prepare a work with a published orchestral accompaniment. Awards are made strictly upon the basis of performance proficiency.
5. Instrumental participants must provide two copies of the solo score for the judges, with measures numbered. Vocal participants must provide three. Failure to do so will mean elimination.

PRIVILEGES OF PARTICIPANTS

1. Certificates of Merit will be awarded to participants.
2. Winners in the auditions will perform as part of the Michigan Youth Arts Festival program in May in Kalamazoo.
3. Winners will have one or more rehearsals with the symphony orchestra with which they are to perform prior to the date of the Festival in the home town of the orchestra at a mutually agreed upon time.
4. All MSBOA students chosen for the auditions may apply for the Honors Band and Orchestra.
5. All Semi Finalists in the MYAF Solo Auditions are invited to be members of the MYAF Honors Band or Orchestra.
6. All vocalists chosen for the audition automatically qualify for the Recital of Outstanding Vocal Soloists.

MUSIC PERFORMANCES

Entrants in MSBOA sponsored events must receive a superior rating at the respective District Festivals and a superior rating at the State Festival.

In addition to the performance by the winning soloists and guest orchestra, the Michigan Youth Arts Festival features musical performances by the MSBOA Honors Band, Honors Orchestra, Honors Jazz Ensemble, Honor Chamber Ensembles, the MSVMA Ensemble Finalists, MSVMA Outstanding Choir, MSVMA Selected Soloists, the ASTA Honors String Ensemble, and the Outstanding Woodwind, Brass, and Percussion Quintets.

FOR FURTHER INFORMATION CONTACT:

Instrumental

Mr. Charles Bullard
Instrumental Music Committee Chair, MYAF
3899 Okemos Rd. Suite B - 1
Okemos, MI 48864-3666
(517) 347-7321

Vocal

Ms. Virginia Kerwin
Vocal Music Committee Chair, MYAF
PO Box 1131
Big Rapids, MI 49307-1131
(231) 592-9344

MSBOA

HONORS GROUP PERFORMANCES AT THE MICHIGAN YOUTH ARTS FESTIVAL May 10, 11, and 12, 2018

MICHIGAN YOUTH ARTS FESTIVAL MYAF HONORS BAND and ORCHESTRA

The Band and Orchestra Ensembles are made up of the finest high school musicians in Michigan. Members are chosen as a result of their Proficiency scores earned at the MSBOA State Solo and Ensemble Festival on **March 17, 2018**.

The MSBOA/MYAF Committee will meet and select which students are selected to be members of the Honors Groups.

On **Tuesday, March 20, 2018** the list of students and all application forms will be posted on the MSBOA web site: www.msboa.org. **Note: There will not be a mailing to directors – all information will be on the website.**

Check out: DEADLINES, AP TEST DATES, PROM, and SPRING BREAK as participants are required to stay on campus and attend all rehearsals and performances during the three days. Participants are not allowed to leave to attend other functions.

The application deadline may come during Spring Break for many schools. The directors/students must notify the MSBOA/MYAF Committee of the student's acceptance/rejection of the invitation to participate no later than **April 3, 2018**. A formal mailing with music, additional information, along with a complete schedule will be mailed to the student.

MICHIGAN YOUTH ARTS FESTIVAL MYAF SOLOIST AUDITIONS Friday, April 6, 2018

Names of students nominated by adjudicators will be posted on the MSBOA website on **Tuesday, March 20, 2018**. Forms for Soloist Auditions AND Honors Band and Honors Orchestra may be downloaded from the <http://msboa.org> website.

All directors/students should check online on **March 20, 2018** for the names and forms for those students nominated for Soloist Auditions and Honors Band and Honors Orchestra.

AUDITIONING SOLOISTS MUST:

1. Have a live accompanist
2. Play a piece with orchestral accompaniment
3. Have the solo memorized (no longer than 8 minutes)
4. Pay \$20.00 audition fee
5. For scheduling purposes, you may fax acceptance form to (517) 347-7325

Audition times will be posted on the website on **Tuesday April 3, 2018**.

MICHIGAN YOUTH ARTS FESTIVAL HONORS JAZZ ENSEMBLE

Following the Regional Jazz Festival, the Honors Jazz Ensemble will be selected and notified the week of **April 23, 2018**.