

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.

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.

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 musical score for C Major is presented in two systems. The first system shows the ascending scale in the bass clef and the descending scale in the treble clef. The second system shows the ascending arpeggio in the bass clef and the descending arpeggio in the treble clef. Fingerings are indicated by numbers 1-5. A 'Sua' marking is present above the descending scale and arpeggio.

EXAMPLE OF MELODIC MINOR SCALE AND ARPEGGIO

a minor

The musical score for a minor is presented in two systems. The first system shows the ascending scale in the bass clef and the descending scale in the treble clef. The second system shows the ascending arpeggio in the bass clef and the descending arpeggio in the treble clef. Fingerings are indicated by numbers 1-5. A 'Sua' marking is present above the descending scale and arpeggio.

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

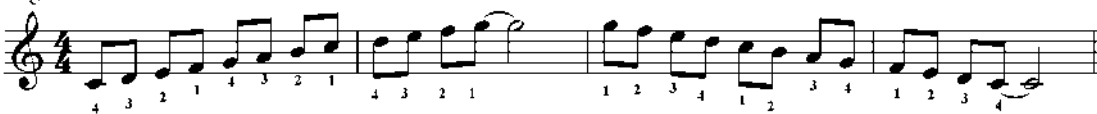
1. a. All major & minor (harmonic form) scales*, hands **together**, minimum of 1½ octaves, ascending and descending, all eighth notes, at a minimum speed of MM ♩ = 120.
- b. All major, minor and dominant seventh arpeggios*, in any inversion, hand over hand, 4 octaves, ascending and descending, all eighth 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

Harp

Hp.

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.

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 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

RLRRLALL

Double Paradiddle

RLRLRRLRLRLL

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



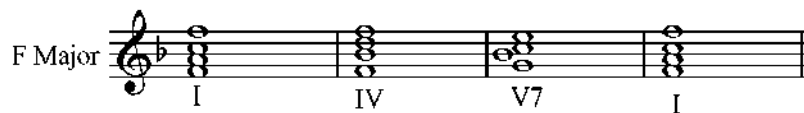
Swiss Triplets



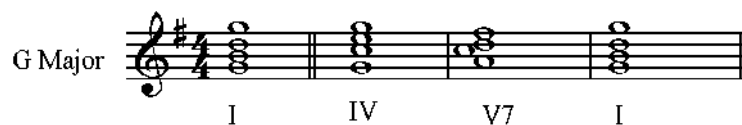
Chord Progressions for Melody Percussion Instruments

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

♩ = 112

G - 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 ♩ = ♩ 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

p

2 3 4 5 6

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

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Final Rating
(Do not use plus or minus)

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

Judge's Signature

Judge's Name

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	
Phrasing	<input style="width: 50px; height: 30px;" type="text"/>
Expression	
Tempo	
Dynamics	
Style	
Tradition	
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	<input style="width: 40px; height: 20px;" type="text"/>
Musical Value	
Suitability	
ACCOMPANIMENT	<input style="width: 40px; height: 20px;" type="text"/>
Accuracy	
Effectiveness	
EMBOUCHURE	<input style="width: 40px; height: 20px;" type="text"/>
GENERAL EFFECT	<input style="width: 40px; height: 20px;" type="text"/>
Spirit	
Taste	
Contrast	
Artistry	
Posture	
Stage Presence (Soloist)	
Stage Appearance (Ensemble)	
OVERALL PERFORMANCE	<input style="width: 40px; height: 20px; 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, e.g.:
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) _____

Final Score

Judge's Signature

Judge's Name

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		
Key		
Rhythm		
Dynamics		
Phrasing and Articulation		

**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 Balance Ensemble Embouchure (Winds)		
INTONATION Individual 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 Choice of selection Spirit		

**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 Chamber Ensemble Adjudication Form

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Final Rating
(Do not use plus or minus)

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

Judge's Signature

Judge's Name

TONE							
Beauty							
Control							
Balance							
INTONATION							
Melodic Line							
Chords							
Individuals							
Sections							
RHYTHM							
Accents							
Metre							
Precision							
Interpretation of rhythmic figures							
TECHNIQUE							
Fluency							
Articulation							
Bowing							
Ensemble							
Accuracy							
INTERPRETATION							
Phrasing							
Expression							
Tempo							
Dynamics							
Style							
Tradition							
THIS SECTION DOES NOT AFFECT THE RATING							
GENERAL SPIRIT							
Taste							
Contrast							
SELECTION							
Musical Value							
Suitability							
STAGE DEPARTMENT							
Appearance							
Discipline							
Posture							
Stage Efficiency							
OVERALL PERFORMANCE							

Adjudicator's Comments

(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, e.g.:

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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	
Tempo Style Phrasing Dynamics	<input style="width: 50px; height: 50px;" type="text"/>
ARTISTRY	
Tradition Spirit Taste Expression Nuance	<input style="width: 50px; height: 50px;" type="text"/>
RHYTHM	
Accents Metre Precision Interpretation of rhythmic figures	<input style="width: 50px; height: 50px;" type="text"/>
TECHNIQUE	
Right Hand Left Hand Hand position Pedal use Fluency Accuracy Fingering	<input style="width: 50px; height: 50px;" type="text"/>
STONE	
Beauty Control Balance Ensemble	<input style="width: 50px; height: 50px;" type="text"/>
THIS SECTION DOES NOT AFFECT THE RATING	
SELECTION	
Musical Value Suitability	<input style="width: 50px; height: 50px;" type="text"/>
STAGE PRESENCE	
Spirit Posture Appearance	<input style="width: 50px; height: 50px;" type="text"/>
OVERALL PERFORMANCE	<input style="width: 50px; height: 50px;" 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, e.g.:

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		<div style="border: 2px solid black; width: 50px; height: 50px; margin: 0 auto;"></div>
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	<div style="border: 1px solid black; width: 50px; height: 30px;"></div>
Key	<div style="border: 1px solid black; width: 50px; height: 30px;"></div>
Rhythm	<div style="border: 1px solid black; width: 50px; height: 30px;"></div>
Dynamics	<div style="border: 1px solid black; width: 50px; height: 30px;"></div>
Phrasing	<div style="border: 1px solid black; width: 50px; height: 30px;"></div>

**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: _____

INTERPRETATION <small>Tempo Style Phrasing Dynamics Choice of selection</small>	<div style="border: 1px solid black; width: 50px; height: 40px;"></div>
ARTISTRY <small>Tradition Spirit Taste Expression Nuance</small>	<div style="border: 1px solid black; width: 50px; height: 40px;"></div>
RHYTHM <small>Accents Metre Precision Interpretation of rhythmic figures</small>	<div style="border: 1px solid black; width: 50px; height: 40px;"></div>
TECHNIQUE <small>Right Hand Left Hand Hand Position Pedal use Fluency Accuracy Fingering</small>	<div style="border: 1px solid black; width: 50px; height: 40px;"></div>
TONE <small>Beauty Control</small>	<div style="border: 1px solid black; width: 50px; height: 40px;"></div>

Adjudicator's Comments

**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

Judge's Name

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	<div style="border: 1px solid black; width: 50px; height: 30px; margin: 0 auto;"></div>
Key	<div style="border: 1px solid black; width: 50px; height: 30px; margin: 0 auto;"></div>
Rhythm	<div style="border: 1px solid black; width: 50px; height: 30px; margin: 0 auto;"></div>
Dynamics	<div style="border: 1px solid black; width: 50px; height: 30px; margin: 0 auto;"></div>
Phrasing and Articulation	<div style="border: 1px solid black; width: 50px; height: 30px; margin: 0 auto;"></div>

**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	<div style="border: 1px solid black; width: 50px; height: 40px; margin: 0 auto;"></div>
ARTISTRY Tradition Spirit Taste Expression Nuance	<div style="border: 1px solid black; width: 50px; height: 40px; margin: 0 auto;"></div>
RHYTHM Accents Metre Precision Interpretation of rhythmic figures	<div style="border: 1px solid black; width: 50px; height: 40px; margin: 0 auto;"></div>
TECHNIQUE Tuning Fluency Articulation Fingering Accuracy - Key - Pedaling	<div style="border: 1px solid black; width: 50px; height: 40px; margin: 0 auto;"></div>
TONE Beauty Control	<div style="border: 1px solid black; width: 50px; height: 40px; margin: 0 auto;"></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 Percussion Adjudication Form

Festival Site/Date:

Section: Time: Soloist or Ensemble Leader:

School: Instrument or Ensemble:

Final Rating
(Do not use plus or minus)

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

Judge's Signature

Judge's Name

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"/>
THIS SECTION DOES NOT AFFECT THE RATING	
<p>SELECTION</p> <ul style="list-style-type: none"> Musical Value Suitability 	<input style="width: 50px; height: 50px;" type="text"/>
<p>ACCOMPANIMENT</p> <ul style="list-style-type: none"> Accuracy Balance 	<input style="width: 50px; height: 50px;" type="text"/>
<p>STAGE MANAGEMENT</p> <ul style="list-style-type: none"> Posture/Position Appearance Conviction 	<input style="width: 50px; height: 50px;" type="text"/>
<p>GENERAL SPIRIT</p> <ul style="list-style-type: none"> Taste Contrast 	<input style="width: 50px; height: 50px;" 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.
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- 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) _____

Stick Control (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)

Accuracy	□	Rhythm	□	Sight Reading Total Score (Perfect score is 25)	□
Technique	□	Interpretation	□		
Dynamics	□				

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

<p>TONE Beauty Control Muffling/damping Playing area Head tension Snare tension Choice of sticks/mallets</p> <p>PRECISION Intonation Blend Balance Melodic line Control Release Attack Accuracy Fluency</p> <p>RHYTHM Accents Metre Precision Interpretation of rhythmic figures</p> <p>TECHNIQUE Grip Stroke Arm movement Wrist Articulation Equal height of sticks Execution of rhythmic figures</p> <p>INTERPRETATION Tempo Balance Accents Dynamics Expression Phrasing Characteristic style</p>	<p>□</p> <p>□</p> <p>□</p> <p>□</p> <p>□</p>
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Adjudicator's Comments

(Additional space for comments on the back)

Solo Total Score
(Perfect score is 50 points)

□

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: 40px;" type="text"/>	Technique	<input style="width: 40px; height: 40px;" type="text"/>
Accuracy	<input style="width: 40px; height: 40px;" type="text"/>	Interpretation	<input style="width: 40px; height: 40px;" type="text"/>
Rhythm	<input style="width: 40px; height: 40px;" type="text"/>		

Sight Reading Total Score
(Perfect score is 25)

Section 2 – Etude

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

TONE
Beauty Control
Muffling/damping Playing area
Head tension Tuning
Choice of sticks/mallets

PRECISION
Intonation
Balance Blend
Control Melodic line
Attack Release
Fluency Accuracy

RHYTHM
Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE
Grip Stroke
Arm movement Wrist
Articulation
Equal height of sticks
Execution of rhythmic figures

INTERPRETATION
Tempo Balance
Accents Dynamics
Expression Phrasing
Characteristic style

<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>
<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>
<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>	<input style="width: 40px; height: 40px;" type="text"/>

Etude Total Score
(Perfect score is 25 points)

Section 3 – Prepared Solo

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

Composition: _____ Composer: _____

TONE
Beauty Control
Muffling/damping Playing area
Head tension Tuning
Choice of sticks/mallets

PRECISION
Intonation
Balance Blend
Control Melodic line
Attack Release
Fluency Accuracy

RHYTHM
Accents
Metre
Precision
Interpretation of rhythmic figures

TECHNIQUE
Grip Stroke
Arm movement Wrist
Articulation
Equal height of sticks
Execution of rhythmic figures

INTERPRETATION
Tempo Balance
Accents Dynamics
Expression Phrasing
Characteristic style

Adjudicator's Comments

Solo Total Score
(Perfect score is 30 points)

(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) _____

Sight Reading Total (25) _____

Solo Total (50) _____

Final Score

Judge's Signature

Judge's Name

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		<input style="width: 40px; height: 25px;" type="text"/>
Key		<input style="width: 40px; height: 25px;" type="text"/>
Rhythm		<input style="width: 40px; height: 25px;" type="text"/>
Interpretation		<input style="width: 40px; height: 25px;" type="text"/>
Dynamics		<input style="width: 40px; height: 25px;" type="text"/>

**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		<input style="width: 40px; height: 40px;" type="text"/>
PRECISION Intonation Balance Blend Control Melodic line Fluency Attack Release Accuracy		<input style="width: 40px; height: 40px;" type="text"/>
RHYTHM Accents Metre Precision Interpretation of rhythmic figures		<input style="width: 40px; height: 40px;" type="text"/>
TECHNIQUE Grip Stroke Wrist Arm movement Articulation Equal height of sticks Execution of rhythmic figures		<input style="width: 40px; height: 40px;" type="text"/>
INTERPRETATION Tempo Balance Accents Dynamics Expression Phrasing Characteristic style		<input style="width: 40px; height: 40px;" type="text"/>

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

(Additional space for comments on the back)