

Youth Arts Coalition Solo and Ensemble Festival

Information, Rules, and Proficiency Guidelines

Solo & Ensemble Festival Information:

Festival Date: Saturday, February 28, 2026

Location: First Baptist Church, Sterling Heights, 33380 Ryan Rd, Sterling Heights, MI 48310
(Hosted by Oakland Homeschool Music – East Campus)

Times: 8:30 a.m. to 5:30 p.m.

All events must be registered online at:

<http://youthartscoalition.com/solo-ensemble-registration/>

Registration Deadline: February 11, 2026

Late Registration Deadline: February 18, 2026

Any registration that is not completed by the specified deadline date, for any reason whatsoever, may be completed online by the later registration deadline, paying a late entry fee of \$20 per event. All late registrations will be accommodated as space is available.

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

Registration Event Fees:

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

Solo:	\$30
Duet:	\$35
Trio:	\$40
Quartet	\$45
Quintet	\$50
Sextet	\$60
Septet	\$70
Octet	\$80
Chamber 9-20 players	\$9.00 per person

Rules:

- 1) The Solo and Ensemble Festival, sponsored by the Youth Arts Coalition, is open to students meeting the following eligibility requirements:
 - a) Only students in 6th -12th grade can enter the solo and ensemble festival. Instrumental students in 4th and 5th grades with at least one year of playing experience may also enter the festival.
 - b) The following instruments/vocal parts may be entered as solos or part of an ensemble:
 - i) Woodwinds: flute, piccolo, oboe, bassoon, clarinet, bass clarinet, soprano sax, alto sax, tenor sax, baritone sax
 - ii) Brass: trumpet, trombone, horn, tuba, euphonium,
 - iii) Strings: violin, viola, cello, bass
 - iv) Percussion: snare drum, timpani, mallet/keyboard percussion instruments
 - v) Piano
 - vi) Guitar

Youth Arts Coalition Solo and Ensemble Festival

- vii) Harp
- viii) Voice – Soprano/Alto/Tenor/Bass/Treble/Cambiata (boys changing voice)
- c) Post-graduate high school students may not participate in festival.
- d) Solos:
 - i) **High School Students performing a solo must choose between the Honors Track and the Clinic Track.**
 - (1) **The Instrumental Honors Solo Track** includes the prepared solo (minimum 2 minutes in length), required scales, and sight-reading. See the *Honors Track Guidelines*.
 - (2) **The Vocal Honors Solo Track** includes the two prepared solos of contrasting styles (one must be in a foreign language) and sight-reading. See the *Honors Track Guidelines*.
 - (3) **The Instrumental Clinic Track** will include the prepared solo (minimum 2 minutes in length) and the remaining time for a clinic for the prepared solo, minus 2 minutes for a written adjudication summary.
 - (4) **The Vocal Clinic Track** will include two prepared solos of contrasting styles and the remaining time for a clinic for the prepared solos, minus 2 minutes for written adjudication summary.
 - ii) All Middle school students performing a solo will follow the clinic track requirements. All middle solo events will have a minimum time length of 1½ minutes.
- e) Ensembles:
 - i) All ensembles (instrumental or vocal) will follow the clinic track guidelines.
 - ii) Instrumental Ensembles (non-Chamber) participating in the Solo and Ensemble Festival shall not exceed eight (8) members, with one (1) player to a part, and all parts being played; no rating will be given.
 - iii) Vocal Ensembles (non-Chamber) are not limited to a specific number of members on a part; however, overall balance and blend must be demonstrated. All vocal ensembles shall not exceed eight (8) members, must be sung in at least two parts or no rating will be given.
- f) Students may not participate in more than one solo event unless they are performing on a different instrument. Students may perform both an instrumental and a vocal solo.
- g) **Students may not perform in more than five (5) solos or ensemble events, not including chamber ensembles. No more than three solo or ensemble events maybe be in instrumental music or vocal music.** If a student chooses three (3) instrumental music events, then they will be limited to two (2) vocal music events. If a student chooses three (3) vocal music events, then they will be limited to two (2) instrumental music events.
- h) **Chamber Ensembles** (Vocal or Instrumental) participating in the Solo & Ensemble Festival shall have 9 – 20 members. The Chamber Ensembles do not have a specific number of members assigned to a part; however, overall balance and blend must be demonstrated with all parts being performed, or no rating will be given. A student may participate in no more than two (2) chamber groups.
- i) Each festival participant is expected to conform to rules of good conduct, i.e., observance and care of property, proper behavior patterns and adherence to all rules. If, in the opinion of the Section Chairperson, a serious infraction of the above behavior has

Youth Arts Coalition Solo and Ensemble Festival

occurred, appropriate action will be taken up to and including disqualification from participation in festivals.

- j) Events employing more than one piano are not permitted.
 - k) Electronic keyboards may be used in Chamber Ensembles, provided they are specified in the score by the composer; or used in place of these instruments specified by the composer: organ, celeste, harp, or harpsichord. No other electronic substitutes may be used.
- 2) MUSIC
- a) Music Selection
 - i) Instrumental Music Selection:
 - (1) Solo and ensemble literature need not be from any list but needs to be classical in nature.
 - (2) Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 - ii) Vocal Music – 2 selections required:
 - (1) Solo Literature Selections:
 - (a) First Selection must be a Classical Art Song
 - (i) Honors Track – This selection must be in a foreign language
 - (ii) Clinic Track – This selection may be in English or a foreign language
 - (b) Second Selection should be an Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style.
 - (c) Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 - (2) Ensemble Selections/Chamber Ensemble Selections
 - (a) First selection must be an Art Song, Sacred Song, Folk Song, Patriotic Song, or Spiritual in a classical style. This selection may be in English or a foreign language
 - (b) Second Selection should be an Art Song, Sacred Song, Folk Song, Patriotic Song or Spiritual in a classical style, but in a different style than your first selection.
 - (c) Popular Songs, Broadway/Musical Theater Songs, Jazz Songs or Church Hymns/Worship Choruses will not be permitted.
 - (3) All vocal repertoire chosen should be age and developmentally appropriate.
 - (4) Selections may be performed in any order.
 - (5) Questions concerning vocal repertoire should be addressed to the YAC representative.
 - b) Each soloist, ensemble, and chamber ensemble event will provide the adjudicator with an original score with each measure numbered, or no rating will be given.
 - c) The Original Score must show all parts being played and be aligned so the adjudicator can see all parts in each measure at the same time.
 - d) **DEFINITION OF ORIGINAL SCORE**
 - i) Scores for all Solo and Ensemble events must contain aligned parts representing the voices of the ensemble in either concert or written pitch.
 - ii) If the selection is copyrighted, the only acceptable score is a purchased edition. The actual paper and ink sold by the publisher or music dealer. Photocopies of

Youth Arts Coalition Solo and Ensemble Festival

copyrighted music are illegal and unacceptable as adjudicator's music unless accompanied by written permission from the PUBLISHER.

- iii) For music purchased on the Internet, proof of purchase must be presented to the site chair before the performance at the S/E Festival.
 - iv) For music that is free on the Internet, documentation of the source must be presented to the site chair before the performance at the S&E Festival.
 - v) If the selection is not copyrighted, a photocopy is acceptable provided it copies the entire page and is deemed legible by the performance room chairman.
 - vi) If the selection is out of print, photocopies are still illegal unless accompanied by written permission from the PUBLISHER.
 - vii) If the selection is not published or copyrighted (example, an original composition or arrangement), an acceptable score is one produced by computer or legible manuscript.
 - viii) If a full score is not published, a condensed score will be accepted.
 - ix) If no score is published, it is the responsibility of that event to make one. Handmade or computer-generated scores must also have the original score (or parts) available.
 - x) "Instrument substitution is permitted without altering the score."
 - xi) Compliance with the provisions of the current copyright laws is the responsibility of each participating organization and participant." Four hand piano events may use secondo and primo scores.
- e) All events with an accompaniment must use a person playing the accompaniment part. No pre-recorded accompaniment will be allowed.
- 3) PERFORMANCE RULES
- a) Acceptable instruments for solo and ensemble performance are standard band and orchestra instruments, harp, piano, non-amplified acoustic guitar, and harpsichord. Recorders may only be used as members of ensembles that contain standard band and orchestra instruments. More than one piano per event will not be allowed at any Solo and Ensemble Festival.
 - b) Each student is limited to five (5) non-chamber events. If a student enters more than one solo, the solos must be played on different instruments. A student may perform an instrumental and vocal solo. Students may perform in two (2) Chamber Ensembles in addition to the five (5) non-chamber events.
 - c) Instrumental solos and all ensembles need not be memorized.
 - d) Vocal solos must be memorized.
 - e) Accompaniment Rules
 - i) All events must be accompanied if an accompaniment is written for the music performed, or no rating will be given. **This includes solos that have their piano accompaniment in a different book from the solo.** This rule does not apply to piano accompaniment parts that are clearly marked 'rehearsal' or 'optional.' (Piano solos with orchestral accompaniment must be performed without accompaniment.)
 - ii) Anyone may act as an accompanist.
 - iii) Events, following traditional practice, have the option to determine if a piano part is an accompaniment or is a member of the ensemble, if the title includes the piano as part of the ensemble, i.e., Mozart's Trio for Clarinet, Viola, & Piano.
 - f) Percussion soloists on the Honors Track will be required to sight-read as part of proficiency I, II, III, or IV. All percussion instruments are to be supplied by the students.

Youth Arts Coalition Solo and Ensemble Festival

- g) Sight-reading will be waived for all blind or visually impaired entrants as determined by their director. Full credit will be granted.
 - h) Fifteen minutes will be allowed for solo and ensemble events.
 - i) High school instrumental solos shall be a minimum of two minutes (2) in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is encouraged to use the remaining time to provide verbal comments, with two minutes left to write their critique.
 - j) Middle school instrumental solos shall be a minimum of one and a half minutes (1½) in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is encouraged to use the remaining time to provide verbal comments, with two minutes left to write their critique.
 - k) All instrumental ensembles shall be a minimum of two minutes in length, or no rating will be given. Repeats, D.C.'s or D.S.'s may not be added to the music to meet minimum time requirements. The adjudicator is encouraged to use the remaining time to provide verbal comments, with two minutes left to write their critique.
 - l) Chamber Ensembles shall perform a minimum of three minutes (3) and not more than ten (10) minutes or no rating will be given. The Chamber Ensemble Adjudicator is encouraged to use the remaining time to provide verbal comments, with two minutes left to write their critique.
 - m) In all vocal events the Vocal Adjudicator will be allowed the remaining time minus two minutes to write his/her critique, to give verbal comments.
 - n) Directors, Parents and Students are not to take adjudicators to task for any reason.
- 4) RATINGS
- a) One of the five divisional ratings for prepared solos and ensembles will be used. These ratings are defined as follows for all solo and ensemble festivals:
 - i) Division I will represent a Superior level of performance and musicianship for the event.
 - ii) Division II will represent an Excellent performance, but not worthy of the highest rating because of minor defects in the performance or ineffective interpretation. Shows much accomplishment and promise.
 - iii) Division III will represent a Good performance, but not outstanding. Shows accomplishment and promise but is lacking in some essential qualities.
 - iv) Division IV will represent a Developing performance, which is lacking in many essential qualities.
 - v) Division V will represent an Unsatisfactory (inadequate) performance.
 - b) **PROFICIENCY RATINGS:** These ratings are defined as follows for all solo and ensemble festivals:
 - i) Division I Proficiency Score of 100-85
 - ii) Division II Proficiency Score of 70-84
 - iii) Division III Proficiency Score of 60-69
 - iv) Division IV Proficiency Score of 50-59
 - v) Division V Proficiency Score of 0-49
 - c) **CLINIC RATINGS:** These ratings are defined as follows for all solo and ensemble festivals:
 - i) Division I Proficiency Score of 42-50
 - ii) Division II Proficiency Score of 35-41

Youth Arts Coalition Solo and Ensemble Festival

- iii) Division III Proficiency Score of 28-34
- iv) Division IV Proficiency Score of 21-27
- v) Division V Proficiency Score of 5-20
- d) There will be a Headquarters for directors and adjudicators only at each site. The rating sheets will be available to directors or their authorized representative (in writing). They may be picked up as soon as the organization's last event has been played and the rating has been tabulated and posted. All sheets from each organization will be released at one time. String, wind, or percussion sheets will not be released separately.

Site Mechanics:

1. HOST RESPONSIBILITIES

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

2. SITE CHAIR RESPONSIBILITIES

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

3. RECORDING

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

4. MEDALS

Youth Arts Coalition
Solo and Ensemble Festival

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

Youth Arts Coalition Solo and Ensemble Festival

Honors Track - Proficiency Information and Rules Entrance Requirements

Purpose: To select the best performers for the Honors Ensemble Concert to perform in May under the direction of a college or professional conductor. Students will be selected for the Honors Orchestra based on their final proficiency score. This ensemble will be a Full Orchestra of about 30-40 musicians and a Wind Ensemble. If there are enough qualified vocal students, an 8–12-member Honors Choir will be chosen.

Vocal Honors Track:

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

The following categories are open at each grade:

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

Rules and Information

Proficiency Exams: Vocal Proficiency examinations consist of three sections:

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

Sight-Singing Proficiency Levels – All levels are cumulative

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

Youth Arts Coalition Solo and Ensemble Festival

Instrumental Honors Track:

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

The following categories are open at each grade:

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

Rules and Information

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

Scales	25 points
Sight Reading	25 points
Prepared Solo	50 points

Piano Proficiencies consist of four sections:

Scales and Arpeggios	25 points
Sight Reading	25 points
Prepared Solo	50 points

Scales:

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

Prepared Solo:

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

Sight Reading

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

Youth Arts Coalition Solo and Ensemble Festival

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

Miscellaneous

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

Youth Arts Coalition Solo and Ensemble Festival

WIND INSTRUMENT PROFICIENCY SCALES

These scales are not listed in concert pitch.



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

Minimum Tempo: Proficiency I- quarter note = 70;
 Proficiency II- quarter note = 88;
 Proficiency III & IV- quarter note = 104

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

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

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

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

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

Youth Arts Coalition Solo and Ensemble Festival

Instrument	Proficiency I (Melodic Minor only)	Proficiency II (Melodic Minor only)	Proficiency III (All Forms of Minor)	Proficiency IV (All Forms of Minor)
Bassoon	B-flat 2, F2, C2, G2 gm2, dm2, am2, em2, B-flat chr. 2	E-flat 2, A-flat 2, D2, A2 cm2, fm2, bm2, f#m2, A chr. 2	D-flat 2, G-flat 2, E2, B2 b-flat m2, e-flat m2, c#m2, g#m2, B-flat chr. 3	D Dorian 2, F Lydian 2, G Myxolydian 2
Saxophone (Sop, Alto, Tenor, Bari)	G1, C2, F2, B-flat 2 em2, aml, dm2, gml, C chr. 2	D2, A1, E-flat2, A-flat 1, bm2, f#m1, cm2, f2, B-flat chr. 2	E2, B2, D-flat 2, F#2 c#m2, g#m1, b-flat m2, d#m2, F chr. 2	B Dorian 2, D Lydian 2, E Myxolydian 2
Cornet Trumpet	C1, F1, B-flat 2, G2 am2, dml, gm2, eml, G chr. 2	E-flat1 , A-flat 2, D1, A2 cm2, fm1, bm2, f#m2, B-flat chr. 2	E1, B2, G-flat2, D-flat2 c#m2, g#m2, e-flat m1, b-flat m2, C chr.2	E Dorian 2, G Lydian 2, A Myxolydian 2
French Horn	F2, B-flat 1, E-flat 1, C1 dml, gm2, cml, aml, F chr. 2	A-flat 2, D-flat1 , G2, D1 fm2, b-flat m1, em2, bml, G chr. 2	A2, E2, B2, G-flat 2 f#m2, c#m1, g#m2, e-flat m2, C chr. 3	D Dorian 2, F Lydian 2, G Myxolydian 2
Trombone	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cm1, fm2, dml, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat m1, em2, am2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2
Baritone Bass Clef	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cml, fm1, dml, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat m1, am2, em2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2
Baritone Treble Clef	C1, F1, B-flat 2, G2 am2, dml, gm2, eml, G chr. 2	E-flat 1, A-flat 2, D1, A2 cm2, fml, bm2, f#m2, B-flat chr. 2	E1, B2, G-flat 2, D-flat 2 c#m2, g#m2, e-flat m1, b-flat m2, C chr. 2	E Dorian 2, G Lydian 2, A Myxolydian 2
Tuba	B-flat 1, E-flat 1, A-flat 2, F2 gm2, cml, fm1, dl, F chr. 2	D-flat 1, G-flat 2, C1, G2 b-flat m2, e-flat m1, am2, em2, A-flat chr.2	D1, A2, E2, B2 bm2, f#m2, c#m1, g#m2, B-flat chr. 2	D Dorian 2, F Lydian 2, G Myxolydian 2

Youth Arts Coalition Solo and Ensemble Festival

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

Sight-Reading Proficiency Levels – All levels are cumulative

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

Youth Arts Coalition Solo and Ensemble Festival

STRING INSTRUMENT PROFICIENCY SCALES

Bowings: Adjudicator's Choice - A or B



Minimum Tempo: Proficiency I- quarter note = 70;
 Proficiency II- quarter note = 88;
 Proficiency III & IV- quarter note = 104

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

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

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

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

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

Youth Arts Coalition Solo and Ensemble Festival

CHROMATIC SCALES

Even Rhythm- such as even eighth notes or triplets.

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

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

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

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

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

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

Youth Arts Coalition Solo and Ensemble Festival

PIANO PROFICIENCY

Piano Proficiencies will include

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

Proficiency I Requirements

Scales: All white key major scales and arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =80.

Proficiency II Requirements

Scales: All major scales and arpeggios, all white key minor scales in melodic minor form, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =100

Proficiency III Requirements

Scales: All major scales and arpeggios, all minor scales in melodic minor form, all white key minor arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =120

Proficiency IV Requirements

Scales: All major scales and arpeggios, all minor scales in melodic or harmonic minor form, all white key minor arpeggios, played hands together, parallel motion, 4 octaves, ascending and descending in eighth notes at the minimum tempo of eighth note =120

Piano Sight-Reading

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

Youth Arts Coalition Solo and Ensemble Festival

HARP PROFICIENCY

Harp Proficiencies will include

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

Proficiency I Scale Requirements

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

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

Proficiency II Scale Requirements

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

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

Proficiency III Scale Requirements

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

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

Proficiency IV Scale Requirements

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

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

Glissando Exercise

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

**Youth Arts Coalition
Solo and Ensemble Festival
PERCUSSION PROFICIENCY**

GENERAL INFORMATION

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

The Mallet Percussion Proficiency will include:

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

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

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

The Snare Drum Percussion Proficiency will include:

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

Concert solo:

Rudimental

style rolls)

solo:

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

Youth Arts Coalition Solo and Ensemble Festival

The Timpani Percussion Proficiency will include:

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