



Michigan School Vocal Music Association

Serving vocal music education in Michigan since 1937

*Our mission is to educate and inspire all people to understand and value the art of vocal music,  
and its lifelong impact on the human spirit..*

# State Solo & Ensemble Festival Sight Reading

**2014-15**

**Composer**  
**Jed Scott**

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**2015 STATE SOLO & ENSEMBLE FESTIVAL**  
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## **Information and Procedures**

### **LARGE AND SMALL ENSEMBLES**

#### **Performing in the Large Ensemble/Small Ensemble**

##### **Sight Reading Room 15 minutes**

State Solo & Ensemble festival sight reading has been designed to assess our students' sight reading ability. To be successful, preparation prior to festival is required/necessary. Sight reading should be a regular part of daily class/ensemble rehearsals. Students and directors should select and adhere to a sight reading method with which they are comfortable and can have success. Whether a group is singing for a final determination or comments only, the ensemble is required to sight read.

#### **Levels and Voicing**

The director will choose the level of sight reading to be performed. All large and small ensembles being considered for Michigan Youth Arts Festival MUST sight read at the Intermediate **or** Advanced Levels.

#### **General Information**

- The MSVMA Sight Reading Rubric defines the criteria for adjudication.
- Sight reading exercises will be printed in the appropriate clef for each voice.
- Each exercise will be eight measures in length.
- Directors should choose a tempo at which the group can succeed.

#### **General Rules and Procedures for**

#### **Large and Small Ensemble (performing in the LE room)**

- When the ensemble enters the room, the singers will organize themselves into the arrangement of their choice. The sight reading books will remain closed.
- The adjudicator will confirm with the director the level and voicing to be read.
- The singers will open the sight reading books when instructed to do so.
- The director and singers may discuss all of the exercise at the beginning of the session.
- The director and singers may discuss any of the musical elements of the exercise, but during the performance the director may not sing the exercise, clap the exercise, or in any way perform the exercise with/for the students.
- If the director chooses to conduct the exercise, he/she may only conduct the basic meter of the exercise.
- The director may use conducting and/or unvoiced assistance in maintaining a steady tempo (ie. clapping, snapping, tapping).

- The director is discouraged from giving verbal assists during the performance of the exercise. Oral assistance from the director while the students are performing will be evaluated in light of the overall performance.
  - The director may transpose the key to best support the vocal abilities of the choir. The director should inform the adjudicator of the key change.
- Preparation**
- The Warm-up – The key may be established by having the students sing a few scales or chord patterns. Students may sing random intervals or patterns such as 1-3-5-3-1, 1-4-6-4-1, etc. in preparation.
  - Directors may only sing with the choir during the warm-up to establish keyality. Directors may not illustrate by singing AT ANY TIME intervals directly referenced from the exercise.
  - When discussing the exercise, the director may point out potentially problematic intervals contained therein. However, he/she may not immediately rehearse them with the choir.
  - All singers are permitted to discuss and sing with their neighbors during the prep time, as long as the director is not assisting by illustrating intervals or rhythms. This practice of “neighboring” is limited to 2 or 3 students.
  - The “neighboring” groups may not join together and prepare as one section.
- Performance Instructions**
- The exercise will be performed once.

## **SOLOS AND SMALL ENSEMBLES**

### **Performing in the Solo/Small Ensemble**

#### **Sight Reading Room 7.5 minutes**

State Solo & Ensemble festival sight reading has been designed to assess our students' sight reading ability. To be successful, preparation prior to festival is required/necessary. Sight reading should be a regular part of daily class/ensemble rehearsals. Students and directors should select and adhere to a sight reading method with which they are comfortable and can have success. Whether a group is singing for a final determination or comments only, the ensemble is required to sight read.

### **Levels and Voicing**

The director will choose the level of sight reading to be performed. All soloists and small ensembles being considered for Michigan Youth Arts Festival **MUST** sight read at the Intermediate **or** Advanced Levels.

### **General Information**

- The MSVMA Sight Reading Rubric defines the criteria for adjudication.
- Sight reading exercises will be printed in the appropriate clef for each voice.
- Each exercise will be eight measures in length.
- Singers should choose a tempo at which they can succeed.

### **Questions**

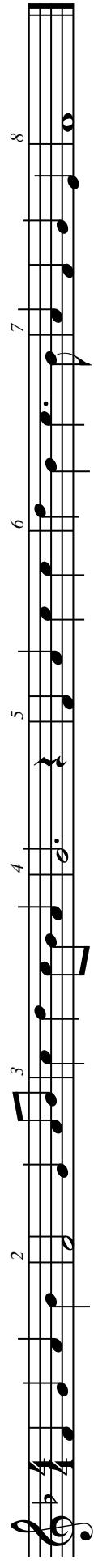
- Singers will answer questions related to an explanation of the key signature and the time/meter signature. Singers will identify pitch names in whatever system they use i.e. letter names, movable *do*, fixed *do*, or numbers.

### **Preparation**

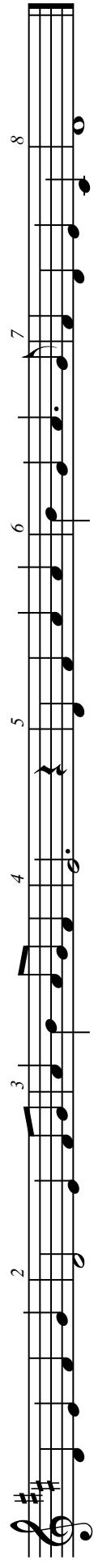
- The students may prepare by singing scales or patterns to establish the keyality.
  - Singers may rehearse the exercise aloud
- Performance Instructions**
- The exercise will be performed once.

# Solo Primary

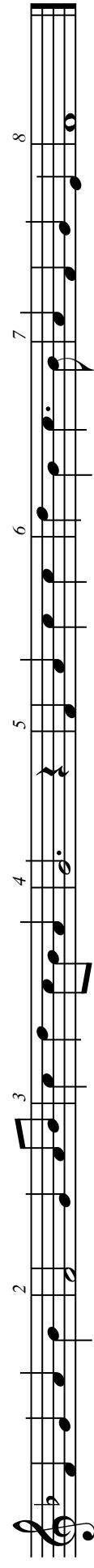
Soprano



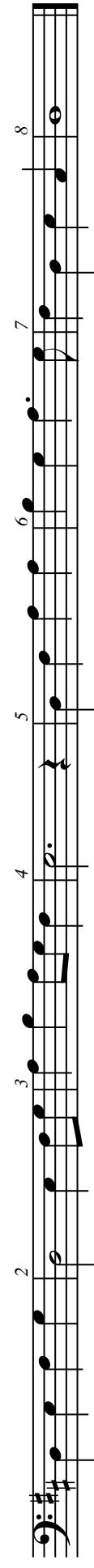
Alto



Tenor



Bass



# Solo Intermediate

Soprano      **Allegro**  
*mf*

This musical score consists of four staves of music for soprano voice. The first staff begins with a dynamic of *mf*. The vocal line includes eighth-note pairs and sixteenth-note patterns. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff ends with a dynamic of *mf*.

Alto      **Allegro**  
*mf*

This musical score consists of four staves of music for alto voice. The first staff begins with a dynamic of *mf*. The vocal line includes eighth-note pairs and sixteenth-note patterns. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff ends with a dynamic of *mf*.

Tenor      **Allegro**  
*mf*

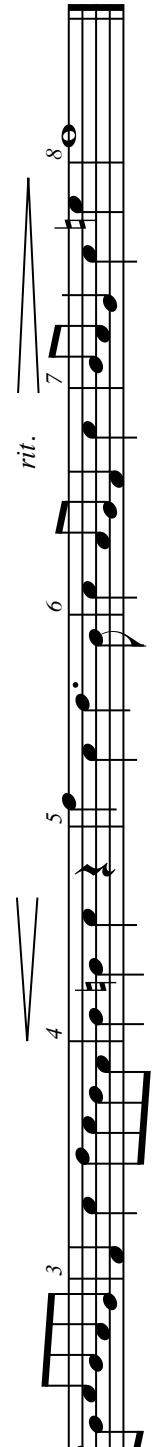
This musical score consists of four staves of music for tenor voice. The first staff begins with a dynamic of *mf*. The vocal line includes eighth-note pairs and sixteenth-note patterns. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff ends with a dynamic of *mf*.

Bass      **Allegro**  
*mf*

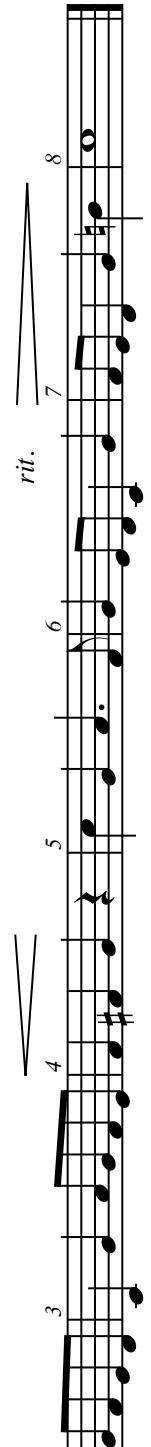
This musical score consists of four staves of music for bass voice. The first staff begins with a dynamic of *mf*. The vocal line includes eighth-note pairs and sixteenth-note patterns. The second staff starts with a dynamic of *mf*. The third staff starts with a dynamic of *mf*. The fourth staff ends with a dynamic of *mf*.

# Solo Advanced

Soprano    Andante  
*mf*



Alto    Andante  
*mf*



Tenor    Andante  
*mf*



Bass    Andante  
*mf*



# Soprano/Alto Duet

Musical score for Soprano/Alto Duet. The score consists of two staves. The left staff is for the Soprano (S) and the right staff is for the Alto (A). Both staves are in common time (indicated by a '4') and have a key signature of one flat (B-flat). The Soprano staff has a treble clef and the Alto staff has an bass clef. The music is written on a five-line staff with vertical bar lines dividing measures. The vocal parts are primarily composed of eighth notes and sixteenth notes, with occasional quarter notes and rests. Measure numbers 1 through 8 are indicated above the staves.

# Tenor/Bass Duet

Musical score for Tenor/Bass Duet. The score consists of two staves. The left staff is for the Tenor (T) and the right staff is for the Bass (B). Both staves are in common time (indicated by a '4') and have a key signature of one flat (B-flat). The Tenor staff has a treble clef and the Bass staff has a bass clef. The music is written on a five-line staff with vertical bar lines dividing measures. The vocal parts are primarily composed of eighth notes and sixteenth notes, with occasional quarter notes and rests. Measure numbers 1 through 8 are indicated above the staves.

# Alto/Tenor Duet

Musical score for Alto/Tenor Duet. The score consists of two staves. The top staff is for Alto (C-clef) and the bottom staff is for Tenor (F-clef). Both staves are in common time (indicated by a '4'). The music is divided into measures numbered 1 through 8. Measures 1-4 show a steady eighth-note pattern. Measures 5-8 show a more complex pattern with sixteenth-note figures and rests.

A                    T

# Soprano/Bass Duet

Musical score for Soprano/Bass Duet. The score consists of two staves. The top staff is for Soprano (C-clef) and the bottom staff is for Bass (F-clef). Both staves are in common time (indicated by a '4'). The music is divided into measures numbered 1 through 8. Measures 1-4 show a steady eighth-note pattern. Measures 5-8 show a more complex pattern with sixteenth-note figures and rests.

S                    B

# SSA Trio

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

S1

S2

A

# TTB Trio

Middle part may choose to sing T2 or B1 part

The musical score consists of four staves, each with a key signature of one flat (F#) and a common time signature (indicated by a '4'). The vocal parts are as follows:

- T (Tenor):** Starts with a dynamic of ***mf***. The melody includes notes at positions 2, 3, and 4.
- T2 (Tenor 2):** Starts with a dynamic of ***mf***. The melody includes notes at positions 2, 3, and 4.
- B1 (Bass 1):** Starts with a dynamic of ***mf***. The melody includes notes at positions 2, 3, and 4.
- B (Bass 2):** Starts with a dynamic of ***mf***. The melody includes notes at positions 2, 3, and 4.

Each staff features a bracketed section where the vocal line changes. In the first section, the T staff has a dynamic of ***mp*** and note positions 5, 6, 7, and 8. The T2 staff has a dynamic of ***mp*** and note positions 5, 6, 7, and 8. The B1 staff has a dynamic of ***mp*** and note positions 5, 6, 7, and 8. The B staff has a dynamic of ***mp*** and note positions 5, 6, 7, and 8. The second section of the bracketed section follows a similar pattern but with different note positions.

# SA Large Ensemble Primary

Musical notation for the SA Large Ensemble Primary. It consists of two staves. The top staff is for Soprano (S) and the bottom staff is for Alto (A). Both staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The notation uses a combination of quarter notes and eighth notes. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of quarter notes. Measures 5-6 show a repeating pattern of eighth notes. Measures 7-8 show a repeating pattern of quarter notes.

# TB Large Ensemble Primary

Musical notation for the TB Large Ensemble Primary. It consists of two staves. The top staff is for Tenor (T) and the bottom staff is for Bass (B). Both staves are in common time (indicated by a 'C') and have a key signature of one sharp (F#). The notation uses a combination of quarter notes and eighth notes. Measure 1 starts with a half note followed by a quarter note. Measures 2-4 show a repeating pattern of quarter notes. Measures 5-6 show a repeating pattern of eighth notes. Measures 7-8 show a repeating pattern of quarter notes.

# SB Large Ensemble Primary

Musical notation for two parts:

- S (Soprano):** Treble clef, key signature of one sharp (F#). The melody consists of eighth notes and sixteenth-note pairs. Fingerings 1-8 are indicated above the notes.
- B (Bass):** Bass clef, key signature of one sharp (F#). The melody consists of eighth notes and sixteenth-note pairs. Fingerings 1-8 are indicated above the notes.

# AT Large Ensemble Primary

Musical notation for two parts:

- A (Alto):** Alto clef, key signature of one sharp (F#). The melody consists of eighth notes and sixteenth-note pairs. Fingerings 1-8 are indicated above the notes.
- T (Tenor):** Tenor clef, key signature of one sharp (F#). The melody consists of eighth notes and sixteenth-note pairs. Fingerings 1-8 are indicated above the notes.

# SSA Large Ensemble Primary

The musical score consists of three staves, each with a treble clef and a key signature of one sharp. The time signature is 4/4.

- S1:** The first staff begins with a whole note (C4). It then has a half note (D4), followed by a quarter note (E4) and a eighth note (F#4). This pattern repeats. Measures 3 through 8 are identical, ending with a half note (G4).
- S2:** The second staff begins with a half note (D4). It then has a quarter note (E4) and a eighth note (F#4). This pattern repeats. Measures 3 through 8 are identical, ending with a half note (G4).
- A:** The third staff begins with a half note (D4). It then has a quarter note (E4) and a eighth note (F#4). This pattern repeats. Measures 3 through 8 are identical, ending with a half note (G4).

# SSAA Large Ensemble Primary

The image shows four staves of musical notation for a large ensemble, specifically SSAA (Soprano, Alto, Alto, Bass). The notation is in common time (indicated by a '4' in a circle) and uses a treble clef. The staves are labeled S1, S2, A1, and A2 from left to right. Each staff has a key signature of one sharp (F#). The music consists of eighth and sixteenth note patterns, with some notes having stems pointing up and others down. Measure numbers 1 through 8 are indicated above each staff.

# TTB/TBB Large Ensemble Primary

*Middle part may choose to sing T2 or B1 part*

T1

T2

B1

B2

# TTBB Large Ensemble Primary

A musical score for four voices: T1 (Tenor 1), T2 (Tenor 2), B1 (Bass 1), and B2 (Bass 2). The score consists of four staves, each with a key signature of one sharp (F#) and a time signature of common time (4/4). The vocal parts are written in soprano clef (T1, T2) and bass clef (B1, B2). The music is divided into measures by vertical bar lines. Numerical markings (e.g., 1, 2, 3, 4, 5, 6, 7, 8) are placed above the notes and rests in each measure, likely indicating fingerings or performance techniques. Measure 1 starts with a whole note rest followed by eighth-note patterns. Measures 2 through 8 show more complex patterns involving sixteenth-note figures and rests.

# SAB Large Ensemble Primary

The image shows three staves of musical notation for a SAB (Soprano-Alto-Bass) ensemble. The notation is primarily in common time (indicated by a '4' in a circle) and consists of quarter notes and eighth notes. The first staff (Soprano) starts with a half note followed by a quarter note. The second staff (Alto) starts with a half note followed by a quarter note. The third staff (Bass) starts with a half note followed by a quarter note. The music includes several measures of eighth-note patterns, some with rests. Measure numbers 1 through 8 are indicated above each staff.

S

A

B

# SATB Large Ensemble Primary

The musical score consists of four staves, each with a key signature of two sharps (F major) and a time signature of 4/4. The staves are labeled S (Soprano), A (Alto), T (Tenor), and B (Bass). The music is divided into measures by vertical bar lines. The vocal parts are primarily composed of eighth notes and sixteenth notes, with occasional quarter notes and rests. Measure numbers are indicated above the staves.

**Soprano (S):**

- Measures 1-2: Rests
- Measure 3: Eighth note at 2
- Measure 4: Eighth note at 3
- Measure 5: Eighth note at 4
- Measure 6: Eighth note at 5
- Measure 7: Eighth note at 6
- Measure 8: Eighth note at 7

**Alto (A):**

- Measures 1-2: Rests
- Measure 3: Eighth note at 2
- Measure 4: Eighth note at 3
- Measure 5: Eighth note at 4
- Measure 6: Eighth note at 5
- Measure 7: Eighth note at 6
- Measure 8: Eighth note at 7

**Tenor (T):**

- Measures 1-2: Rests
- Measure 3: Eighth note at 2
- Measure 4: Eighth note at 3
- Measure 5: Eighth note at 4
- Measure 6: Eighth note at 5
- Measure 7: Eighth note at 6
- Measure 8: Eighth note at 7

**Bass (B):**

- Measures 1-2: Rests
- Measure 3: Eighth note at 2
- Measure 4: Eighth note at 3
- Measure 5: Eighth note at 4
- Measure 6: Eighth note at 5
- Measure 7: Eighth note at 6
- Measure 8: Eighth note at 7

# SA Small/Large Ensemble Intermediate

Musical score for SA Small/Large Ensemble Intermediate. The score consists of two staves: Soprano (S) and Alto (A). Both staves are in common time, key signature of one flat, and feature eighth-note patterns. Measure 1 starts with a whole rest followed by an eighth note. Measures 2-4 show eighth-note patterns with various rests. Measures 5-8 continue the eighth-note patterns.

S

A

# TB Small/Large Ensemble Intermediate

Musical score for TB Small/Large Ensemble Intermediate. The score consists of two staves: Tenor (T) and Bass (B). Both staves are in common time, key signature of one flat, and feature eighth-note patterns. Measure 1 starts with a whole rest followed by an eighth note. Measures 2-4 show eighth-note patterns with various rests. Measures 5-8 continue the eighth-note patterns.

T

B

## **SB Small/Large Ensemble Intermediate**

Soprano (S) staff: Measures 1-8. Bass (B) staff: Measures 1-8.

## **AT Small/Large Ensemble Intermediate**

Alto (A) staff: Measures 1-8. Tenor (T) staff: Measures 1-8.

# SSA Small/Large Ensemble Intermediate

The musical score consists of three staves, each with a key signature of one flat (F major) and a time signature of 4/4. The staves are labeled S1, S2, and A from left to right.

- S1:** Starts with a whole note followed by a half note. Measures 1-2: Whole note, half note. Measures 3-4: Whole note, half note. Measures 5-6: Whole note, half note. Measures 7-8: Whole note, half note.
- S2:** Starts with a half note. Measures 1-2: Half note, quarter note. Measures 3-4: Half note, quarter note. Measures 5-6: Half note, quarter note. Measures 7-8: Half note, quarter note.
- A:** Starts with a half note. Measures 1-2: Half note, quarter note. Measures 3-4: Half note, quarter note. Measures 5-6: Half note, quarter note. Measures 7-8: Half note, quarter note.

Lyrics are provided for measures 1 through 8, corresponding to the notes in the music. Measure numbers 1 through 8 are written above the staff lines.

# SSAA Small/Large Ensemble Intermediate

A musical score for four voices: Soprano 1 (S1), Soprano 2 (S2), Alto 1 (A1), and Alto 2 (A2). The score consists of four staves, each with a clef (F or C) and a key signature of one flat. The music is in common time. The vocal parts are arranged in a small ensemble style, with S1 and S2 on the top two staves and A1 and A2 on the bottom two staves. The vocal parts are mostly in eighth notes, with some sixteenth-note patterns and rests. The score includes measure numbers 1 through 8.

# TTB/TBB Small/Large Ensemble Intermediate

*Middle Part may choose to sing T2 or B1 line*

T1

T2

B1

B2

# TTBB Small/Large Ensemble Intermediate

T1

T2

B1

B2

# SAB Small/Large Ensemble Intermediate

The image shows three staves of musical notation for three voices: Soprano (S), Alto (A), and Bass (B). The music is in common time (indicated by a '4' in a circle) and has a key signature of one flat (indicated by a 'F' with a sharp sign). The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure numbers 1 through 8 are indicated above each staff. The Soprano staff begins with a whole note 'f', followed by eighth and sixteenth note patterns. The Alto staff begins with a half note 'f', followed by eighth and sixteenth note patterns. The Bass staff begins with a half note 'f', followed by eighth and sixteenth note patterns.

# SATB Small/Large Ensemble Intermediate

The musical score is divided into four sections corresponding to the vocal parts:

- S (Soprano):** The first staff from the left. It starts with a dynamic level of 2, followed by a rest, then a dynamic level of 3, and so on through 4, 5, 6, 7, and 8.
- A (Alto):** The second staff from the left. It starts with a dynamic level of 2, followed by a rest, then a dynamic level of 3, and so on through 4, 5, 6, 7, and 8.
- T (Tenor):** The third staff from the left. It starts with a dynamic level of 2, followed by a rest, then a dynamic level of 3, and so on through 4, 5, 6, 7, and 8.
- B (Bass):** The fourth staff from the left. It starts with a dynamic level of 2, followed by a rest, then a dynamic level of 3, and so on through 4, 5, 6, 7, and 8.



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## Instructions for State Solo & Ensemble Festival Sight Reading Judges

### SOLOS

### 7.5 minutes

- The judge will refer to the document entitled "State Solo & Ensemble Festival Sight Reading Information and Procedures."
- The judge will place the singer's book on the table.
- The judge will set up the adjudication table before the soloist enters the room and it will remain there until conclusion.
- The judge will welcome the student and confirm the level of sight reading, and give instructions for locating the exercise.
- The judge will remain seated at the adjudication table at all times.
- The judge will ask the questions under **OTHER FACTORS**.
- The judge will allow the singer to rehearse the exercise using whatever system he/she chooses.
- With 3 minutes remaining the judge will ask the singer to perform the exercise.
- The judge will not let personal preference for sight reading systems influence his/her comments whether written or verbal. Any suggestions for improving or changing systems should be sent to the director through a private written note. The judge will thank the student for singing and wish her/him a good day.
- The judge will score the reading according to the rubric.



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## Instructions for State Solo & Ensemble Festival Sight Reading Judges

### SMALL ENSEMBLES

### 7.5 minutes

- The judge will refer to the document entitled "State Solo & Ensemble Festival Sight Reading Information and Procedures."
- The judge will place the singers' books on the table.
- The judge will set up the adjudication table before the singers enter the room and it will remain there until conclusion.
- The judge will welcome the students and confirm the level of sight reading, and give instructions for locating the exercise.
- The judge will remain seated at the adjudication table at all times.
- The judge will ask the questions under **OTHER FACTORS**.
- The judge will allow the singers to rehearse the exercise using whatever system they choose.
- With 3 minutes remaining the judge will ask the singers to perform the exercise.
- The judge will not let personal preference for sight reading systems influence his/her comments whether written or verbal. Any suggestions for improving or changing systems should be sent to the director through a private written note. The judge will thank the students for singing and wish them a good day.
- The judge will score the reading according to the rubric.



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## Instructions for State Solo & Ensemble Festival Sight Reading Judges LARGE/SMALL ENSEMBLES 15 minutes

- The judge will refer to the document entitled "State Solo & Ensemble Festival Sight Reading Information and Procedures."
- The judge will place the sight reading books on the chairs for students. Place one on the stand for the director. Keep the remaining books in case the accompanist needs one or if there are extra singers.
- The judge will set up the adjudication table before the ensemble enters the room and it will remain there until conclusion.
- The judge will welcome the director and confirm the level of sight reading. The judge will BRIEFLY welcome the ensemble and give instructions for locating the exercise.
- The judge will remain seated at the adjudication table at all times with the possible exception of the group welcome and the clinic at the conclusion of the process.
- The judge will not interrupt the process once it has started unless the director requests information or assistance. Any errors or rules violations will be reflected in the overall final determination. The judge IS allowed to point out instances when students are singing in groups larger than 2 or 3.
- The judge will allow an ensemble to sing through the example a second time. However, the judge will only adjudicate the first "read" of the example.
- The judge will give the director a 5 minute warning.
- The judge will direct any **personal** remarks toward the director in a written note.
- The judge will provide constructive comments and/or clinic at the conclusion of the exercise, if time allows.
- The judge will not let personal preference for sight reading systems influence his/her comments whether written or verbal. Any suggestions for improving or changing systems should be sent to the director through a private written note.



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