

## 2014-2015 VOCAL REQUIREMENTS

The CMEA Executive Board, with input from past and present choral directors, has considered, discussed, and approved the following procedures for the sight-reading portion of the Adjudication Festival. CMEA's Student Affairs Commission also approved these procedures.

The following is designed to assist teachers in preparing students for this component of the adjudication as well as offering a systematic administration of this part of the adjudication.

1. All singers will read the same single-line melody. The melody is to be deemed as *tuneful* from start to end.
2. Students may elect to sing the melody from either the bass or treble clef versions; both will be available.
3. Singers may choose to sing solfège syllables, numbers, or any neutral syllable. Adjudicators will neither reward nor penalize a student for his/her choice.
4. The example will be the equivalent length for eight measures for a 4/4 and 6/8 time, or the equivalent length for other meters signatures.
5. It will start out simply (beginning on 'do' for regional auditions), starting mostly in stepwise motion and being composed largely of quarter and half note rhythms for at least two measures; The exercise will then progressively become more challenging thereafter – including intervallic skips, and appropriate increases in common rhythmic complexity.
6. The example selected will be in one of these major keys: C, F, G, D, A, B-flat, E-flat.
7. The example may utilize note/rest values from sixteenth through whole in value, including dotted notes.
8. The meter will be selected from: 6/8, 2/2, 2/4, 3/4 or 4/4.
9. The adjudicator will provide the pitch "do" (which may or may not be the starting pitch for All-State auditions) and a tempo of beating unit = 76.
10. The student will have 60 seconds to practice. During this time students may audiate, hum, or sing quietly to him/herself. Adjudicators will offer no prompts. At the end of 60 seconds, the adjudicator will again provide 'do' and the prescribed tempo.
11. Adjudication will be applied ONLY to the final version, NOT to the 60-second practice time.

### Regional and All-State Vocal Scale

All students will perform the major scale below on starting pitches notated below for each voice part.

Sopranos G and D      Altos D and G      Tenors G and D      Basses D and G

**Note:** This scale, in its entirety, is to be sung twice from memory - including the two measures of triplets. Students omitting any portion of the scale in their performance will receive a reduced score.

♩ = 92



Soprano + tenor - from medium high book  
alto + bass - from medium low book

### 2014-2015 Region Vocal Solos

Region vocal auditions will include the required solo, scales, and sight-reading (with the exception of students performing for comments only). Memorization of songs is encouraged. The G. Schirmer book and recordings *will* be used. As always, solos must be performed in Italian and in the printed key for the voice type. Please refer to *CTFest* for updates in the fall.

**Soprano**  
*Se tu m'ami*

**Alto**  
*O del mio dolce ardor*

**Tenor**  
*Caro mio ben*

**Bass**  
*Per la gloria*

### 2014-2015 All-State Vocal Auditions

All-State vocal auditions will include the required solo, scales, and sight-reading (with the exception of students performing for comments only). Memorization of the song is encouraged. Students selected for the all-state audition on voice will prepare their part from a prescribed selection chosen from the coming year's All-State concert repertoire in a Music Minus One format (MMO). Four versions (each version missing one voice part) will be available through the CMEA website at [www.cmea.org](http://www.cmea.org) in the fall. This will be the official MMO used for the auditions.

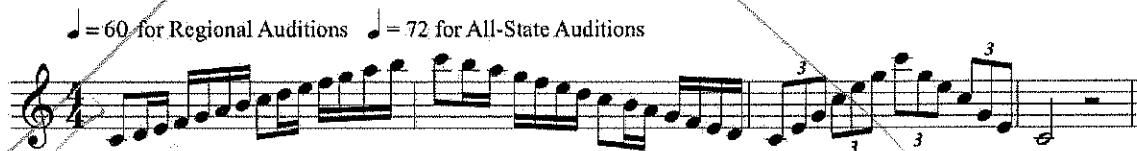
*My Spirit Sang All Day* by Gerald Finzi - Boosey & Hawkes/Hal Leonard

### 2014-2015 String Requirements

1. All string auditions will include the required etude(s)/solo, scales, and sight-reading (with the exception of the students performing for comments only). *Harpists* are to play the violin scale but with three octaves and two hands.
2. All string players must provide the adjudicators (2) with a working copy of their solo. If this is a photocopy, it will be retained and destroyed following the audition.
3. Cadenzas are not required for any string solo.

### Region Scale

All scales are to be performed from memory. Students should perform scales using the pattern shown below. String players should use separate bows.



### Octave Indications

- Violin scales and arpeggios - 3 octaves
- Viola scales and arpeggios - 3 octaves
- Cello scales and arpeggios - 3 octaves
- Bass scales and arpeggios - 2 octaves