

Florida Vocal Association



All-State Sight-Reading Procedures 2006

For the first time students can actually hear the sight-reading instructions and sing along with a practice exercise to prepare themselves for the all-state sight-reading experience. FVA.net now has a link that will let a student hear the instructions that they will hear on the new all-state instruction CD that will be played for each student in the audition room. The sample sight-reading exercise will allow them to become familiar with the sequence in which key is established so there will be fewer surprises and more consistency in the process state-wide. No longer will it be necessary to assemble all of the students to read sight-reading instructions and sing the example together. Instructions and examples will be given to each student using the audition CD in the sight-reading room. If students have been encouraged to visit FVA.net they should be comfortable with the format for reading. Procedures below will detail the responsibility of the student and judges in the sight-reading room.

A. After the singer enters the sight-reading room the following preliminary procedures should take place:

1. Each singer will arrive in the room with sight-reading adjudication forms for each judge, forms supplied by the district chairman. Each student will be asked to put his/her name on the form before entering the sight-reading room. Sight-reading forms will be handed to the judges by the singer after he/she enters the room.
2. The judges will ask the singer which sight-reading music his/her director instructed him/her to sing from (**Treble Clef, Bass Clef or Changing Voice**) and whether his/her director has given him/her special instructions regarding the key in which to sing (transpose) the exercises.
3. A CD produced by the FVA will be played for each singer who enters the room which will allow for state-wide consistency in the way each sight-reading room operates.
4. The judges will inform the singer that he/she may hold the music or place the music on the music stand while singing.
5. One of the judges should be responsible for making sure that the appropriate sight-reading page is in front of the student but that it is turned face down on the music stand until all instructions are completed or until instructions on the CD indicate that the student should do otherwise.
6. Before beginning the sight-reading audition each singer should be asked if they understand the procedure for establishing pitch explained and demonstrated on the CD and if they have any questions before they are asked to continue with the audition.
7. Singers will then be reminded of the study time limitations, how tonality and time will be set and the rules for stopping and starting over on an exercise.
8. One of the judges should then ask the singer if he/she has any questions, answer those questions and proceed with the audition which for that point forward will be done without the aid of the CD and with the judges establishing key, time and being responsible for the monitoring study time for each exercise.

B. Sight-reading Facts and Procedures to be followed by every Judge in every FVA District.

1. The CD produced by FVA will be played for each singer, without exception, who enters a sight-reading room before he/she sight-sings.
2. Singers are encouraged to sing as many of the exercises on the page as they can and to attempt all of the exercises.
3. Exercises must be sung in the order they appear on the page.
4. Before each exercise a judge will establish the key, tempo and meter of the exercise for the singer in the exact manner described on the CD.
 - Key will be established for each sight-reading exercise by playing an eighth note ascending and descending major or minor octave scale (quarter note = 60) followed immediately by the ascending and descending arpeggio, or in the manner demonstrated on the CD. Singers are encouraged to sing the scale and arpeggio while it is played. The singer may continue to establish key in the fashion he/she has learned but without assistance from the judges.
 - The tempo will be set/counted for each simple time exercise at quarter note = approximately 60. The tempo for the compound triple exercise should be set at eighth-note = approximately 90/dotted quarter note = 30. The singer may elect to sing an exercise at a tempo faster than set by the judges.

- The singer's score should not be affected if the tempo sung is faster than the tempo set by the judge. If the tempo of sections of an exercise is sung slower than the tempo set, the judge should count those sections incorrect.
5. After the key, time and tempo of the exercise has been established, a judge will play the first note of the exercise and ask the singer to sing the note.
 6. After singing the starting note a judge will announce the length of time the singer will have to study the exercise and say "study" to begin timing the study period.
 - Senior high singers will be given 10 seconds to silently study exercise #1, 20 seconds to silently study #2 and #3 and #4 and 30 seconds to silently study exercise #5;
 - Middle school singers will be given 10 seconds to silently study exercise #1, 20 seconds to silently study #2 and 30 seconds to silently study exercise #3.
 - During a singer's study time musical hand symbols may be used.
 7. After the allotted study time expires a judge will call "time", play the scale and arpeggio, the starting pitch and "count-off" one measure of the exercise in tempo.
 - The singer may sing the exercise using solfege, numbers or a neutral syllable. Because of lack of clarity singers are discouraged from humming the exercises. Judges should not penalize a singer for singing the wrong scale degree number or the wrong solfege syllable as long as the actual pitches and rhythms the singer produces match those of the exercise.
 8. Once the singer has begun to sing an exercise he/she should not stop until end of that exercise or until he/she cannot go any further.
 - Judges will use their discretion as to what a "stop" is in the exercise as opposed to a "hitch", "stumble", "pause without completely stopping" or etc.
 - A judge will be the sole determiner as to what constitutes a "stop" during singing.
 9. If a singer stops before finishing an exercise the singer will be given time to request to begin the exercise again or may be asked, at the discretion of the judge, whether or not the singer wants to begin the exercise again as long as the singer has not "started-over" before.
 - If the singer elects to begin again, the re-start will count as his/her one "start-over" for the entire audition.
 - An exercise that is re-started must be done so immediately after the scale, arpeggio and starting pitch are played again. The exercise should be "counted-off" without additional study time.
 10. If the singer finishes singing an exercise but feels he/she can improve his/her score for that exercise the singer can request to sing it again as long as (a) the singer has not moved onto the next exercise or (b) has not started over on any other exercise.
 - It will not be the judges' responsibility to ask the singer whether or not he/she wants to begin an exercise over again once he/she finishes the exercise.
 11. If the singer does not ask to repeat the last exercise attempted, the judges, after giving the singer time to request a "start-over", will move to the next exercise on the page (unless all the exercises have been completed).
 - The singer may complete part or the entire exercise then request to sing the exercise again as long as he/she has not taken a "start-over" at any other time during the audition.
 12. If the singer informs the judges that he/she has decided to start the last exercise over, the singer will have to start at the beginning of that exercise and will receive a score based on the number of measures sung correctly only on the "start over", erasing completely the score on the first attempt to sing the exercise.
 - The singer cannot be given the best score between the two attempts; only the "start-over" score, for better or worse, will be recorded.
 13. Once the singer has used the allotted "start-over" he/she will not be allowed to restart any other exercise of the audition and may never, after moving to the next exercise, go back to any other exercise whether or not the singer has used his/her "start-over" or not.
 14. Judges will not give the singer a "running count" of the number of measures sung correctly, will not inform a singer if the minimum number of measures for passing has been sung and will not inform the singer of the total number of measures sung at the conclusion of that singer's audition. It will be the responsibility of the singer's choral director to inform him/her of all scores associated with the all-state chorus audition.
 15. After the singer has left the room the judges, after discussion, will tally their individual sight-reading score sheet.