FLORIDA VOCAL ASSOCIATION

Revised 11/3/2026

2026–2027 All-State Omnibus

The All-State Omnibus contains all policies and documents that govern the audition process for the Florida All-State Choruses. Members of the Florida Vocal Association (FVA) are encouraged to read and become well acquainted with the policies and procedures outlined in the omnibus to ensure that they are in compliance. Should a member of FVA need clarification in any policy contained in the omnibus they should reach out to their FVA District Chairperson or the FVA All-State Chair (allstate@fva.net).

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OVERVIEW

The All-State Choruses are comprised of select groups of choral students from Florida's junior, middle and senior high schools who have completed a **three-step audition process** consisting of the following:

1. written musicianship test
2. sight-reading
3. a vocal quality audition on the All-State music

ELIGIBILITY

Students in 7th – 12th grade who are enrolled in a choral/vocal course at their school or registered Home Music Education Music Cooperative (https://fmea.org/programs/all-state/) are eligible to audition for an All-State Ensemble.

CHORUS CONFIGURATIONS

- Middle School Mixed Chorus (SATB), approximately 300 singers, grades 7-8
- Middle School Treble Chorus, approximately300 singers, grades 7-8, females and males with unchanged voices
- High School Concert Chorus, approximately 300 singers, grades 9-12
- High School SSAA Chorus, approximately 200 SA singers, grades 9-12
- High School TTBB Chorus, approximately 150 TB singers, grades 9-12
- High School Reading Chorus approximately 100 singers, grades 9-12; members of this chorus have received the highest sight-reading scores in the state.

CALENDAR

2027 FMEA Professional Learning Conference and ALL-STATE CONCERTS:
January 13-16, 2027. Tampa Convention Center, Tampa, FL

All-State Online Registration and auditions (set by each **District Chair** within testing windows. See below)

Testing Windows:

Musicianship/Sight-Reading - September 9-19, 2026

Vocal Quality Audition - October 7-17, 2026

DEADLINES: The following dates were published by FMEA

Always check FMEA CONFERENCE page for up-to-date, accurate information.

September 1– Deadline for FMEA/FVA Membership (via www.flmusiced.org)

September 11 - Early Registration for the Conference begins

September 26–Tampa hotel blocks open at 9:00 am

November – All-State Seats announced (via www.fva.net)

November 7 – Hotel Cancellation deadline at 5:00 pm

November 10 – Hotels will charge one night of each room reserved December 11, 2026: Early Registration closes at 11:59:59. Prices increased to the regular registration rates. You may continue to register and pay online until the conference. (via FVA email with link to https://flmusiced.org/MPAOnline/Default.aspx); postmark deadline for checks mailed for conference registration.

December 14, 2026 - All school lodging checks are due to hotels, payable to the hotel where reservations were made for you and/or your students. The final deadline for discounted hotel blocks. Unsold rooms in the FMEA blocks are released back to hotels.

REGISTRATION

MPA ONLINE INSTRUCTIONS

Registration for the 2026-2027 All-State choruses will proceed via MPA Online. The voicings for each chorus will be as follows:

High School Concert: S1, S2, A1, A2, T1, T2, B1, B2

Middle School Mixed- S, A, T, B

Middle School Treble- T1, T2, T3.

Directors will also provide for each student registered: emergency contact information (parent/guardian; directors may not be listed as Emergency Contact), height, and an uploaded student headshot at the time of registration. No changes may be made after the registration window has closed. Registrations will not be accepted after the date as set by the District Chair.

Middle School Registrations: Each director may register a MAXIMUM of 15 treble/unchanged singers with part breakdown as listed below:

7-8 **Treble Chorus** is limited to a maximum of **3 students each** of Treble 1, 2, and 3, for a maximum total of 9 registered Treble singers for the Treble Chorus;

7-8 **Mixed Chorus** is limited to 3 Sopranos, 3 Altos for a maximum of **6 registered SA singers** for the Mixed Chorus;

7-8 **Mixed Chorus-** there is no limit to the number of Tenors and Basses a director may register for the All-State auditions.

NOTE: In accordance with FSMA policy, 6th graders may not audition for All-State.

High School Registrations: Each director may register a MAXIMUM of 12 SA singers with part breakdown as listed below:

High School Chorus is limited to a maximum of **3 students each** of Soprano 1, Soprano 2, Alto 1, Alto 2

High School Chorus -there is no limit to the number of Tenors and Basses a director may register for the All-State auditions.

FOR both MIDDLE SCHOOL and HIGH SCHOOL All-State Registrations:
Students must sing the voice part for which they are registered. No students will be permitted to change voice parts from their original assignment at any point in the process.

AUDITION FEE

A minimum $25.00 audition fee* is charged for each student who is registered to take the musicianship test. The only accepted forms of payment are school or booster checks, money orders or credit card. *Personal checks, cash and Purchase Orders are **not accepted** as payment.* No refunds for students that do not show up to audition. ***Districts may elect to add an additional recording fee.***

HIGH SCHOOL OPT OUT PROCEDURES

High School Concert Chorus:

The intent of the Opt Out is to allow students who might be on the lower edge of the Concert Chorus audition pool to prepare for the chorus in which they would be most likely to participate at the January conference. They will "opt out" of Concert Chorus (much like we allow students to "opt out" of Reading Chorus consideration), thus allowing the student to sing the SSAA or TTBB music at the Vocal Quality Audition (see below). If you have any questions about the Concert Chorus OPT OUT option, please ask your District Chair, or email the All-State Chair at michelle@fva.net or allstate@fva.net.

If a director wishes to move students out of the Concert Chorus pool, please be advised of the following:

NO GUARANTEES CAN BE MADE AS TO WHAT MINIMUM COMPOSITE SCORE WILL BE ACCEPTED INTO THE HIGH SCHOOL CONCERT CHORUS.

NOTE: *The highest possible composite score after Musicianship/Sight-Reading is 65.00000, which is a perfect score of 50/50 on the Musicianship exam and a perfect score of 40/40 on Sight-Reading. A student with the minimum Concert Chorus qualifying score of 40/50 on the Musicianship exam and 20/40 on Sight-Reading would have a composite score of 41.50000. You can check your students' composite scores after the Musicianship and Sight Reading Auditions are completed for your district. Composites can be viewed on the "All-State Auditions" page of MPA Online by clicking "Score Report for Composite Scores" at the bottom of the page.*

Once a student has moved out of the Concert Chorus pool, they **cannot be moved back**, regardless of their score results when auditions have concluded. It is a permanent "opt out." If you have any questions about the Concert Chorus OPT OUT option, please ask your District Chair, or email the All-State Chair at michelle@fva.net or allstate@fva.net.

It is the director's responsibility to work with students and parents when making this decision. FVA will take no responsibility for the decision to move a student from the Concert Chorus audition pool into the SSAA or TTBB Chorus audition pool. Directors must use their best judgment when making these decisions. A statement will be posted on the FVA website that will serve as public notice that the option is available. **Please DO NOT submit a student to be moved without notifying the student and parent in an appropriate manner.**

Moving a High School student into the TTBB/SSAA audition process:
If a director wishes to move a student into the TTBB/SSAA audition pool (opting them OUT of the Concert Chorus pool) and have that student audition on the TTBB/SSAA packet, please do the following:

1. Find the student's unique All-State ID number. This is a 5-digit number. You will find this unique All-State ID number by:

A. Logging in to MPA Online
B. Clicking "All-State Auditions"
C. Clicking "Sight-Reading Score Sheets"

The 5-digit All-State Audition number appears below the barcode.

2. The deadline to submit an "opt out" request is Friday, September 25th at midnight. A GOOGLE FORM will be sent to you via email to return to the All-State Chair (allstate@fva.net) with the following information:
School Name
Student Name
Student Grade
Student Voice Part
Student All-State ID

NOTE: We cannot see student names in the Administrator side of MPA Online. Please make sure you submit the correct All-State ID.

3. When the notification e-mail that all students have been moved comes out, directors should login to MPA Online again and confirm that students are now showing in the new chorus. Here's how to verify the student's chorus placement:

A. Login to MPA Online
B. Click "All-State Auditions"
C. Click "All-State Audition Entries (Add/Edit/View)"

The student's chorus placement appears in the central column.

Seat Allotment

The High School Reading Chorus will be the first chorus seated after the MUSICIANSHIP and SIGHT-READING exams. Reading Chorus seats will be awarded before the Vocal Quality audition. During the initial online registration, directors must indicate those students who want to "opt-out"of the Reading Chorus. Reading Chorus members must have a minimum score of 40 on the MUSICIANSHIP exam.

All other seats will be awarded on a statewide basis, according to highest composite scores. Composite scores are calculated as follows: 30% MUSICIANSHIP exam, 35% SIGHT-READING exam, and 35% VOCAL QUALITY audition. Eligibility for each chorus is described below:

Senior High Students

- Unless a student opts out, the top 25 sight readers in each section will be awarded the select 100 seats in the Reading Chorus.
- Students must score at least 80% (40/50) on the 9-12 Musicianship Test and correctly read a minimum of 20 measures of the 40-measure Sight-Reading Examination in order to complete the Vocal Quality audition for the Concert Chorus.
- Students who score at least 70% (35/50) on the 9-12 Musicianship Test and correctly read a minimum of 10 measures of the 40-measure Sight-Reading Exam are eligible to audition for the TTBB or SSAA Chorus.
- Following the VOCAL QUALITY auditions, the High School Concert Chorus is the next chorus seated.
    - The Concert Chorus with 300 singers will include the highest 75 composite scores per SATB voice part (the voice part with the higher composite score will receive the additional singer (38), ensuring that the 37/38 split is determined by composite scores).
    - All remaining singers not receiving a seat in the Concert Chorus are moved to the pool of singers in the SSAA or TTBB choruses, as follows:
- SSAA Chorus (200 singers) will be seated with the highest 50 composite scores per voice part.
- TTBB Chorus- due to typically lower numbers of auditioning tenors/basses, this chorus will be seated according to the best balance possible with the number of qualifying students available.
- If a school does not earn a seat in any high school chorus, they will receive one representative seat in either the SSAA or TTBB Chorus with a student who passed all three rounds of the audition process. (See REPRESENTATIVE SEATS below). Representative seats are based on the need to have a balanced chorus.

Middle School Students

- Middle School Students must score at least 70% (35/50) on the 7-8 Musicianship Test and correctly read a minimum of 8 measures of the 32-measure Sight-Reading Examination in order to progress to the Vocal Quality Audition.
- Middle School Treble and Mixed Choruses are both filled based on highest composite scores.
- If a school does not earn a seat in the Middle School chorus, they will receive one representative seat in the chorus for which they auditioned, with a student who passed all three rounds of the audition process. (See REPRESENTATIVE SEATS below). Representative seats are based on the need to have a balanced chorus.

REPRESENTATIVE SEATS

Schools that do not receive a seat based on high score are eligible to receive one representative seat, given that the school has a student that passed all rounds of the audition process. The representative seats will be awarded in the High School SSAA Chorus, the TTBB Chorus, and the Middle School Treble or Middle School Mixed Chorus. The representative students will be seated based on the part balance needs of the All-State Choruses, rather than the highest score from the represented school. Seats will be announced via MPA Online prior to the hotel cancellation deadline (see FMEA Conference page).

NOTE: Regarding High School Representative Seats - If the singer auditioned on the High School Concert Chorus repertoire, their representative seat in the SSAA or TTBB Chorus will require them to buy a new packet of music and learn that music prior to the January All-State Conference.

All-State General Regulations

- Directors must attend all parts of their FVA district-level All-State auditions in their entirety, participate as assigned by the District Chairperson, and remain to the conclusion of the audition process in order to receive any All-State seats. A method for requesting permission for absences ahead of time has been developed. Please see your District Chairperson for requirements.
- Directors and students must attend all parts of the audition process in their own district. ***Testing out of district is not permitted.**
- Student names and scores will be posted on MPA Online. A waiver will be included in the contract which must be signed by a parent.
- No student will be accepted into an All-State chorus who does not attend the scheduled auditions, regardless of the reason.
- Applicants for the 7-8 Treble Chorus or 7-8 Mixed Chorus must register for the All-State chorus and voice part for which they wish to be considered. No changes in chorus or voice part will be allowed after the registration deadline. The student must audition on the voice part for which they are registered.
- Applicants for high school choruses must register for the voice part for which they wish to be considered (S1, S2, A1, A2, T1, T2, B1, B2). No changes will be allowed after the registration deadline. All students must audition on the voice part for which they are registered.

CHECKLIST FOR DIRECTORS

- Directors who are unable to attend the All-State Conference with their students, must have permission in writing from their principal. The Principal must list the representative who is responsible for the students attending All-State. Except in the case of an unforeseen emergency, this letter must be presented to the FMEA Executive Director prior to registration at the conference and a copy provided to the FVA president.
- If an All-State singer becomes unable to attend the FMEA Conference, it is the responsibility of their choral director to notify the appropriate FVA Officer immediately (allstate@fva.net or president@fva.net).

- All participating students must be chaperoned by a school approved chaperone who MUST be registered. For every 6 students registered, one free chaperone and one paid chaperone may be registered unless you have students in more than two performing ensembles. In that case, you may PAY for a chaperone for each performing ensemble in which you have registered students. *This procedure is very clear in the Conference Registration process.*
- All students receiving seats are required to be in attendance and on time for the entire All-State rehearsal and performance schedule.
- Official Conference Badges must always be worn with the participant's name and the name of the school showing. *These badges are given to the registering director in the Tampa Convention Center at the registration desk.*
- An All-State student should not miss more than one hour of rehearsal, and ONLY to participate in a mini-concert or session demonstration. There are no exceptions.
- Proper attire for All-State concerts is formal school chorus attire (suits, dresses, blazers, robes, etc.) Show Choir attire is not appropriate.
- Directors will be held accountable for the behavior of their students both in and out of rehearsals. Misconduct of students, tardiness, or absenteeism will result in expulsion from the chorus and/or notification of the offense(s) to the administration of the school.

Violations

- Infractions of rules for All-State will be brought to the attention of the director involved, by an FVA officer. The FVA officer may recommend to the FVA Ethics Committee that the violation be examined for appropriate disciplinary action by the FVA Board.
- If disciplinary action is recommended, the director will be notified in writing of the action to be recommended and the reason for such recommendation. The director shall then have an opportunity to respond in writing or in person to the Board at the meeting when the action is recommended.
- Depending on the seriousness of the violation, action by the Executive Board may result in a letter of reprimand, a fine and/or probation, or suspension from participation in the All-State choruses.

Appeal Procedure

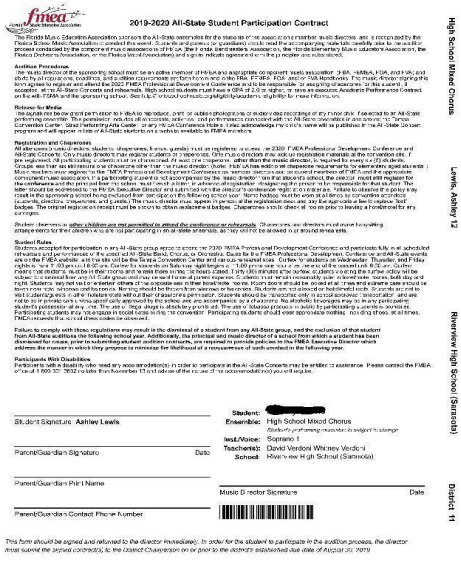
- A fine, probation or suspension may be appealed in writing within 48 hours to the FVA president for consideration at the next scheduled board meeting.

Waiver of Regulations

Any exception to these procedures must be requested and granted in writing from the FVA President in advance.

CONTRACTS

Directors need to print out the FVA All-State contract *and* the FMEA All-State Participant Contract on the same sheet (double sided) once each student is successfully registered. Signed contracts must be turned in before the first audition. **Contracts may be turned in electronically to your District Chair – please scan them and save them as PDF's.** Students will not be able to audition without their contracts. *Contracts are found on MPA Online after registering.*



2019-2020 All-State Student Participation Contract

High School Mixed Chorus

Lewis, Ashley 12

Riverview High School (Sarasota)

District 11

Student Signature: Ashley Lewis

Student:

Ensemble: High School Mixed Chorus

Inst./Voice: Soprano 1

Teacher(s): David Verdoni Whitney Verdoni

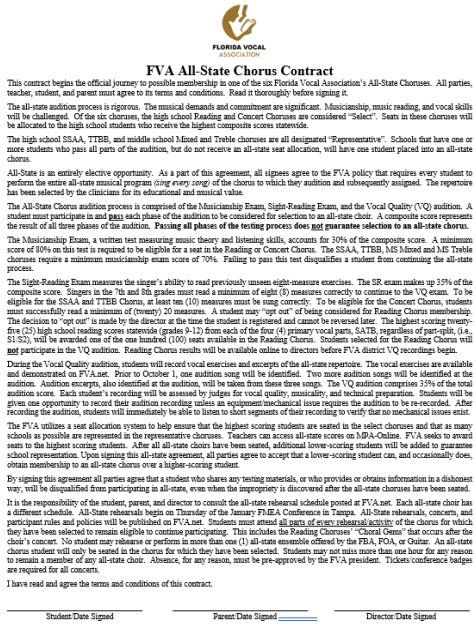
School: Riverview High School (Sarasota)

Parent/Guardian Signature Date

Parent/Guardian Print Name

Music Director Signature Date

Parent/Guardian Contact Phone Number



FLORIDA VOCAL ASSOCIATION

FVA All-State Chorus Contract

This contract begins the official journey to possible membership in one of the six Florida Vocal Association's All-State Choruses. All parties, teacher, student, and parent must agree to its terms and conditions. Read it thoroughly before signing it.

The all-state audition process is rigorous. The musical demands and commitment are significant. Musicianship, music reading, and vocal skills will be challenged. Of the six choruses, the high school Reading and Concert Choruses are considered "Select". Seats in these choruses will be allocated to the high school students who receive the highest composite scores statewide.

The high school SSAA, TTBB, and middle school Mixed and Treble choruses are all designated "Representative". Schools that have one or more students who pass all parts of the audition, but do not receive an all-state seat allocation, will have one student placed into an all-state chorus.

All-State is an entirely elective opportunity. As a part of this agreement, all signees agree to the FVA policy that requires every student to perform the entire all-state musical program *(sing every song)* of the chorus to which they audition and subsequently assigned. The repertoire has been selected by the clinicians for its educational and musical value.

The All-State Chorus audition process is comprised of the Musicianship Exam, Sight-Reading Exam, and the Vocal Quality (VQ) audition. A student must participate in and pass each phase of the audition to be considered for selection to an all-state choir. A composite score represents the result of all three phases of the audition. **Passing all phases of the testing process does not guarantee selection to an all-state chorus.**

The Musicianship Exam, a written test measuring music theory and listening skills, accounts for 30% of the composite score. A minimum score of 80% on this test is required to be eligible for a seat in the Reading or Concert Chorus. The SSAA, TTBB, MS Mixed and MS Treble choruses require a minimum musicianship exam score of 70%. Failing to pass this test disqualifies a student from continuing the all-state process.

The Sight-Reading Exam measures the singer's ability to read previously unseen eight-measure exercises. The SR exam makes up 35% of the composite score. Singers in the 7th and 8th grades must read a minimum of eight (8) measures correctly to continue to the VQ exam. To be eligible for the SSAA and TTBB Chorus, at least ten (10) measures must be sung correctly. To be eligible for the Concert Chorus, students must successfully read a minimum of (twenty) 20 measures. A student may "opt out" of being considered for Reading Chorus membership. The decision to "opt out" is made by the director at the time the student is registered and cannot be reversed later. The highest scoring twenty-five (25) high school reading scores statewide (grades 9-12) from each of the four (4) primary vocal parts, SATB, regardless of part-split, (i.e., S1 S2), will be awarded one of the one hundred (100) seats available in the Reading Chorus. Students selected for the Reading Chorus will **not** participate in the VQ audition. Reading Chorus results will be available online to directors before FVA district VQ recordings begin.

During the Vocal Quality audition, students will record vocal exercises and excerpts of the all-state repertoire. The vocal exercises are available and demonstrated on FVA.net. Prior to October 1, one audition song will be identified. Two more audition songs will be identified at the audition. Audition excerpts, also identified at the audition, will be taken from these three songs. The VQ audition comprises 35% of the total audition score. Each student's recording will be assessed by judges for vocal quality, musicality, and technical preparation. Students will be given one opportunity to record their audition recording unless an equipment/mechanical issue requires the audition to be re-recorded. After recording the audition, students will immediately be able to listen to short segments of their recording to verify that no mechanical issues exist.

The FVA utilizes a seat allocation system to help ensure that the highest scoring students are seated in the select choruses and that as many schools as possible are represented in the representative choruses. Teachers can access all-state scores on MPA-Online. FVA seeks to award seats to the highest scoring students. After all all-state choirs have been seated, additional lower-scoring students will be added to guarantee school representation. Upon signing this all-state agreement, all parties agree to accept that a lower-scoring student can, and occasionally does, obtain membership to an all-state chorus over a higher-scoring student.

By signing this agreement all parties agree that a student who shares any testing materials, or who provides or obtains information in a dishonest way, will be disqualified from participating in all-state, even when the impropriety is discovered after the all-state choruses have been seated.

It is the responsibility of the student, parent, and director to consult the all-state rehearsal schedule posted at FVA.net. Each all-state choir has a different schedule. All-State rehearsals begin on Thursday of the January FMEA Conference in Tampa. All-State rehearsals, concerts, and participant rules and policies will be published on FVA.net. Students must attend all parts of every rehearsal/activity of the chorus for which they have been selected to remain eligible to continue participating. This includes the Reading Choruses' "Choral Gems" that occurs after the choir's concert. No student may rehearse or perform in more than one (1) all-state ensemble offered by the FBA, FOA, or Guitar. An all-state chorus student will only be seated in the chorus for which they have been selected. Students may not miss more than one hour for any reason to remain a member of any all-state choir. Absence, for any reason, must be pre-approved by the FVA president. Tickets/conference badges are required for all concerts.

I have read and agree the terms and conditions of this contract.

Student/Date Signed Parent/Date Signed Director/Date Signed

FVA POSITION ON TRANSGENDER STUDENTS

The Florida Vocal Association strives to be inclusive for students who identify as transgender. Transgender students may audition for the gender-specific All-State ensemble for which they identify. However, it would be expected that the student meets all the expectations for that ensemble, including demonstrating the necessary vocal range for the voice part for which they are auditioning as part of their Vocal Quality audition. The FVA encourages its members to work with their school and county administration to ensure a positive and inclusive environment for transgender students. This may include placing transgender students in gender-specific ensembles for which they identify, modifying uniform expectations for all students, and increased awareness of transgender students' hormone therapies which would affect the singing voice.

SECURITY

The Florida Vocal Association is committed to providing meaningful musical educational opportunities for our Florida students. Safety for our teachers and students is a priority. It is *required* that each district hire security for all FVA events, including the All-State auditions.

ADDITIONAL POLICIES

Conductor Selection: All High School All-State Chorus Conductors shall be selected by the Current President of FVA. All Middle School All-State Chorus Conductors shall be selected by the Current Middle School Chair.

Repertoire Selection: All Repertoire for All-State is chosen for review by the All-State Conductor. All-State Repertoire shall be approved by the executive committee. All-State Clinicians will limit the programing of pieces to one selection per composer.

ALL-STATE AUDITION OVERVIEW

In Florida, we have a multi-tiered audition process that students must go through in order to qualify for a seat in one of our All-State Ensembles. The first audition includes a Musicianship Test and Sight-Reading Evaluation. The final audition is the Vocal Quality Audition. Read below for information regarding each audition.

MUSICIANSHIP TESTING

The musicianship test is 50-question multiple choice and is graded onsite. Each student is given a unique audition ID number that is used for all testing materials, forms and result information.

TESTING ACCOMMODATIONS

A director may request the following accommodations for students with special needs: Visual magnification, preferential seating, Braille. Ample prior notification must be given to the district chair.

PASSING SCORES

The following scores are calculated out of 50 total possible points on the multiple-choice test:

Middle School– 35 High School (SSAA/TTBB)- 35 High School (Concert/Reading)- 40

HIGH SCHOOL TESTING CRITERIA

The format of the test remains the same from the previous testing cycles. Answers are marked on ZipGrade forms. Each student will receive a printed copy of the test that they can write on during test administration. All aural examples are played twice.

The first four sections of the exam are administered with a recorded audio track and narrative.

Section 1: Chord Quality Recognition 5 pts
- Students identify Major, minor, Augmented, and diminished chords when played melodically and harmonically.

Section 2: Interval Recognition 5 pts
- Students identify Major, minor, Perfect, Tritone intervals when played melodically and harmonically.

Section 3: Rhythmic Recognition 2 pts
- Students identify correctly and incorrectly rhythmic exercises played.

Section 4: Melodic and Rhythmic Recognition 8 pts
- Students identify correctly and incorrectly played measures in a melody.

Section 5: Complete the Measures 2 pts
- Students select the best possible rhythmic pattern to complete a partial measure of rhythm.

Section 6: Time Signature Recognition 2 pts
- Students identify the correct time signature of a two-measure example of rhythm.

Section 7: Key signatures, major and minor 8 pts
- Students identify Major and minor key signatures

Section 8: Vocabulary 18 pts
- Students select correct definitions of vocabulary words from the FVA HS Vocabulary list.

TOTAL POSSIBLE POINTS 50 points

A comprehensive archive of past FVA All-State Exams is available on FVA.net/all-state/ under STUDY MATERIALS FOR STUDENT AUDITIONS. These exams are very helpful in preparing your students for the All-State exam and audition process.

VOCABULARY LIST – HIGH SCHOOL

9-12 All-State Music Vocabulary List

Note: The following lists contain the SAME Vocabulary list. The first is listed alphabetically, while the second is listed by category.

ALPHABETICAL LIST

1. A tempo- return to the original tempo after some deviation
2. Accelerando – becoming gradually faster
3. Allargando- slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece
4. Allegro con spirito- fast tempo with spirit
5. Anacrusis – upbeat or pickup
6. Andante- rather slow, at a moderate walking speed
7. Arpeggio- the notes of the chord played in succession to one another, rather than simultaneously; a broken chord
8. Bel canto- "beautiful singing"; an Italian Opera term
9. Binary form- AB- form of a composition that has two distinct sections
10. Cantabile- in a singing style; singable
11. Chromatic- motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
12. D. C. or Da Capo- repeat from the beginning of the composition
13. Descant – a high obligato part above the melody
14. Divisi- performers singing the same part are divided to sing different parts.
15. Dolce- sweetly, usually also softly
16. Espressivo- to play or sing with expression
17. Falsetto- type of vocal phonation that enables the singer to sing notes beyond the normal vocal range.
18. Fermata- a pause or hold
19. Form – the organization and structure of a composition
20. Grandioso – grand, majestic
21. Improvisation – music that is created spontaneously
22. Interval- the relationship between two pitches, the distance between an upper and a lower pitch
23. Largo- very slow and broad
24. Ledger lines – short horizontal lines used to extend a staff either higher or lower
25. Legato- to play or sing in a smooth, connected manner
26. L'istesso – the beat remains constant when the meter changes
27. Meno mosso- less motion
28. Meter- indicated by a time signature, can be simple or compound
29. Mezzo forte- medium loud

30. Modulation – to change key within a composition
31. Motif- a short musical idea or melodic theme, usually shorter than a musical phrase
32. Niente- dying away to nothing
33. Opera- a major vocal work that involves theatrical elements
34. Oratorio- large scale musical composition on a sacred subject.
35. Part song – an unaccompanied homophonic choral composition for three or more voices
36. Poco piu mosso- a little more motion
37. Presto- very fast; faster than allegro
38. Rallentando- gradually slowing down
39. Rubato- Making the established pulse flexible by accelerating and slowing down the tempo; an expressive device
40. Senza- without
41. Sforzando- strongly accented; forced
42. Solfege- a system used for teaching sight-reading (Do-Re-Mi)
43. Sotto voce- Softly; with subdued sound; performed in an undertone
44. Strophic- describes a song where the stanzas are all sung to the same music
45. Subito- suddenly; quickly
46. Tessitura- most widely used range of pitches in a piece of music
47. Tranquillo – to perform in a relaxed tempo
48. Triad- three note chord consisting of the root, third, and fifth
49. Vibrato – a rapid fluctuation of pitch slightly higher or lower than the main pitch
50. Vivace- lively; briskly

VOCABULARY LIST – HIGH SCHOOL

9-12 All-State Music Vocabulary List

Note: The Vocabulary lists contain the SAME Vocabulary list. The first above is listed alphabetically, while the second below is listed by category.

CATEGORY LIST

Music Terms:

1. Anacrusis – upbeat or pickup
2. Arpeggio- the notes of the chord played in succession to one another, rather than simultaneously; a broken chord
3. Chromatic- motion by half steps; also describes harmony or melody that employs some of the sequential 12 pitches (semi-tones) in an octave
4. Descant – a high obligato part above the melody
5. Divisi- performers singing the same part are divided to sing different parts.
6. Falsetto- type of vocal phonation that enables the singer to sing notes beyond the normal vocal range.
7. Fermata- a pause or hold
8. Improvisation – music that is created spontaneously
9. Interval- the relationship between two pitches, the distance between an upper and a lower pitch
10. Ledger lines – short horizontal lines used to extend a staff either higher or lower
11. Mezzo forte- medium loud
12. Modulation – to change key within a composition
13. Opera- a major vocal work that involves theatrical elements
14. Oratorio- large scale musical composition on a sacred subject.
15. Senza- without
16. Solfege- a system used for teaching sight-reading (Do-Re-Mi)
17. Tessitura- most widely used range of pitches in a piece of music
18. Triad- three note chord consisting of the root, third, and fifth
19. Vibrato – a rapid fluctuation of pitch slightly higher or lower than the main pitch

Form:

20. Form – the organization and structure of a composition
21. Binary form- AB- form of a composition that has two distinct sections
22. Strophic- describes a song where the stanzas are all sung to the same music
23. Part song – an unaccompanied homophonic choral composition for three or more voices
24. D. C. or Da Capo- repeat from the beginning of the composition

Style and Phrasing:

25. Bel canto- "beautiful singing"; an Italian Opera term
26. Cantabile- in a singing style; singable
27. Dolce- sweetly, usually also softly
28. Espressivo- to play or sing with expression
29. Legato- to play or sing in a smooth, connected manner
30. Meno mosso- less motion
31. Motif- a short musical idea or melodic theme, usually shorter than a musical phrase
32. Niente- dying away to nothing
33. Poco piu mosso- a little more motion
34. Sforzando- strongly accented; forced
35. Sotto voce- Softly; with subdued sound; performed in an undertone
36. Subito- suddenly; quickly

Tempo and Meter:

37. A tempo- return to the original tempo after some deviation
38. Accelerando – becoming gradually faster
39. Allargando- slowing of tempo, usually with increasing volume; most frequently occurs toward the end of a piece
40. Allegro con spirito- fast tempo with spirit
41. Andante- rather slow, at a moderate walking speed
42. Grandioso – grand, majestic
43. Largo- very slow and broad
44. L'istesso – the beat remains constant when the meter changes
45. Meter- indicated by a time signature, can be simple or compound
46. Presto- very fast; faster than allegro
47. Rallentando- gradually slowing down
48. Rubato- Making the established pulse flexible by accelerating and slowing down the tempo; an expressive device
49. Tranquillo – to perform in a relaxed tempo
50. Vivace- lively; briskly

TESTING CRITERIA & VOCABULARY LIST – MIDDLE SCHOOL

The format of the test remains the same from the previous testing cycles. Answers are marked on ZipGrade forms. Each student will receive a printed copy of the test that they can write on during test administration. All aural examples are played twice.

The first five sections of the exam are administered with a recorded audio track and narrative.

Section 1: Rhythm Recognition 5 pts

- Students identify 2 measure exercises and must identify if what they hear matches what is notated.

  Progression of questions:

  Q1.) 2/4, 3/4, 4/4 – quarter, half, dotted half and eight notes values. Q2.) may add dotted quarter note and eighth rests. Q3.) may add sixteenth notes. Q4.) may add syncopation.

  Q5.) 3/8 or 6/8 time; may add dotted eighth note

Section 2: Melody Recognition 5 pts

- Students identify a melodic line that is played. They must identify if what they heard matches what is written.

  Progression of questions:

  Q6.) Mostly ascending using steps and repeated notes only. Q7.) Mostly descending melody using steps and repeated notes only. Q8.) Melodic line may introduce skips (students listen for skips of 4^{th} or larger vs. steps)

  Q9.) Melodic line introduces skips (students listen for smaller skips vs. steps)

  Q10.) Melodic line has students listening for more discriminating differences in skips

Section 3: Rhythm and Pitch 8 pts

- Students identify correctly and incorrectly played melodies (rhythm and pitch varied)

Progression of questions:

Q11-Q14.) 2/4, 3/4 or 4/4 time, stepwise melody only and repeated notes, quarter notes/rests, half notes/rests and eighth notes. TEMPO: Quarter Note = 60

Q15.-Q18.) 2/4, 3/4 or 4/4 time, melodic line introduces skips larger than a 3^{rd} on the tonic triad (D-M-S), quarter note/rests, half notes/rests, dotted half note, eighth notes, sixteenth notes, dotted quarter note, dotted half and eighth rests. TEMPO: Quarter Note = 55

Section 4: Major Minor Questions 2 pts

- Students identify if the chord played is Major or Minor. Chords are played melodically then harmonically. Q19-Q20

Section 5: Listening to Intervals 3 pts

- Students identify the interval that is played. Intervals will be played in the key C in root position and will be played melodically and then harmonically. Major and Perfect intervals only. Q21-Q23

Section 6: Interval Recognition 2 pts

- Students identify the written interval. Major and perfect intervals only. Q24-Q25

Section 7: Key Recognition 5 pts

- Students identify Major Key. Q26-Q28.) Name the key. Q29-Q30.) Given the key, identify what note is "Do"/ "1"

Section 8: Time Signature 4 pts

- Students identify the correct time signature. Q31-Q32.) Find the measure with the wrong number of beats given the time signature. Q33-Q34.) What number is missing in the given time signature given musical excerpt.

Section 9: Vocabulary and Symbols Identification 16 pts

- Students select correct definitions of vocabulary words from the FVA MS Vocabulary list.

TOTAL POSSIBLE POINTS 50 points

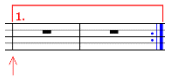
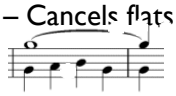
A comprehensive archive of past FVA All-State Exams is available on FVA.net/all-state/ under STUDY MATERIALS FOR STUDENT AUDITIONS. These exams are very helpful in preparing your students for the All-State exam and audition process.

VOCABULARY LIST – MIDDLE SCHOOL

7-8 All-State Music Vocabulary List

Note: The following lists contain the SAME Vocabulary list. The first is listed alphabetically, while the second is listed by category.

ALPHABETICAL LIST

1. A cappella – Without accompaniment
2. A tempo – Return to the original tempo
3. Accelerando – Becoming faster
4. Adagio – Slow, leisurely tempo
5. Allegro – Lively, fast tempo
6. Andante – Walking tempo
7. Accent Mark - - An emphasis on a particular note
8. Chord – 3 or more notes sounded together
9. Coda - - An additional ending
10. Crescendo - - Gradually louder
11. Dal Segno - Return to the sign
12. Decrescendo - - Gradually softer
13. Divisi – Performers singing the same part are divided to sing different parts
14. Dolce – Sweetly
15. Dynamics – Degrees of loud and soft
16. Fermata - - Hold
17. Fine – The end
18. First Ending -
19. Flat - - Lowers the pitch by ½ step
20. Forte - - loud
21. Fortissimo - - very loud
22. Interval – The distance between two pitches
23. Largo – Very slow tempo

24. Legato – Smoothly
25. Marcato – marked, stressed
26. Metronome Marking -
27. Mezzo Forte - *mf* - Medium loud
28. Mezzo Piano - *mp* - Medium soft
29. Moderato – Moderate tempo
30. Molto – Very much, a lot
31. Natural – – Cancels flats and sharps
32. No breath –
33. Phrase – A complete musical thought
34. Piano - *p* - Soft
35. Pianissimo - *pp* - Very soft
36. Piu - More
37. Poco a Poco – Little by little
38. Presto – Very fast tempo
39. Rallentando – rall. - Gradually slowing down
40. Repeat –
41. Ritardando – Rit.- Gradually slowing down
42. Sfzorzando – *sfz* - Strongly accented
43. Sharp - # - Raises the pitch by ½ step
44. Slur - - A curved line joining 2 or more notes of different pitches
45. Staccato – - Short and detached
46. Subito – Suddenly
47. Tenuto – - Fully sustained
48. Tie – - Curved line joining two notes of the same pitch
49. Tutti – All Together
50. Unison – All singing the same pitch

VOCABULARY LIST – MIDDLE SCHOOL

7-8 All-State Music Vocabulary List

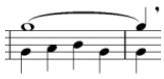
Note: The VOCABULARY lists contain the SAME Vocabulary list. The first above is listed alphabetically, while the second below is listed by category.

CATEGORY LIST

Music Terms:

1. A cappella – Without accompaniment
2. Chord – 3 or more notes sounded together
3. Divisi – Performers singing the same part are divided to sing different parts
4. Dolce – Sweetly
5. Interval – The distance between two pitches
6. Molto – Very much, a lot
7. Phrase – A complete musical thought
8. Piu - More
9. Poco a Poco – Little by little
10. Subito – Suddenly
11. Tutti – All Together
12. Unison – All singing the same pitch

Articulation Markings:

13. Accent Mark - - An emphasis on a particular note
14. Fermata - - Hold
15. Legato – Smoothly
16. Marcato – marked, stressed
17. No breath –
18. Sfzorzando – – Strongly accented
19. Slur - - A curved line joining 2 or more notes of different pitches
20. Staccato - - Short and detached
21. Tie - - Curved line joining two notes of the same pitch
22. Tenuto - - Fully sustained

Accidentals:

23. Flat - - Lowers the pitch by ½ step
24. Sharp - # - Raises the pitch by ½ step
25. Natural - - Cancels flats and sharps

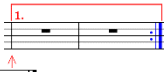
Tempo:

26. Presto – Very fast tempo
27. Allegro – Lively, fast tempo
28. Moderato – Moderate tempo
29. Andante – Walking tempo
30. Adagio – Slow, leisurely tempo
31. Largo – Very slow tempo
32. Metronome Marking –
33. A tempo – Return to the original tempo
34. Accelerando – Becoming faster
35. Rallentando – rall. - Gradually slowing down
36. Ritardando – Rit.- Gradually slowing down

Dynamics:

37. Dynamics – Degrees of loud and soft
38. Fortissimo - *ff* - very loud
39. Forte - *f* - loud
40. Mezzo Forte - *mf* - Medium loud
41. Mezzo Piano - *mp* - Medium soft
42. Piano - *p* - Soft
43. Pianissimo - *pp* - Very soft
44. Crescendo - - Gradually louder
45. Decrescendo - - Gradually softer

Form:

46. Coda - - An additional ending
47. Dal Segno - - Return to the sign
48. Fine – The end
49. First Ending –

50. Repeat –

SIGHT-READING

OVERVIEW

In Florida, we have a multi-tiered audition process that students must go through in order to qualify for a seat in one of our All-State Ensembles. The first audition includes a Musicianship Test and Sight-Reading Evaluation. The Sight-Reading evaluation is done individually by the student along with two directors who score the number of correct measures sung by the student. *Director scorers must be approved by the District Chair, and must be Choral Directors. Non-director parents may not serve as Sight-Reading scorers.* Each student is given a unique audition ID number that will be used for all testing materials, forms, and resultant score information.

*The top 25 scoring high school students in each section (SATB) will be placed in the Sight-Reading Chorus. The minimum sight-reading score accepted into the Reading Chorus is 30 measures out of 40.

Each student will receive a Sight-Reading adjudication sheet with a pre-printed bar code. This identification number will be used throughout the All-State process.

CURRENT CHANGES

See SIGHT-READING CRITERIA tables below.

PASSING SCORES

Middle School– 8 out of 32
High School (SSAA/TTBB)- 10 out of 40
High School (Concert)- 20 out of 40

PROCEDURES

1. The student enters the room and gives the adjudicator a completed adjudication sheet with a barcode.
2. Adjudicators determine, with the help of the student, what clef the student will use (Treble, Bass, Changing Voice).
3. The FVA example track will be played for each student. Treble/Bass clef students use track 1, Changing Voice students use track 2.
4. Adjudicators should confirm that the student is looking at the correct examples and that no marks have been made on the SR examples. Every student should be reminded of the procedures– how tonality will be established, how much study time they have for each exercise and the rules for stopping and starting over. Remember to be positive and encouraging, without commenting on the student's performance (no "congratulations!" or "good jobs!" and certainly no "well, better luck next time!").
5. *It is strongly recommended that adjudicators RECORD each audition. In the event of a score disparity in the conferring process following an individual audition, the recording can serve as the evidence resulting in accurate scoring.*

FOR EACH EXERCISE:

1. Establish key, ask student to sing beginning pitch, establish tempo by counting off one measure
2. Inform the student of the study time limit and tell them to begin studying. One adjudicator keeps time. **Students may actualize pitch and rhythm and hand signs while studying. Any elements performed during the study time will NOT COUNT towards the final score.**
3. Establish the key, ask student to sing the beginning pitch, establish tempo by counting off one measure.
4. Student reads exercise.
5. Both adjudicators use individual cross-off sheets to mark measures sung incorrectly.
6. After all exercises have been performed and the student has left, the adjudicators confer on the measures sung incorrectly and place their agreed upon result on the score sheet. I*t is strongly recommended that adjudicators RECORD each audition. In the event of a score disparity in the conferring process following an individual audition, the recording can serve as the evidence resulting in accurate scoring.*

PLEASE DO NOT GIVE STUDENTS A RUNNING TOTAL OF THEIR SCORE.

PLEASE DO NOT INFORM STUDENTS OF WHETHER OR NOT THEY HAVE PASSED THE SIGHT-READING EXAMINATION.

KEY ESTABLISHMENT

The key for each exercise will be established by playing an eighth note ascending and descending scale and arpeggio in the manner demonstrated on the audio track (quarter note = 60). Students should be encouraged to sing along. Students may continue to establish the key beyond what is played if they choose.

Tablet-style computers with piano keyboard applications, acoustic, and digital pianos may be used to establish tonality in the FVA All-State sight-reading audition. Volume should be turned up for the student to adequately hear. Establishing key a capella is not allowed.

**If a student has a limited range and is uncomfortable in the established key, find a key that fits the singer.*
The room directors can consult with the student to determine the comfortable key. Students can sing the exercises in any key they choose.

***NOTE:* High School Only**– The minor exercise (#3) should be established using the harmonic minor scale (raised 7th).

TEMPI

Adjudicators must establish the tempo for the student for each exercise at quarter note = 60. ***Students may choose a faster tempo but may not choose a slower tempo.*** The compound triple exercise (#4) should be established at eighth note = 90 or dotted quarter note = 30.

STUDY TIMES

10 seconds– HS #1, MS #1

20 seconds– HS #2-4, MS #2

30 seconds– HS #5, MS #3-4

ROOM SET-UP

Keyboard

Audio playback device

Music stand with SR examples placed face down

AWARDING MEASURES:

- all pitches and rhythms sung correctly
- rests are held for the correct length
- Students may use any Sight-Reading method or neutral syllable and may switch between systems in the same exercise as long as pitches and rhythms are correct. **No humming. No whistling.**
- If a student keeps phonating (but is not humming) and they keep moving forward in the exercise, and they stay with the established beat, give credit at the places where they enter back in if it is correct.

MEASURES NOT AWARDED:

- incorrect pitches or rhythms are performed
- **Modulations**– do not give credit for the measure where the modulation occurred, but do award credit for the remaining measures if they are sung correctly in the new key. Students may modulate multiple times in the same exercise. The measure of each modulation would NOT be awarded.
- Adjudicators should use their discretion about what is a significant, TOTAL stop and what is a "stumble," "hitch," or "pause." A total stop causes loss of all subsequent measures. No measures sung after an **absolute stop** should be counted towards the student's score.

  Absolute stop= where the student is no longer phonating nor moving forward on the beat, and clearly has lost their place in the exercise.

REDOS

- Each student is allowed ONE TOTAL redo.
- The adjudicators should remind the student when they enter the room that they are allowed ONE redo, to be used at THEIR discretion.
- If a student wishes to use their redo after reading an entire exercise, no correct measures from the first reading may be counted. Adjudicators should establish tonality, starting pitch and tempo but do not give study time.
- If the adjudicators determine the student has stopped they will ask the student immediately what they would like to do: use a redo, or continue to the next exercise.
    - If the student says "yes," to a Redo, establish tonality, starting pitch and tempo but do not give study time.
    - If the student says "no," continue to the next exercise.

MEASURE TALLY

- Please remember that the MAXIMUM possible measures that can be tallied for the Middle School Sight Reading is 32 measures. The maximum cannot exceed 32 measures.
- Please remember that the MAXIMUM possible measures that can be tallied for the High School Sight Reading is 40 measures. The maximum cannot exceed 40 measures.

SIGHT-READING CRITERIA – HIGH SCHOOL

High School Sight-Reading Criteria		
Range Limits: The range of the exercises should not exceed a Major 9th and should not be lower than a B below Middle C or higher than E in the second octave above Middle C (an octave lower for Bass Clef)		
LEVEL 1	**KEY**	C Major
	PITCH	Stepwise, Diatonic
	METER	4/4
	DURATION	Whole, Half and Quarter notes in measure 1-4; dotted quarter and eighth notes added in measures 5-8.
LEVEL 2	**KEY**	F Major
	PITCH	Stepwise, diatonic with skips limited to the tonic triad on the beat.
	METER	4/4 or 3/4
	DURATION	Level 1 criteria *plus* quarter rests on the beat. Rhythms from previous level may be used at any point in Level 2 and subsequent level(s)
LEVEL 3	**KEY**	d minor in the harmonic form
	PITCH	Stepwise, diatonic with skips on the Tonic triad on the beat.
	METER	3/4 or 4/4
	DURATION	Level 2 criteria *plus* passing eighth notes and/or eighth-note triplet on repeated pitches.
LEVEL 4	**KEY**	G Major or D Major
	PITCH	Stepwise, diatonic with skips on the Tonic triad on the beat.
	METER	6/8 or 6/4 (compound duple)
	DURATION	Dotted quarter notes, dotted quarter rests, quarter notes, quarter rests, dotted eighth notes, sixteenth notes and dotted eighth-sixteenth notes.
LEVEL 5	**KEY**	C Major
	PITCH	Stepwise and skips on the Tonic, Sub-Dominant and Dominant Triads on the beat and off the beat. Chromatic alterations of the 4th (fi) and 7th (te) approached stepwise.
	METER	4/4, 3/4 or 6/8
	DURATION	Level 1-4 *plus* dotted eighth-sixteenths, syncopation on the “and” of a beat and ties across the bar lines.

SIGHT-READING CRITERIA – MIDDLE SCHOOL

Middle School Sight-Reading Criteria *CV= Changing Voice		
Range Limits: 1. The range of the exercises should not exceed a Major 6 and should not be lower than Middle C for Treble voice (C4), C below Middle C for the Baritone voice (C3) and G below Middle C for the changing voice (G3). 2. The range should not be higher than C above Middle C for the Treble voice (C5), Middle C for the Baritone (C4), and F above Middle C for the changing voice (F4).		
LEVEL 1	**KEY**	C Major (Treble/Baritone) G major (CV*)
	PITCH	Stepwise, Diatonic with repeated notes
	METER	4/4
	DURATION	Whole, Half and Quarter notes, no rests
LEVEL 2	**KEY**	Same as Level 1
	PITCH	Stepwise, diatonic with repeated notes, and skips limited to the tonic triad on the beat added in mm. 5-8
	METER	3/4
	DURATION	Dotted Half notes, Half notes, Quarter notes and Quarter rests.
LEVEL 3	**KEY**	D Major (Treble /Bari), A Major (CV*)
	PITCH	Stepwise, diatonic, skips limited to the tonic triad on the beat.
	METER	3/4 or 4/4
	DURATION	Whole, Dotted Half, Half, Dotted Quarter, Quarter and Eighth notes. Quarter and Eighth Rests.
LEVEL 4	**KEY**	Same as Level 3
	PITCH	Stepwise, diatonic, with repeated notes. Range in exercise not to exceed Tonic to Dominant (Do – Sol)
	METER	6/8
	DURATION	Dotted Quarter, Quarter and Eighth Notes. No rests.

SIGHT-READING RESOURCES

FVA has partnered with Sight Reading Factory (SRF) in order to provide a resource that can be used to practice Sight-Reading exercises that match the criteria above. SRF is a web-based program that generates endless exercises to sight read. There is a fee to join SRF but FVA felt that this was the best way to provide fresh, updated Sight-Reading resources that reflect the All-State Sight-Reading part of the audition process. Additionally, past Sight Reading exams and practice sight-reading examples can be found under All-State Archive under the For Student tab on the FVA.net website

SIGHT-READING AUDITION FORM

Below are samples of the score sheets that are used by the directors assigned to the Sight-Reading room.

Middle School (1st) High School (2nd)

Florida Vocal Association

All-State Sight-Reading Score Sheet - 7-8 grade

Kimberly Nesmith 8 School ID: 370001

The judge circles INCORRECT measures. Total the CORRECT measures in each exercise.

Check the Redo box no more than once for the entire audition. Check the Scale/Arpeggio boxes each time they are played, prior to study time and again prior to the student's performance. Calculate totals. BOTH judges sign.

Ex.	Study Time	Redo (only once)	Scale/ Arpeggio (Study)	Scale/ Arpeggio (Perform)	Measure Numbers	Number of CORRECT Measures
1	10				1 2 3 4 5 6 7 8	
2	20				1 2 3 4 5 6 7 8	
3	30				1 2 3 4 5 6 7 8	
4	30				1 2 3 4 5 6 7 8	

Total # of CORRECT measures _____
Maximum possible total is 32 measures.

95546

Judge Signature #1:_____ Judge Signature #2:_____

Florida Vocal Association

All-State Sight-Reading Score Sheet - 9-12 grade

Shyann Rudisill 10 School ID: 370001

The judge circles INCORRECT measures. Total the CORRECT measures in each exercise.

Check the Redo box no more than once for the entire audition. Check the Scale/Arpeggio boxes each time they are played, prior to study time and again prior to the student's performance. Calculate totals. BOTH judges sign.

Ex.	Study Time	Redo (only once)	Scale/ Arpeggio (Study)	Scale/ Arpeggio (Perform)	Measure Numbers	Number of CORRECT Measures
1	10				1 2 3 4 5 6 7 8	
2	20				1 2 3 4 5 6 7 8	
3	20				1 2 3 4 5 6 7 8	
4	20				1 2 3 4 5 6 7 8	
5	30				1 2 3 4 5 6 7 8	

Total # of CORRECT measures _____
Maximum possible total is 40 measures.

95558

Judge Signature #1:_____ Judge Signature #2:_____

SIGHT-READING TALLY SHEET

Tally sheets will be provided to District Chairs for copying and distribution during the Sight Reading process. Middle School (4 exercises); High School (5 exercises) . Directors may use these to keep track of the number of measures sung by each student who is auditioning.

Tally Sheet Sample:

1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
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1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
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1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
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1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
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1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8
1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8	1 2 3 4 5 6 7 8

VOCAL QUALITY AUDITION

OVERVIEW

In Florida, we have a multi-tiered audition process that students must go through in order to qualify for a seat in one of our All-State Ensembles. The second round of the audition process is the Vocal Quality Audition (VQ). The Vocal Quality/Music Preparation is an individual audition. Students will perform all four sections (vocalises and 3 music excerpts) as an individual with prepared accompaniment tracks. Students that pass the musicianship test and Sight-Reading evaluations will need to show that they have:

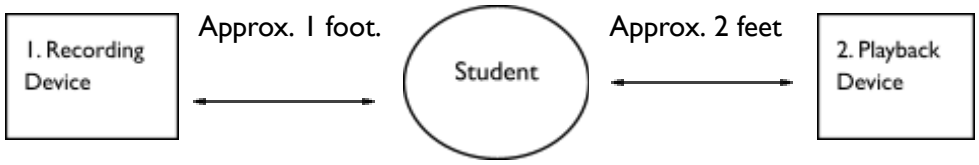
1. Adequately prepared their registered voice part in the All-State repertoire
2. Demonstrate their range and tonal quality.

This audition is recorded and judged blindly by directors across the state against the VQ rubric. Each student is given a unique audition ID number that will be used for all testing materials, forms and result information. The audition procedures have not changed from the previous years.

Recording Room Set-up:

1. Audio recording device (computer, etc.) approximately 1 foot from the face of the student.
2. Audio playback device (CD player, computer, Bluetooth speaker, etc.) at least 2 feet behind the student or in a position that will allow for clear playback that the student can hear but will not cover the student's voice.
3. Music stand in front of student
4. Vocal Quality Verification sheets

Recommended Positioning:



AUDITION PROCEDURES

Before starting individual student recordings:

1. District Chairs need to set up and familiarize themselves with the MPA Online Recorder interface. This includes viewing how-to videos for the chair and for the "Recording Operator(s)" that the District Chair selects on MPA Online.

2. District Chairs check in students and provide each with a label to be used on verification form at the end of the audition. Please ask students to verify they know the voice part for which they are auditioning. Students cannot audition for any other voice part or chorus that is not indicated in MPA Online.

3. District Chairs should meet with all students and explain the processes of the audition. District Chairs will announce the starting and stopping measures/beats for all three excerpts for each chorus. During this process, students should mark this on their music. **The District Chair will PLAY each excerpt as it will be played in the audition room. Students are encouraged to sing along.** Remind students to keep music in the correct order. No student should be auditioned without having first had the opportunity to practice with the audition cuts at least once.
   Note to the Directors: make sure your All-State auditioners have with them: their All-State music packet, pencils, highlighters, paper clips; the Choral Tracks of all their All-State Chorus music on their device for easy access. Students should practice until their assigned audition time.
4. Please remind students to **turn off phones** before going to record.
5. The District Chair is encouraged to create a schedule that best accommodates the directors within their district.

In each recording room:

1. Before students enter the room, two directors should set up the room as indicated in the Set-Up instructions (See above). The directors should also have checked all input volume levels (recording device) and output volume levels (playback equipment). Directors should set up the levels so that the singer's voice records clearly and is not drowned out or distorted by playback tracks. ***Recording Operator*** needs to practice using the MPA Online recorder prior to students entering (preferably before the VQ day!).
2. The student will enter a recording room that is equipped with a recording device, a playback device and a music stand. Two directors will be needed in each recording room. It is not necessary to prevent students from recording their audition in a room with their own director, as the directors at this VQ audition are room proctors, not adjudicators. The directors will greet the student, issue short instructions (remind students of correct Vocalise performance, get music in order, state their ID number, chorus, and voice part in the microphone, and ensure that their phone is off.) The student will stand at the music stand approximately one to two feet from the microphone of the recording device. The directors will need to determine the optimal distance for clear recordings before beginning by performing a brief sound check with the auditioning student.
3. The Auditioning Student gives directors their audition card with ID and extra label. SCAN the QR code on the card/sticker to open the correct file on the MPA Online recording interface. Affix the extra label on the Verification Sheet to be signed at the conclusion of the recording. Student will scan their unique QR code on the recording computer to open the appropriate recording file on MPA Online.
4. The directors perform a sound level check while the student sings a major scale on the pitch of their choosing, or practices the Vocalise. Directors may make changes to levels if necessary.
5. The directors verify that the student has their music in order and open to the correct pages. Note to directors: *The audition measures should be marked in each score during the group excerpt reveal.*

6. One director -the "Recording Operator" - operates the recording device while the other operates the playback device. One director will hit record on the recording device before the student introduces themselves. The student will begin by clearly stating their All-State ID number (No Name) on the recording before the audition track has begun to play. Once the recording process has begun, neither the recording nor playback device will be paused or stopped until the student has finished recording all audition material. One director will begin the playback of the prepared tracks

7. The student then performs their audition with the prepared audition track containing:
    a. the vocalises
    b. the announced excerpt
    c. the two excerpts announced onsite.

8. The track is immediately played back for the student's verification. The entire track does not need to be played but should be skimmed through, checking that the recording is audible, complete, and there are no technical difficulties. The student may opt to not listen to their recording. If technical difficulties occur, a second recording may be made at the discretion of the directors (see information below).

9. MPA Online will automatically save and upload the recording to the MPA Online site with the correct audition number if the QR code was scanned. Listen to the beginning, middle and end to ensure the recording is complete.

10. After verifying that the recording was done successfully, the student signs the verification form next to the label. Each director places their initials to verify that the recording is accurate. This is also where it will be indicated if technical difficulties resulted in a second recording.

11. The verification sheet will also serve as a paper record of the order in which the students were recorded, what room and which directors. There will be no retests, unless the directors agree that the recording was inhibited by technical difficulties. In the event that two recordings are made, both tracks should be saved and the District Chair should be notified in order to verify that the first recording was indeed unusable.

12. The directors will check that the recording uploaded successfully on MPA Online.

13. All recordings are viewable by the District chair as they are automatically uploaded onto MPA Online from each recording computer. **District Chairs must keep a copy of recordings on a computer or external drive should FVA need access.** There have been instances where access to recordings after auditions have been needed. Recordings should be kept until choruses have been seated.

14. District Chairs should refer to the District Chair Handbook/Chairperson site for detailed instructions on how to upload completed recordings to MPA Online.

15. District Chairs **must** listen to recordings as they are uploaded to MPA Online to make sure they are accurate and of quality. This is to ensure that all materials that will be judged are accurate.

When to re-record an audition

1. There is audible hissing/popping/crackling due to malfunctioning equipment that obscures the voice.
2. The voice is not audible due to malfunctioning equipment (this does not apply if the student cannot produce an audible sound when placed a reasonable distance from the microphone).
3. A cell phone/announcement/other noise interrupts the audition and obscures a portion of the vocal audition.
4. Auditions will not be re-recorded if a student becomes emotional, nervous or distressed. This is the nature of auditions– each performer gets one opportunity to perform at their best in that moment.

APPROVED RECORDING PROCESS

It is very important that all Districts adhere to recommendations regarding recording quality for the VQ audition. Poor recordings due to equipment, room acoustics, etc. can impact the quality of the submission for adjudication. Judges are asked to listen to what is presented and if they cannot clearly listen to a submission, they must score it accordingly, which is often to the student's disadvantage.

1. MPA Online will be used to record all VQ auditions. Please refer to training videos shared by your District Chair if you are denoted as a "Recording Operator". Computers must have wifi access to use the MPA Online Recorder.

2. **External microphones MUST be used in ALL Vocal Quality recording rooms in ALL districts.** The recommended brand is Blue Microphones (www.bluemic.com), which sells USB-input mics of good quality and USB mic converters that can be used with an XLR mic.

APPROVED ACCOMPANIMENT PLAYBACK PROCESS

1. District Chairs will receive all audio files from the All-State Chair prior to the testing window for the VQ auditions.

2. District Chairs will organize and distribute the appropriate files in the correct recording rooms onsite. District chairs and directors must keep the files confidential during testing. It is recommended that the audio files be loaded to the playback devices in a way that can be collected or deleted once the audition is over and can't leave the room.

3. Please remember that not all Districts test at the same time and keeping testing materials from being shared, such as the audio files for the VQ audition, is crucial for test security.

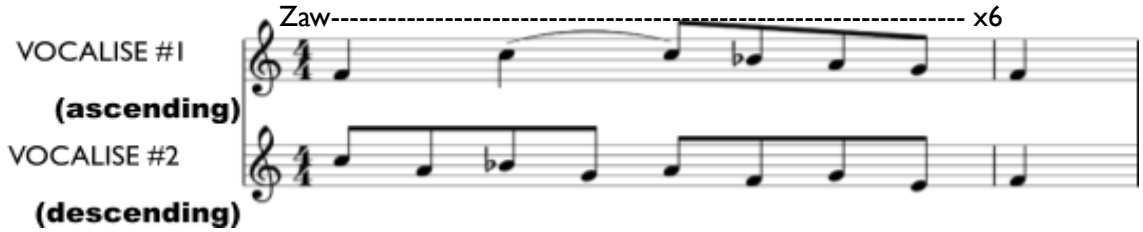
Approved Playback Devices

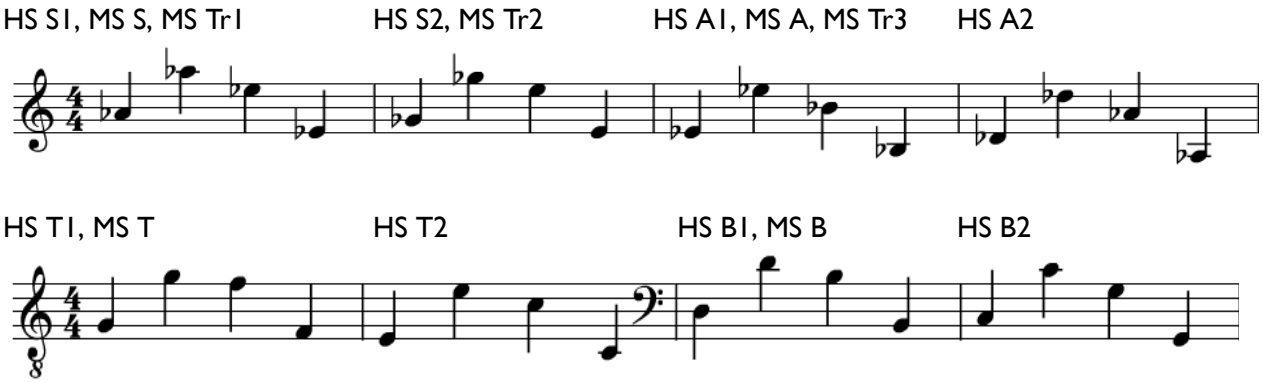
1. PC, MAC computer (laptop or desktop) with .mp3 player or Audacity, iTunes or other .mp3 capable playback program (RECOMMENDED).
2. CD player (.mp3 compatible)
3. Any other device that can play the audio tracks provided by FVA (Tablet, Smart Phone, etc.) The device must be able to adjust volume and playback without distortion.

NOTE: If the internal speakers on the playback computer or device are not adequate, it is necessary that external speakers be used to ensure that the student can hear the track clearly. **Auditioning students will not listen to the track on headphones/earbuds while making the recording.**

VOCALISE

Each auditioning student will perform the following vocalise on the syllable "zaw" (IPA: [za]) without reiterating the consonant sound on each pitch. Each vocalise will be performed **SIX** times– the first two repetitions will be accompanied by the piano; the remaining repetitions will be performed *a cappella* with a click track and chromatic cues in between each repetition. The vocalises are performed at a tempo of 100 beats per minute. Vocalise 1 will ascend by half steps. Vocalise 2 will descend by half steps. **NOTE: The Vocalise tracks can be found HERE on FVA.net . An EXAMPLE has been placed on FVA.net.**

ROOM RECORDERS: While giving recording instructions to each student, please sing an example of the correct performance of the ZAWS for the student, allowing them to sing with you for syllable accuracy. DISTRICT CHAIRS have an example of the correct performance for sharing with their district directors.

Ranges of Vocalise:



REPERTOIRE TO BE AUDITIONED

For the Vocal Quality Audition, students are required to prepare the voice part for which they were registered at the start of the audition process. Students are also required to prepare the repertoire for the chorus that they are assigned based on their passing scores or through the Opt-out procedure (HS Only).

CONCERT CHORUS: High School students who score at least 80% (40/50) on the Musicianship Test AND score a minimum of 20 measures on the Sight-Reading Test are eligible for the SATB Concert Chorus. They will audition on 3 (three) excerpts selected from the Concert Chorus repertoire, two excerpts of which they will discover on-site at the Vocal Quality Audition. Learning tracks for all of the repertoire is available for purchase and download from ChoralTracks. One audition excerpt will be announced on FVA.net September 19. This excerpt will be found on FVA.net

SSAA CHORUS/TTBB CHORUS: High School students who pass the Musicianship and Sight-Reading Tests but score less than 80% AND/OR read fewer than 20 measures, are eligible for the SSAA or TTBB Chorus. These students will audition on 3 (three) excerpts from their respective repertoire, two excerpts of which they will discover on-site at the Vocal Quality Audition. Learning tracks for all the repertoire is available for purchase and download from ChoralTracks. One audition excerpt for the SSAA or TTBB will be announced on FVA.net September 19. These excerpts will be found on FVA.net

MS MIXED CHORUS: Students auditioning for the Middle School Mixed Chorus will audition on 3 (three) excerpts from the MIXED Chorus repertoire, two excerpts of which they will discover on-site at the Vocal Quality Audition. Learning tracks for all of the repertoire is available for purchase and download from ChoralTracks. One audition piece will be announced on FVA.net September 19. This excerpt will be found on FVA.net

MS TREBLE CHORUS: Students auditioning for the Middle School Treble Chorus will audition on 3 (three) excerpts from the TREBLE Chorus repertoire, two excerpts of which they will discover on-site at the Vocal Quality Audition.. Learning tracks for all the repertoire is available for purchase and download from ChoralTracks. One audition piece will be announced on FVA.net September 19. This excerpt will be found on FVA.net

LITERATURE LISTS & PART SPLITS

The literature for All-State is chosen by each guest conductor with input from the FVA board. A complete list of literature and part split assignments are listed at the end of the Omnibus.

If a voice part splits beyond the part divisions already established in the registered voice part, for example a tenor line has two pitches, Districts 1-9 will learn the upper notes and Districts 10-19 will learn the lower notes. This is to ensure that there is a somewhat equal distribution for the conductors to work with in January. Clinicians may decide to re-voice at that time. Additional or unique part splits are listed in this omnibus. PLEASE make sure your students are learning the *correct* voice parts and splits if applicable. Failure to learn the correct part split may impact VQ score.

REHEARSAL TRACKS & PURCHASING MUSIC

Music:

Each student should arrive on site at the Vocal Quality audition with their own **complete** packet of music. Photocopied music is not permitted and will result in disqualification. You may purchase your All-State music however you wish but you must ensure you have the correct voicing, arrangements, etc.

Local Florida music vendors: Heads House of Music (Tampa), Beethoven & Company (Tallahassee) as well as the national vendor; JW Pepper each assemble All-State packets to make it easier for directors to purchase the All-State repertoire.

Rehearsal Tracks:

FVA uses ChoralTracks to create all the VQ audition tracks. ChoralTracks also makes practice tracks for all the All-State choruses. Directors may want to consider purchasing practice tracks as a *resource* for students as they prepare for All-State. ***ChoralTracks is solely responsible for producing their product. Should you have any questions, contact them directly.*** Please visit their website for pricing and details.

Choral Tracks offers 4 permutations of each track that is purchased:

Balanced voices, Part predominant, Part muted, and Accompaniment only.

*Additionally, Kinneson Choral Co. currently offers some of the 2027 All-State rehearsal tracks for student learning. As with Choral Tracks, Kinneson Choral Co. **is solely responsible for producing their product. Should you have any questions, contact them directly.** Please visit their website for pricing and details. Kinneson Choral Col offers 5 permutations of each track that is purchased: Balanced voices, Part predominant, Part muted, Accompaniment, and L-R Channel Balanced/Predominant.*

POST-AUDITION

By using the MPA Online recorder, all files are directly uploaded to the appropriate site. District Chairs are asked to also save a copy of all completed recordings onto a device of their own (Laptop/external drive) in case a file is needed after the audition.

All recordings that are loaded to MPA Online are organized by All-State ensemble and voicing and made available to the adjudicators who will grade each audition. Auditions are blind as they only have the audition ID number associated with it. Earned points from the Vocal Quality Audition will be added to the student's composite score from the Musicianship test and Sight-Reading Evaluation.

ADJUDICATION

Adjudicators will receive adjudication instructions via e-mail and will have about two weeks to finish their adjudication. Scores will be inputted directly into the MPA Online program.

Each recording will be scored using a rubric originally based on the Vocal Solo and Choral Performance MPA adjudication sheets. The maximum Vocal Audition score will be 95. Each recording will be adjudicated by three judges. The final score will be an average of the 3 judges' scores. Each adjudicator will listen to a minimum of 5 recordings at random to help set a baseline. A "random" button will be used for this purpose and will not show the All-State ID number of the student being heard to establish a baseline. **There is no longer a "Do not recommend" button for judges to use.** Auditions will move on solely based on whether the recording earns a minimum score of 114/285. If the student does not earn the minimum passing score, the student will not be seated in an All-State chorus *unless* the executive committee deems it necessary to accept lower scores to meet ensemble balance needs.

ADJUDICATION SELECTION

District Chairs will be given a google form by the All-State Chair to share with eligible directors who wish to be a Vocal Quality Adjudicator. *Eligibility requirements include: Three or more years of student All-State participation; must be endorsed by the District Chair; must be a CHORAL Director (i.e., not a Band Director, Theater Director); must be a school director, not a parent helper.* The FVA All-State Chair coordinates an Audition Chair for each voice part. The Audition Chairs are spread throughout the state and will be responsible for selecting two other adjudicators for their assigned voice part, and coordinate adjudication with their committee while communicating with FVA. The committees will confer to establish a baseline for grading and will communicate throughout the adjudication to ensure
scores are consistent with each other. They will be paid for their services. If you are interested in becoming an All-State VQ adjudicator, please contact the All-State Chair (allstate@fva.net) for more information. ***Your District Chair should share a google form at your Fall District Meeting to state your interest in judging.***

RECORDING VERIFICATION FORM

This form will be placed in a google folder to District Chairs prior to the VQ Audition.

FLORIDA VOCAL ASSOCIATION

All-State Vocal Quality Audition
Recording Verification

Student: By signing below, I verify that I have made and reviewed a complete and audible Vocal Quality Audition recording for admission into the 2026-2027 Florida Vocal Association All-State Choruses.

Directors: By initialing below we verify that the recordings were recorded accurately and reviewed for completion and quality.

Director 1 Name: _____

Room # _____

Director 2 Name: _____

Alternate Director Name: _____

Student Label	Student Signature	Director 1 Initial	Director 2 Initial	Re-recorded ? Yes or No

SCORE RUBRIC

VOCAL QUALITY RUBRIC

1. Each student will receive a score from 1-5 in the categories listed below. The maximum score for the Vocal Quality audition is 95.
2. Points breakdown: 10 pts max per vocalise x 2 vocalises = 20. *Plus* 25 pts max per excerpt x 3 excerpts = 75.
3. Each judge in their assigned VQ committee will listen to several excerpts and confer with the other judges to establish a baseline for consistent scoring within their assigned excerpts. Each vocalise will be graded *separately.*
4. A total combined score (3 judges) of 114/285 is the *minimum* needed to pass the VQ audition.
5. A "0" *may* be given for each excerpt if there is NO attempt given. (No sound) Any attempt would need to be scored at a minimum score of 1.

FLORIDA VOCAL ASSOCIATION

VOCALISE 1 & 2 (10 points max per vocalise)	5	4	3	2	1
Freedom & Beauty	A healthy, vibrant, resonant, and free tone that is consistently well-supported.	An energized tone that often displays focus and resonance in extreme registers.	A generally good tone but excessive vibrato, tension, and/or breathiness are present.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved.	Tone completely lacks space, support, focus, freedom, and beauty. AND/OR Vocalise is not sung with pre- scribed directions (vowel, articulation, etc.)
Register Adjustment	Beauty of tone is consistent in extremes of register without obvious transitions. Intonation is consistent throughout the vocal register.	Beauty of tone is often present in extremes of register. Transitions are often handled well. Intonation is often consistent throughout the vocal register.	Beauty of tone sometimes occurs in extremes of register. Register shifts are apparent. Intonation is sometimes consistent throughout the vocal register.	Beauty of tone is seldom present in extremes of register. Obvious register shifts hinder the overall effect. Intonation is seldom accurate throughout the vocal register.	Freedom and beauty of tone is not achieved due to inappropriate register adjustments. Range is insufficient for voice part. Tonal center is never established.
EXCERPTS (3) (25 pts. max per excerpt)	**5**	**4**	**3**	**2**	**1**
Technical Preparation Pitch	Pitch accuracy is **always** correctly executed demonstrating a well-prepared performance.	Pitch accuracy is **mostly** correct with a few minor problems. Recovery from any problems is immediate.	Accuracy of pitch is **sometimes** times accurate, indicating average preparation of the musical score.	Pitch accuracy is **seldom** achieved.	Pitches are poorly prepared. There may be an overall lack of understanding of the score due to poor preparation. AND/OR Student sings incorrect repertoire or non-assigned part.
Technical Preparation Rhythm/Pulse	Rhythmic precision, and pulse awareness are **always executed** confirming a well-prepared performance. Control of pulse is **always evident** and executed. Entrances and releases are **always accurate.**	Rhythmic precision, and pulse awareness are **mostly executed** confirming a mostly prepared performance. Control of pulse is **mostly evident** with a few minor problems. Entrances and releases are **mostly accurate**. Recovery from any problems is immediate.	Rhythmic precision, and pulse awareness are **sometimes executed** confirming an average preparation of the musical score. Entrances and releases are **sometimes accurate.** Errors are prevalent at times.	Rhythmic precision is **seldom achieved**. Pulse is dragging or rushing most of the time. Entrances and releases are **seldom accurate**.	Rhythms are poorly prepared. Lack of pulse. Entrances and releases are not executed. There may be an overall lack of understanding of the score due to poor preparation. AND/OR Student sings incorrect repertoire or non-assigned part.
Intonation	Intonation and tonal center are **always consistent** throughout vocal registers.	Intonation and tonal center are **mostly consistent**, with adjustments made in extreme ranges. Recovery from any problems is immediate.	Intonation and tonal center are **sometimes consistent**, with problems caused by lack of breath support and vocal faults. Errors are prevalent at times.	Intonation and tonal center are **seldom present**, showing a lack of listening skills and execution of vocal adjustment.	Tonal center is never established. Basic pitch matching skills are absent. AND/OR Student sings incorrect repertoire or non-assigned part.
Musicality	The composer's intent regarding tempo, style, and markings are consistently followed. Dynamics, phrasing, articulations, and interpretative nuances are **always** executed.	The composer's intent regarding tempo, style, and markings are **mostly** followed. Dynamics, phrasing, articulations, and interpretative nuances are **mostly** executed.	The composer's intent regarding tempo, style, and markings are **sometimes** followed. Dynamics, phrasing, articulations, and interpretative nuances are **sometimes** executed.	The composer's intent regarding tempo, style, and markings are **seldom** followed. Dynamics, phrasing, articulations, and interpretative nuances are **seldom** executed.	The composer's intent regarding tempo, style, and markings are **not** followed. Dynamics, phrasing, articulations, and interpretative nuances are **not** executed. There is never a feeling of phrase shape. AND/OR Student sings incorrect repertoire or non-assigned part.
Freedom & Beauty Tone	A healthy, vibrant, resonant, and free tone that is consistently well-supported.	An energized tone that often displays focus and resonance in extreme registers.	A generally good tone but excessive vibrato, tension, and/or breathiness are present.	Tone seldom possesses space, resonance, and focus. Freedom and support, and/or beauty of tone are seldom achieved.	Tone completely lacks space, support, focus, freedom, and beauty. AND/OR Student sings incorrect repertoire or non-assigned part.

2027
LITERATURE
and
CONDUCTORS

All-State HS Sight-Reading Chorus

DR. ERYNN M. MILLARD

All-State HS TTBB Chorus

SYDNEY GUILLAUME

	TITLE	COMPOSER	PUBLISHER	VOICING	PUB #	TIME	INSTRUMENTS
1	Gagot	Sydney Guillaume	Sydneyguillaume	TTBB	6-20-2025	5:33	A Capella
2	La Bikina	arr. Ruben Reyes	SheetMusicDirect.com	TTBB	**	5.00	Piano
3	The Times They Are A-Changin'*	arr. Adam Podd	Hal Leonard	TTBB	01359946	3:30	Piano
4	Dies Irae	Z. Randall Stroope	Alliance Music	TBB	AMP0616	4:08	Piano
5	There's a Meeting Here Tonight	arr. Cantus/ed. Reinwald&Takach	Timothy C. Takach Publications/Graphite	TTBB	TCT-CTS-001	3:12	A Capella
6	Tuba*	arr. Michael Barrett	Walton Music	TTBB	WW1701	2:30	Two djembes
7	Plakatap	Sydney Guillaume	Sydneyguillaume	TBB	4-14-2026	2:30	Bongos/djembe

**Solo/small group will be decided and chosen on site*

All-State HS SSAA Chorus

CRISTIAN GRASES

	TITLE	COMPOSER	PUBLISHER	VOICING	PUB #	TIME	INSTRUMENTS
1	**Core (from "Earth")**	Cristian Grases	CristianGrases	SSA	Jan. 2025	1:50	Drum, Body Percussion
2	Ave Maris Stella	Eva Ugalde	Walton	SSAA	WW1991	3.30	A Capella
3	Psalm 23	Franz Schubert	CPDL	SSAA	Public Domain	4:45	Piano
4	Blackbird*	arr. Matthew Brown	MatthewBrown	SSAA	2026	4:00	Piano
5	La Cucaracha	arr. Alberto Grau	Earthsongs	SSA	1996	2:30	Latin Percussion
6	Laudate Dominum	Levente Gyongyosi	Kontrapunkt Music	SSAA Divisi	K-0243	3:30	A Capella

All-State HS Concert Chorus

CHRIS MAUNU

	TITLE	COMPOSER	PUBLISHER	VOICING	PUB #	TIME	INSTRUMENTS
1	Walk through the Streets of the City	arr. Undine Smith Moore	Augsburg Press	SATB divisi	979-8-8898 -3754-1	2:54	A Capella
2	Psaume XXIV	Lily Boulanger	IMSLP *Heads, Beethoven, JWPepper will provide this*	SATB	Public Domain	3:20	Piano, Orchestra
3	Threads of Dawn	Chris Maunu	Pavane Publishing	SATB	P1829	4:41	Piano
4	Song of a Dream (from 'The Dreams that Remain')	Thomas LaVoy	GIA Publishing	SATB Divisi	G-9814	4:30	Piano
5	Hor Che La Vaga Aurora	Vittoria Aleotti ed. Andrew Hathaway	CPDL	SATB	Public Domain	2:20	A Capella
6	The Caged Bird Sings For Freedom	Joel Thompson	Mark Foster Music	SATB Divisi	00287118	7:00	Piano, Bb Clarinet

All-State MS Mixed Chorus

JULIE YU OPPENHEIM

	TITLE	COMPOSER	PUBLISHER	VOICING	PUB #	TIME	INSTRUMENTS
1	Cum Sancto Spiritu (from 'Gloria')	Vivaldi/arr. Liebergen	Alfred	SATB	16225	2:50	Piano
2	Three Madrigals	Emma Lou Diemer	Hal Leonard	SATB	48003439	4:30	Piano
3	Dance Your Dance	Jacob Narverud	Carl Fischer	SATB	CM9560	3:31	Piano
4	TāReKiTa	Reena Esmail	Oxford Univ. Press	SATB	V17	2:00	A Capella
5	On Some Solemn Shore	Andrea Ramsey	Hal Leonard	SATB	08752681	2:52	Piano
6	Ujedinite Se	Jim Papoulis	Hal Leonard	SAB	48024483	3:30	Piano, Shaker/Toms/Tambourine

All-State MS Treble Chorus

VICTOR C. JOHNSON

	TITLE	COMPOSER	PUBLISHER	VOICING	PUB #	TIME	INSTRUMENTS
1	Bel Piacere	Handel/arr. Spevacek	Heritage Press	SSA	15/2542 H	1:55	Piano
2	Silver Rain	B.E. Boykin	Oxford Univ. Press	SSA	SB50	3.00	Piano, Cello
3	Ikan Kekek	arr. Yu Hang Tan	Walton Music	SSA	WJMS 1205	3:00	Piano, Body Percussion
4	Juego a que me quemo (Chispa candela)	arr. Julian Gomez Giraldo	Hal Leonard	SSA	08748313	2:45	A Capella
5	Until I Reach My Home	Brandon A. Boyd	Hinshaw Music	SSA	346957	3:28	Piano, opt. orchestra
6	ORIGINAL*	Victor C. Johnson	COMPOSER	SSA	*	*	Piano

* NOTE: THIS SPECIAL SELECTION, WRITTEN BY VICTOR C. JOHNSON SPECIFICALLY FOR THE 2027 MS TREBLE ALL-STATE CHOIR, WILL BE AVAILABLE ON AUGUST 1, AND WILL BE SENT TO HEADS HOUSE OF MUSIC, JWPEPPER, AND BEETHOVEN & CO. FOR INCLUSION IN THE ALL-STATE PACKETS.

PART SPLITS

2027 All-State Literature Part Splits

All-State HS TTBB Chorus
SYDNEY GUILLAUME

Plakatap-Guillaume – TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor	ALL	Tenor	
Tenor 2	ALL	Tenor	
Bass 1	ALL	Baritone	
Bass 2	ALL	Bass	

Tuba-Barrett – TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	ALL	Tenor	
Tenor 2	ALL	Tenor	
Bass 1	ALL	Bass 1	
Bass 2	ALL	Bass 2	*optional Bass 2 Db2 to be sung at the discretion of the clinician

Dies Irae-Stroope- TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	ALL	Tenor	M. 123-end: Sing upper notes
Tenor 2	ALL	Tenor	M. 123-end: Sing lower notes
Bass 1	ALL	Bass	
Bass 2	ALL	Bass	

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS TTBB Chorus continued

The Times They Are A-Changin'-Podd -TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	ALL	Tenor 1	
Tenor 2	ALL	Tenor 2	
Bass 1	ALL	Baritone	
Bass 2	ALL	Bass	

NOTE: The pervasive solo will be chosen at the discretion of the clinician.

La Bikina-Reyes – TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	ALL	Tenor 1	
Tenor 2	ALL	Tenor 2	
Bass 1	ALL	Bass	M. 8-13; 67-74;86;115-118;131-137; 159-end: Sing upper notes.
Bass 2	ALL	Bass	M. 8-13; 67-74;86;115-118;131-137; 159-end: Sing lower notes.

NOTE: The pervasive solo will be chosen at the discretion of the clinician.

Gagòt-Guillaume– TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	1-9	Tenor 1 M. 72-90 Sing upper notes	
	10-19	Tenor 1 M. 72-90 Sing lower notes	
Tenor 2	ALL	Tenor 2	
Bass 1	ALL	Baritone	
Bass 2	1-9	Bass 2 M. 57-71; 120-end Sing upper notes	
Bass 2	10-19	Bass 2 M. 57-71; 120-end Sing lower notes	

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS TTBB Chorus continued

There's A Meeting Here Tonight-Cantus/Reinwald/Takach– TTBB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Tenor 1	ALL	Tenor 1	
Tenor 2	ALL	Tenor 2	
Bass 1	ALL	Bass 1	
Bass 2	ALL	Bass 2	

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS SSAA Chorus

CRISTIAN GRASES

Blackbird-Brown – SSAA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	1-9	Soprano 1- Sing upper notes	M. 62 sing the F5; Bb6 singers chosen on site.
Soprano 1	10-19	Soprano 1 - Sing lower notes	M. 62 sing the D5-Db
Soprano 2	1-9	Soprano 2 - Sing upper notes	
Soprano 2	10-19	Soprano 2 - Sing lower notes	
Alto 1	1-9	Alto 1- Sing upper notes	
Alto 1	10-19	Alto 1 - Sing lower notes	
Alto 2	1-9	Alto 2 - Sing upper notes	
Alto 2	10-19	Alto 2 - Sing lower notes	

NOTE: The solo will be chosen at the discretion of the clinician.

Ave Maris Stella - Ugalde– SSAA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	**1-9**	Soprano 1 Sing upper notes	
	10-19	Soprano 1 Sing lower notes	
Soprano 2	**ALL**	Soprano 2 (no splits)	
Alto 1	**1-9**	Alto 1 Sing upper notes	
Alto 1	**10-19**	Alto 1 Sing lower notes	
Alto 2	**1 - 9**	Alto 2 Sing upper notes	
	10-19	Alto 2 Sing lower notes	

Core (from Earth)- Grases – SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano 1	
Soprano 2	ALL	Soprano 2	
Alto 1	ALL	Alto	
Alto 2	ALL	Alto	

All-State HS SSAA Chorus continued

La Cucaracha - Grau – SSAA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Primera Voz	
Soprano 2	ALL	Segunda Voz	
Alto 1	ALL	Tercera Voz	
Alto 2	ALL	Tercera Voz	

Psalm 23 - Schubert– SSAA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano 1	
Soprano 2	ALL	Soprano 2	
Alto 1	ALL	Alto 1	
Alto 2	ALL	Alto 2	

Laudate Dominum-Gyöngyösi– SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	1-9	Soprano - Sing upper notes	
Soprano 1	10-19	Soprano - Sing lower notes	
Soprano 2	1-9	Mezzo Soprano - Sing upper notes	
Soprano 2	10-19	Mezzo Soprano - Sing lower notes	
Alto 1	ALL	Alto - Sing upper notes	
Alto 2	ALL	Alto- Sing lower notes	

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS Concert Chorus

CHRIS MAUNU

Hor che la vaga aurora-Aleotti/Hathaway-SATB **– SATB**			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano	
Soprano 2	ALL	Soprano	
Alto 1	ALL	Alto	
Alto 2	ALL	Alto	
Tenor 1	ALL	Tenor	
Tenor 2	ALL	Tenor	
Bass 1	ALL	Bass	
Bass 2	ALL	Bass	

Threads of Dawn-Maunu – SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano	M. 43, 50, 51,56-59; 64-end: Sing upper notes *Bb5 last measure to be determined at the discretion of the clinician*
Soprano 2	ALL	Soprano	M. 43, 50, 51,56-59; 64-end: Sing lower notes
Alto 1	ALL	Alto	M. 43-end: Sing upper notes
Alto 2	ALL	Alto	M. 43-end: Sing lower notes
Tenor 1	ALL	Tenor	
Tenor 2	ALL	Tenor	
Bass 1	ALL	Bass	M. 41-66: Sing upper notes
Bass 2	ALL	Bass	M. 41-66: Sing lower notes

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS Concert Chorus continued

Song of a Dream (from The Dreams That Remain)-LaVoy– SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano	
Soprano 2	ALL	Soprano	
Alto 1	ALL	Alto	M. 35-36: Sing upper notes
Alto 2	ALL	Alto	M. 35-36: Sing lower notes
Tenor 1	ALL	Tenor	M. 36-37: Sing upper notes
Tenor 2	ALL	Tenor	M. 36-37: Sing lower notes
Bass 1	ALL	Bass	M. 15, 19, 37, 41: Sing upper notes
Bass 2	ALL	Bass	M. 15, 19, 37, 41: Sing lower notes

Walk Through the Streets of the City-Moore – SATB (Div)			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	**ALL**	Soprano	
Soprano 2	ALL	Soprano	
Alto 1	ALL	Alto	
Alto 2	ALL	Alto	
Tenor 1	**ALL**	Tenor	
Tenor 2	**ALL**	Tenor	
Bass 1	ALL	Bass	
Bass 2	ALL	Bass	

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State HS Concert Chorus continued

Psaume 24-Boulanger *– SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano	
Soprano 2	ALL	Soprano	
Alto 1	ALL	Alto	M. 131-138: Sing upper notes
Alto 2	ALL	Alto	M. 131-138: Sing lower notes
Tenor 1	ALL	Tenor	In all divisi sections: Sing upper notes
Tenor 2	ALL	Tenor	In all divisi sections: Sing lower notes
Bass 1	ALL	Bass	In all divisi sections: Sing upper notes
Bass 2	ALL	Bass	In all divisi sections: Sing lower notes

**sing in original french*

The Caged Bird Sings For Freedom-Thompson – SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano 1	ALL	Soprano 1	
Soprano 2	ALL	Soprano 2	
Alto 1	ALL	Alto	In all divisi sections: Sing upper notes
Alto 2	ALL	Alto	In all divisi sections: Sing lower notes
Tenor 1	ALL	Tenor	In all divisi sections: Sing upper notes
Tenor 2	ALL	Tenor	In all divisi sections: Sing lower notes
Bass 1	ALL	Bass	In all divisi sections: Sing upper notes
Bass 2	ALL	Bass	In all divisi sections: Sing lower notes

NOTE: Any solos will be chosen at the discretion of the clinician on site.

All-State MS Mixed Chorus

JULIE YU-OPPENHEIM

TāReKita-Esmail– SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	ALL	Soprano	
Alto	ALL	Alto	
Tenor	ALL	Tenor	
Bass	ALL	Bass	M. 53-end: *Low basses sing lower note, if desired (notated in the score)

On Some Solemn Shore-Ramsey – SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	**1-9**	Soprano - top note	
	10-19	Soprano - middle note in split	
Alto	ALL	**Alto**	
Tenor	ALL	Tenor	
Bass	All	Bass	M. 37-38: D. 1-9 - middle note D. 10-19 - lower note

Ujedite Se - Papoulis - SAB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	ALL	Soprano	
Alto	All	Alto	
Tenor	All	Baritone	M. 35-53: top note
Bass	ALL	Baritone	M. 35-53: lower note

All-State MS Mixed Chorus continued

Dance Your Dance - Narverud - SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	**ALL**	Soprano	
Alto	ALL	Alto	
Tenor	ALL	Tenor	
Bass	ALL	Bass	

Three Madrigals - Diemer – SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	ALL	Soprano	
Alto	ALL	Alto	
Tenor	ALL	Tenor	
Bass	ALL	Bass	

Cum Sancto Spiritu-Vivaldi/Liebergen- SATB			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Soprano	ALL	Soprano	
Alto	ALL	Alto	
Tenor	ALL	Tenor	
Bass	**ALL**	Bass	

NOTE: Any solos will be chosen at the discretion of the clinician on site

All-State MS Treble Chorus

VICTOR C. JOHNSON

Bel Piacere (perform in Italian)-Handel/Spevacek- SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	ALL	Soprano 1	
Treble 2	ALL	Soprano 2	
Treble 3	ALL	Alto	

Until I Reach My Home-Boyd - SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	ALL	Soprano	
Treble 2	ALL	Soprano 2	
Treble 3	ALL	Alto	

Juego a que me quemo (Chispa Candela)-Giraldo-SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	ALL	Soprano 1	M.67-68: D. 1-9 Top note D. 10-19 Bottom note
Treble 2	**ALL**	Soprano 2	
Treble 3	ALL	Alto	

Silver Rain-Boykin - SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	**ALL**	Soprano 1	M. 59: D. 1-9 Top note D. 10-19 Bottom note
Treble 2	**ALL**	Soprano 2	
Treble 3	**ALL**	Alto	M. 78-end: D. 1-9 Top note D. 10-19 Bottom note

NOTE: Any solos will be chosen at the discretion of the clinician on site

All-State MS Treble Chorus continued

Ikan Kekek-Tan– SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	1-9	Descant	M. 21-23; M. 29-32 -Top Note
Treble 1	10-19	Descant	M. 21-23; M. 29-32-Bottom Note
Treble 2	**ALL**	Soprano	
Treble 3	**1-9**	Alto	M. 27-32 - Top note
Treble 3	**10-19**	Alto	M. 27-32 - Bottom note

NOTE: Any solos will be chosen at the discretion of the clinician on site

Special Selection for Treble All-State - Victor C. Johnson– SSA			
Registered Part	**District(s)**	**Voice Part Student Sings in the Music**	**Additional Splits**
Treble 1	ALL	Soprano 1	
Treble 2	ALL	Soprano 2	
Treble 3	ALL	Alto	

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