



Concert Performance Assessment  
Sightreading Composition Competition 2023

Greetings Composers!

Thank you for your interest in composing music for South Carolina's Adjudicated Orchestra Assessment. The purpose for this project is to annually provide original compositions for young string orchestras to sight read in an effort to create an equitable Concert Performance Assessment experience for all participants.

All submissions will be performed and assessed by a committee of string educators. The committee members will evaluate how accurately the composition follows the provided guidelines set forth below for each specific graded level of music ranging from Grade 0.5 to Grade 4. Before submitting, please ensure that your composition clearly reflects the appropriate musical and technical demands as requested in the guidelines. Submissions that do not follow the requirements may be sent back to the composer for revisions or dismissed from the competition.

We would like to advise composers to think through the lens of a 11 to 17 year old child that is looking at a new piece for the first time. While we are looking for music that is stimulating and technically appropriate, it is crucial that it is presented in a familiar and organized way. If the submission does not meet standard publishing conventions, it will be deemed not appropriate for this sight-reading assessment. Works that have been successful in this competition generally follow basic Western harmony principals in common meters and show an understanding of the technical aspects of each string instrument. In technical passages, it is essential that bowings are marked and fingerings are at least considered. SCMEA Orchestra Division is particularly invested in finding high quality Grade 1 & 2 pieces. Please consider submitting a composition for this level!

**Timeline:** The deadline for submissions is November 1, 2023. If selected, composers will be notified via email by December 1, 2023. At that point, the compositions will be subject to revisions that should be finalized by early January, 2024. Once revisions have been approved, the composer will be awarded using the scale below. The piece of music will be used by the South Carolina Music Educators Association- Orchestra Division until May 1, 2024. During that time, the work must remain unpublished or distributed in any way except for use in the State Performance Assessment. This year, we are providing composers with the opportunity to have their selected composition permanently incorporated into the resource bank of sightreading works for a greater honorarium. Please see the following page for more information if you would like to elect for a greater compensation.

Thank you for your interest in this endeavor.

Sincerely,

Zoe & Rich Harbison, Co-Chairs of SCMEA Sight-Reading Competition

# Payment Scale

If your piece is selected, you will choose payment Tier 1 or payment Tier 2 (They are not cumulative).

Grade Level	<b>Tier 1</b> Selections will be utilized during the 2023 SCMEA Orchestra Division Concert Performance Assessment Event as part of a sight reading assessment. The composer will retain rights after May 1, 2024.	<b>Tier 2</b> Selections will be utilized during the 2024 Concert Performance Assessment Event as a part of a sight reading assessment and then incorporated into a permanent collection of works only accessible to SCMEA Orchestra Division Members for sight reading preparation. Composer provides permission to SCMEA Orchestra Division for ongoing use until May 2099.
5 Unison Lines- Submissions must include 5 unison lines.	\$50 - for the development of 5 <i>appropriate unison lines</i> to be used during the 2024 Concert Performance Assessment (CPA).	\$100- SCMEA retains permission by composer to be placed in a bank of examples to be used for future preparation.
Grade .5	\$125 - for sightreading assessment use during the 2024 CPA event. The composer will retain rights after May 1, 2024.	\$250 - SCMEA retains permission by composer to be placed in a bank of examples to be used for future preparation.
Grade 1	\$150 - for sightreading assessment use during the 2024 CPA event. The composer will retain rights after May 1, 2024.	\$300 - SCMEA retains permission by composer to be placed in a bank of examples to be used for future preparation.
Grade 2 Grade 3 Grade 4	\$250 - for sightreading assessment use during the 2024 CPA event. The composer will retain rights after May 1, 2024.	\$500 - SCMEA retains permission by composer to be placed in a bank of examples to be used for future preparation.

Questions?

Please contact Zoe Harbison, chairperson of the Concert Performance Assessment Sight Reading Committee at [zoe.harbison@spart5.org](mailto:zoe.harbison@spart5.org)

# Submission Process

Submissions must be received by November 1, 2023.

When submitting, the composer must designate the grade level in which the piece is intended. Before submitting, please ensure that your composition clearly reflects the appropriate musical and technical demands as requested in the guidelines. Submissions that do not follow the requirements may be sent back to the composer for revisions or dismissed from the competition. Additionally, the evaluating committee has the authority to move a submitted composition to another graded level if it is best suited in a different graded level.

Scores and parts must be included, in a format that is easily readable by young, student musicians.

Composer names CANNOT be visible on any parts or scores. Composers may submit as many compositions as they wish. Compositions may be resubmitted the following year if not previously selected.

- Composers must sign the agreement included in this packet and submit with each composition.
- Requested: an electronic copy of the piece in music notation software such as Finale or Sibelius.

**Link to Submission Form:** <https://forms.gle/cgaJsT9tAvcHPNoi7>

# Selection Process

A total of seven entries will be selected from the 2023 submissions:

[1] Set of 5 Unison Lines, [2] Grade 0.5, [2] Grade 1, [2] Grade 2, [1] Grade 3, [1] Grade 4.

All submissions will be performed and assessed by a committee of string educators in November. The committee members will evaluate how accurately the composition follows the provided guidelines set forth below for each specific graded level of music ranging from Grade 0.5 to Grade 4.

The evaluating committee has the authority to move a submitted composition to another graded level if it is best suited in a different graded level.

If the work is selected by the committee, composers will be notified via email by December 1, 2023. Committee members may suggest small revisions to optimize the composition for the sight reading assessment. Recommended revisions should be finalized and submitted by early January, 2024. Once revisions have been approved, the composer will be provided with the honorarium.

Questions?

Please contact Zoe Harbison, chairperson of the Concert Performance Assessment Sight Reading Committee at [zoe.harbison@spart5.org](mailto:zoe.harbison@spart5.org)

## **AGREEMENT 2023-2024 SCMEA Sight Reading Composition Contest**

This Agreement is entered into on this \_\_\_\_ day of \_\_\_\_\_, 2023, by and between South Carolina Music Educators Association, (hereinafter referred to as “SCMEA”) and \_\_\_\_\_ (hereinafter referred to as “Composer”).

1. **Consideration**. In consideration of the Agreement herein contained, SCMEA shall pay the sum agreed upon in the aforementioned pay scale to Composer for their Grade .5-4 composition.
2. **Musical Composition**. The musical composition known under the title of \_\_\_\_\_ is hereinafter referred to as “Composition”.
3. **Ownership Rights**. The Composer shall retain all copyrights and all other rights controlled by them in the Composition. Composer acknowledges that the Composition shall be distributed and performed for the purpose of the Sight Reading Assessment.
4. **License**. The Composer grants SCMEA the right to use the Composition for performance during the Sight Reading Assessment and not after May 1, 2024 unless Composer chooses Tier 2 payment. Upon selection of Tier 2 payment, the composer provides permission to SCMEA, and its’ members, for ongoing use of the composition until May 2099.
5. **Distribution and Publication**. The Composer agrees to refrain from distribution and publication of the Composition from the time of submission to the conclusion of Sight Reading Assessment (on: date of submission- May 1, 2024).
6. **Warranty**. Composer warrants that the Composition and associated copyrights are the rightful and exclusive property of Composer. Composer hereby warrants and represents that the Composition is Composer’s sole, exclusive and original work, of which the music was written and composed by Composer. Further, that the Composition is new and original and does not infringe any other copyrighted works, that Composer has the full right and power to enter into this Agreement, that the Composition has not been previously published.
7. **Indemnity**. Composer shall indemnify SCMEA against any claim, demand, or recovery sustained in any suit that may be brought against SCMEA by reason of any violation of proprietary right or copyright regarding the Composition.
8. **Governing Law**. This agreement shall be governed by the laws of South Carolina.

Please select one of the following options:

- Tier 1, SCMEA is provided use until May 1, 2024; composer retains rights after May 1, 2024.**
- Tier 2, composer provides permission of ongoing use to SCMEA and its members until May 1, 2099.**

By signing below I hereby accept the terms of this Agreement:

\_\_\_\_\_  
**Signature of Composer**

*Rich Harbison*

**Representative of SCMEA**

Date \_\_\_\_\_

**Date: 7/20/2023**

## General Guidelines

Guidelines and rules presented in this document provide criteria for originally composed music appropriate for sight reading repertoire two (2) levels lower than prepared music at the South Carolina Adjudicated Orchestra Festival. Music submitted for approval must adhere to these guidelines for grade levels .5 - 4 string orchestra music.

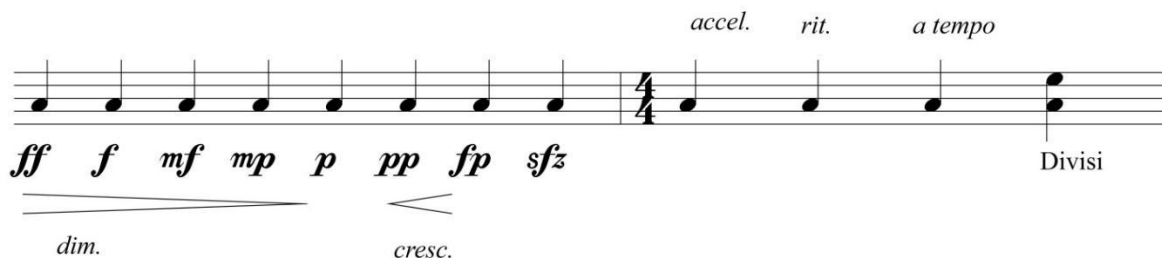
*Compositions that are chosen by the judging committee are most likely to err on the side of simplicity within the allowed guidelines in regards to musical elements such as key signature, tempo change, and instrument ranges. If a piece contains musical elements that are on the extreme difficulty level in one area, maintain simpler ideas in other elements. Example: Avoid changing from the key of D major to A major with accelerando and pushing a section into an extreme upper range with shifting. All of these elements might be acceptable under the guidelines, but combined create music that is impractical for sight reading performance.*

### General rules for all submissions:

- No D.S. or D.C. al fine; repeats and 1<sup>st</sup> and 2<sup>nd</sup> endings are acceptable
- Only commonly used terms and tempo markings such as: Presto, Vivace, Allegro, Allegretto, Andante, Moderato, Largo and Adagio
- Only commonly recognized articulation symbols such as:



- Only commonly used expressions such as:



- A bowing marking should be indicated after every rest in grade level .5, 1, and 2.
- There should be rehearsal markings (Letters or Numbers) frequently throughout the selection



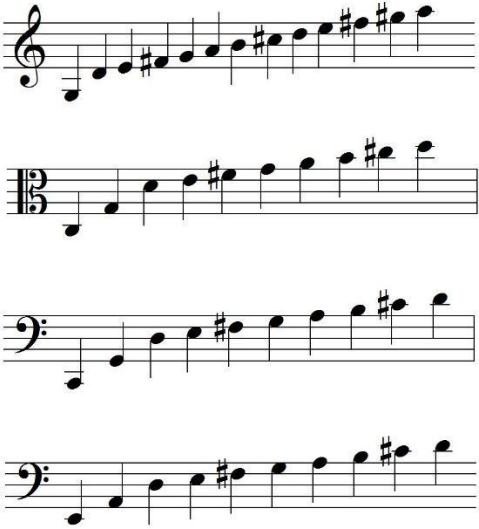
- Suggested page lengths for parts:

Grade .5 Unison Lines: 16 measures Grade .5 and 1: 1 page Grade 2: 1 or 2 pages Grade 3 and 4: 2 pages



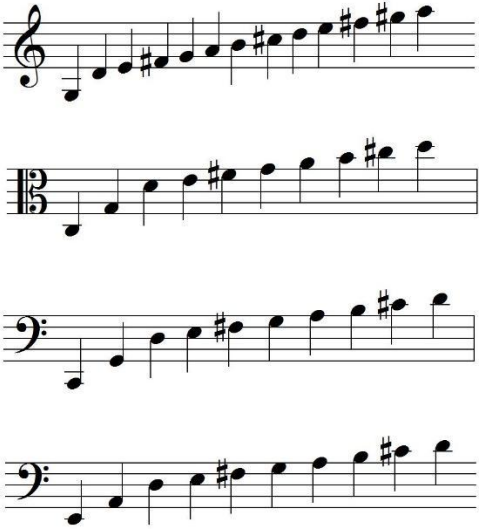
Conductor score pages are not limited.

- Solo passages should be avoided or offered as choice of solo or soli
- Tonalties can be major, minor, or modal with key alterations appropriate to grade levels as indicated on subsequent pages
- Oftentimes, if the presentation of the material is poor, it does have a negative effect on the panel's choice. Please be aware of your notation and how the pages are organized.





## Grade Level .5 Unison Lines (Beginner)

Key	Keys with 1 or 2 sharps with no key changes.
Meter	 <p>No meter changes No tempo changes</p> <p>Tempo options: allegro, moderato, andante, largo</p>
Rhythm	 <p>and corresponding rests Dotted half only to be used in 3/4.</p>
Length	<p>16 measures per unison line (score pages not limited)</p> <p><b>You must submit five separate unison lines to be considered.</b></p>
Left hand concerns/ Shifting/ Range	<p>Mark in appropriate/optional use of 4<sup>th</sup> finger in violin and viola parts.</p>  <p>Acceptable violin range and pitches</p> <p>Acceptable viola range and pitches</p> <p>Acceptable cello range and pitches</p> <p>Acceptable bass range and pitches</p>
Bowling Technique	No slurs, hooks, or ties.

## Grade Level .5 (Beginner)




Key	Keys with 1 or 2 sharps with no key changes.
Meter	 <p>No meter changes No tempo changes</p> <p>Tempo options: allegro, moderato, andante, largo</p>
Rhythm	 <p>and corresponding rests Dotted half only to be used in 3/4.</p>
Length	<p>1 page parts (score pages not limited)</p> <p>Maximum of 2 minutes</p>
Left hand concerns/ Shifting/ Range	<p>Mark in appropriate/optional use of 4<sup>th</sup> finger in violin and viola parts.</p>  <p>Acceptable violin range and pitches</p> <p>Acceptable viola range and pitches</p> <p>Acceptable cello range and pitches</p> <p>Acceptable bass range and pitches</p>
Bowling Technique	No slurs, hooks, or ties.

# Grade Level 1




Key	Keys with 1 or 2 sharps with no key changes.
Meter	 <p>No more than 1 meter or tempo change. Tempo options: allegro, moderato, andante, largo</p>
Rhythm	
Length	<p>1 page parts (score pages not limited)</p> <p>Maximum of 2 minutes</p>
Left hand concerns/ Shifting/ Range	<p>Shifting only in Double Bass to:</p>  <p>Mark in appropriate use of 4<sup>th</sup> finger in violin and viola parts.</p> <p>Extended finger patterns are not acceptable for Violin, Viola or Cello.</p> <p>½ position F natural is not acceptable on bass.</p>  <p>Violin pitches to avoid      Viola pitches to avoid      Cello pitches to avoid      Bass pitch to avoid</p>
Bowling Technique	<p>Slurs, hooks, ties are acceptable but not over barlines.</p> <p>Avoid slurred string crossings.</p>



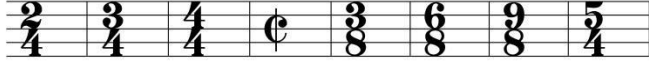


## Grade Level 2

Key	C major or relative key, and keys with up to two (2) sharps and two (2) flats and no more than 1 key change.  Minimal use of accidentals is acceptable.
Meter	No more than 2 meter changes 
Rhythm	
Length	1 or 2 page parts (score pages not limited)  Maximum of 3 minutes (can be multi-movement)
Left hand concerns/ Shifting/ Range	Shifting only in Double Bass- pitches- same as Grade 1 Mark in appropriate use of 4 <sup>th</sup> finger in violin and viola parts. Extended finger patterns are acceptable in 1 <sup>st</sup> position:   Acceptable extended range pitches in 1st position (1/2 position for basses)
Bowing Technique	Slurs, hooks, ties are acceptable (over barlines as well).  Slurred string crossings are acceptable.

## Grade Level 3

Key	<p>C major or relative key, and keys with up to three (3) sharps and three (3) flats and no more than 2 key changes.</p> <p>Key alterations (accidentals) are acceptable. No double sharps or double flats.</p>
Meter	 <p>No limit on meter changes.</p>
Rhythm	
Length	<p>1 or 2 pages (score pages not limited)</p> <p>Maximum of 3 minutes (can be multi-movement)</p>
Left hand concerns/ Shifting/ Range	<p>Violin and Viola parts can require shifting to III position</p> <p>Cello part can require shifting to III, III 1/2 and IV positions</p> <p>Double Bass can require shifting no higher than: </p> <p>No alternate clefs or 8va for any parts</p> <p>Natural harmonics may be used</p>
Bowling Technique	<p>Same as above Grade Levels</p>

## Grade Level 4

Key	<p>Keys with up to four (4) sharps and Four (4) flats and no more than 3 key changes.</p> <p>Key alterations (accidentals) are acceptable. No double sharps or double flats.</p>
Meter	<p>No limit on meter changes.</p> 
Rhythm	
Length	<p>1 or 2 pages (score pages not limited)</p> <p>Maximum of 4 minutes (can be multi-movement)</p>
<p>Left hand concerns/Shifting/Range</p>  <p>Violin Range      Viola Range      Cello Range      Bass Range</p> <p>Harmonics can be used. Artificial harmonics may be used sparingly.</p>	
Bowling Technique	Same as above Grade Levels