

## TAPPS VOCAL SIGHT READING GUIDELINES

### In the sight-reading room do the following:

1. Everyone takes their place.
2. Music will be handed out and no one is to open it.
3. The monitor will read the following guidelines out loud:
  - a. You will be allowed a 10-minute instruction period.
  - b. During this instruction period:
    - i. **Pitch may NOT be produced by the director or students.**
    - ii. At any time, the director may ask for the triad and starting pitches one time to be given in a broken chord by the accompanist. **However, students and director are NOT to reproduce the pitch during the 10 minute instruction period.**
    - iii. Students may chant rhythms and/or text and tap or clap rhythms but may not reproduce the music tonally.
    - iv. Directors may instruct students by tapping out rhythms and talking about any passage of music but may not hum, sing any part, or allow it to be played on the piano.
    - v. Please do not write on the music.
  - c. At the end of the 10-minute instruction period or when the director indicates instruction is completed, the director or accompanist may give the tonic triad of the selection and then the beginning pitches. At this time, the students may sing the tonic triad and beginning pitches using the choir's preferred method of sight-reading. Director may also sing starting pitches for each section one time, however, no further warm-up or musical instruction of any kind may be given.
  - d. The selection will then be sight-read with piano accompaniment. The director may choose the method of sight-singing (Solfege, syllable, numbers, etc.).
  - e. After the accompanied performance is completed the director will be allowed a **1 minute** period of further instruction. **Pitch may NOT be produced by director or students during this instructional period.** Students may count or tap out rhythms on their legs.
  - f. After the one-minute period, or when the director indicates instruction is complete, the director or accompanist may again give the tonic triad and starting pitches.
  - g. The choir shall then sing through the selection unaccompanied using any method of choice (solfege, syllable, numbers, text, etc.). The Director's decision to use text will have no bearing on the final rating.
4. The judge will then ask if any member of the ensemble has played, performed, or practiced the sight-reading selection before. If so, that student may sit out or if many students, another comparable selection will be provided.
5. The judge will then allow the director to begin the 10-minute instruction period and the event will continue as outlined above.
6. The Director takes their place and the time keeper starts.
7. The Director will then instruct students to look at their music.
8. The student should not talk or sing unless asked.

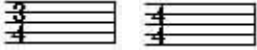



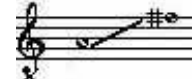
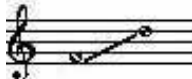
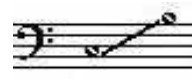
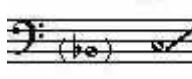
### During instructional period you may:

1. Tap out the rhythm patterns on leg.
2. Look for pitch problems – large skips, accidental, etc.
3. Identify entrances (which section) where you get the pitch.
4. Look for unison places.
5. Notice the form of the piece – any repeated sections, etc.
6. Look for spots to recover – cadences, unison, fermatas, etc.
7. Always feel the pulse (in your toe – not your foot).
8. Remember your time is limited.

**Student's responsibility:**

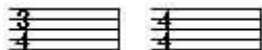
1. Be confident.
2. Be sure you can see your music and the director.
3. Listen (don't have your own agenda).
4. Study your score.
5. Sing out and don't stop – listen to those around you and watch the director.

# TAPPS Vocal Sight-Reading Guidelines

<b>Level I</b>	<b>TAPPS 1A/2A/3A Region</b>
<b>Meter:</b>	 <p style="text-align: center;">Maximum of one meter change and return</p>
<b>Key:</b>	Major keys: F, C, G No modulations Consider range and tessitura of voices
<b>Texture:</b>	Homophonic, with unison passages allowed
<b>Harmony:</b>	No altered chords Melodic skips within the I, IV, V chords only, to include all thirds and perfect fourth, "sol-do" (5-1)
<b>Cadences:</b>	No use of the deceptive cadence Authentic and plagal cadences only
<b>Rhythm:</b>	Basic patterns using eighth, quarter, half, and whole notes and corresponding rests No dotted patterns except dotted half notes No ties across the bar line No excessive use of rests
<b>Length:</b>	20 to 32 measures, depending on time signature
<b>Form:</b>	Recurring motives; strophic; ABA
<b>Voicings:</b>	SAB, SSA, TTB
<b>Text:</b>	Choir may use the printed text or their preferred method of reading <b>on both readings.</b>
<b>Ranges:</b>	<div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">             Sop. I         </div> <div style="text-align: center;">             Sop. II         </div> <div style="text-align: center;">             Alto         </div> </div> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;">             Ten. I         </div> <div style="text-align: center;">             Ten. II         </div> <div style="text-align: center;">             Bass         </div> <div style="text-align: center;">             Baritone for SAB         </div> </div>

**Level II TAPPS 1A/2A/3A State 4A/5A Region**

**Meter:**



Maximum of one meter change and return

**Key:**

Major keys: **B-flat**, F, C, G, **D**

No modulations

**Texture:**

Homophonic, with unison passages allowed

**Harmony:**

No altered chords

Melodic skips within the I, IV, V and **V7 (re-fa only)** chords only, to include all thirds, perfect fourth, and **perfect fifth**

**Cadences:**

No use of the deceptive cadence

Authentic and plagal cadences only

**Rhythm:**

Basic patterns using eighth, quarter, half, and whole notes and corresponding rests

No dotted patterns except dotted half notes **and dotted quarter notes**

No ties across the bar line

No excessive use of rests

**Length:**

**24 to 36 measures, depending on time signature**

**Form:**

Recurring motives; strophic; ABA

**Voicings:**

SAB, SSA, TTB

**Text:**

Choir may use the printed text or their preferred method of reading **on both readings.**

**Ranges:**



Sop. I



Sop. II



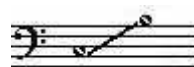
Alto



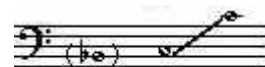
Ten. I



Ten. II



Bass



Baritone for SAB

**Level 3 TAPPS 4A/5A State**

**Meter:**



Maximum of one meter change and return

**Key:**

Major keys: B-flat, F, C, G, D  
No modulations

**Texture:**

Homophonic, with polyphonic sections  
No more than 20% polyphony

**Harmony:**

No altered chords  
Melodic skips within the I, IV, V and V7 (re-fa only) chords only, to include all thirds, perfect fourth, and perfect fifth

**Cadences:**

No use of the deceptive cadence  
Authentic and plagal cadences only

**Rhythm:**

Basic patterns using eighth, quarter, half, and whole notes and corresponding rests  
No dotted patterns except dotted half notes and dotted quarter notes

**Length:**

32 to 40 measures

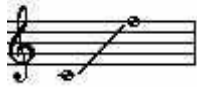
**Voicings:**

SAB, SSA, TBB

**Text:**

Choir may use the printed text or their preferred method of reading **on both readings.**

**Ranges:**



Sop. I



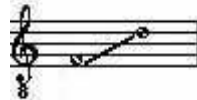
Sop. II



Alto



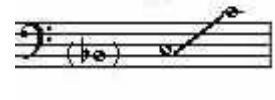
Ten. I



Ten. II



Bass



Baritone for SAB