

AMTA HANDBOOK

2015-2020

STATEMENT OF PURPOSE

The Alabama Music Teachers Association sponsors preparatory student auditions at both the district and state levels. These activities are provided to give students a structured performance opportunity with the inherent motivation that such a goal provides, to offer students an evaluation of both their performance and theory/musicianship skills, and to allow teachers to receive feedback into the effectiveness of their curriculum. This program offers a progression of theory/musicianship skills that will prepare the average student for entry into a college music program should he/she desire, or for use with his/her music throughout life.

September 2015

Jodean Tingle, President, NCTM
Kevin Chance, Clinician, NCTM

Official AMTA Web Site: www.almta.org
Official MTNA Web Site: www.mtna.org
MTNA Toll Free Number: 888-512-5278

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Districts by County

District I

Baldwin
Choctaw
Clarke
Conecuh
Escambia
Mobile
Monroe
Washington
Wilcox

District II

Barbour
Butler
Coffee
Covington
Crenshaw
Dale
Geneva
Henry
Houston
Pike

District III

Autauga
Bullock
Chambers
Chilton
Coosa
Dallas
Elmore
Lee
Lowndes
Macon
Montgomery
Russell
Tallapoosa

District IV

Bibb
Fayette
Greene
Hale
Lamar
Marengo
Perry
Pickens
Sumter
Tuscaloosa

District V

Blount
Calhoun
Cherokee
Clay
Cleburne
DeKalb
Etowah
Marshall
Randolph

District VI (UNA)

Colbert
Cullman
Franklin
Lauderdale
Lawrence
Limestone
(Decatur)
Marion
Morgan
Winston

District VII

Jefferson
Shelby
St. Clair
Talladega
Walker

District VIII

Madison
Jackson

PRE-COLLEGE PIANO

Auditions for pre-college piano are held each Spring at two levels:

1. District Auditions in each of the eight districts.
2. State Auditions for students who qualify.

Adult students are not eligible to enter these pre-college auditions.

DISTRICT PIANO AUDITIONS

Eligibility

A student entering any AMTA audition should be a student of a member in good standing of AMTA and MTNA. It is strongly recommended that the teacher be a member of at least one local affiliate as well. **Students of non-members must pay double the current entry fee.** The teacher's dues must be paid according to the deadline set by AMTA before their students may participate. New member teachers may pay dues at any time before the deadline for their district audition. **Current and reinstating** members must pay dues and any applicable late fees to MTNA and AMTA by July 1st of each year (October 1st with the late fee to AMTA). Students studying the same instrument with more than one teacher of AMTA should list all of them on the application form. **Any member of AMTA who enters the student of a nonmember will be suspended from AMTA membership for one year.** It is highly recommended that a student should have completed at least one academic year (9 months) of study prior to the September 1 age deadline.

Application Procedure

1. Please verify eligibility and entrance requirements. Specific information about auditions (fees, dates, locations, application deadlines, etc.) will be published on the AMTA website.
2. Duplicate the Teacher Application and Student Solo Audition forms which appear online. The same forms will be used for both the District and State Auditions. At each audition level a teacher will need one copy of the Solo Audition Form for each student entered and two copies of the Teacher Application Form.
3. Send to the Auditions Chairman (District or State) **to arrive by** the application deadline (use a **large envelope, minimum 9x12**, please; **do not fold**):
 - a. Two completed copies of the Teacher Application Form.
 - b. One completed Solo Audition Form **with correct Theory Evaluation sheets stapled** for each student entered. *Teachers should refrain from adding any extraneous information on the Solo Audition Form*; any necessary information may be provided to the District Chair on a separate sheet.
 - c. One check for total applicable fees, payable to the District Chairman by name. See the website for current fees.

- d. A stamped, self-addressed **business envelope (4-1/8 x 9-1/2)** for return notification of audition times. (If there are errors or omissions in the paperwork, or if there is no envelope enclosed, teachers will receive a collect phone call and/or an e-mail notification from the Chairman.)
- e. In cases where a legitimate conflict exists, teachers may request that a particular student play in a different district. Please note, Chairmen may require the request in writing before the deadline date of the original ("home") district audition, and may refuse the transfer in cases of overcrowding. Students within a particular district **ALWAYS** have priority in scheduling.
- f. Provide **accurate** durations for each piece. These are necessary for proper scheduling for each student.

Age Classification

The student's age should be listed as of September 1 preceding the auditions. Please note, **Divisions are determined solely by age**; i.e., an older beginner, aged 12 years is in Division II.

Division I	Ages 6-11*
Division II	Ages 12-14
Division III	Ages 15-18

*Five year olds may enter if they are comfortable with the six year old theory requirements.

The **Length of Study** should include the number of school years. (September-May is equal to one year of study.)

The **Special Student** (age 6-18, physically handicapped or learning disabled) theory requirements are as follows:

Division I	One Major and one minor scale, one octave, hands separately, and cadence, hands separately.
Division II	Two Major and two minor scales, two octaves, hands separately, and cadences.
Division III	Two Major and two minor scales, three octaves, hands separately, and cadences.

The scales must be chosen by the teacher and may come from any age level.

The **Older Beginner** category is for students who began study at the age of 10 or older. Students may enter this category for a maximum of three years. The theory required is as follows:

First year of participation	prepare 9 year old theory.
Second year of participation	prepare 11 year old theory.
Third year of participation	prepare 13 year old theory.

Please note, 10 year olds would only enter this category for one year, since the second year puts them into their actual age bracket.

The **Transfer Student** category is for students who have transferred to an AMTA teacher from another teacher who taught little or no theory. This classification may also be used for older students who are beginning the AMTA auditions later in their studies. The theory required is as follows:

Division I

Division I students may enter as Transfer Students for **one year only**.

Age 6-8	theory requirements for their age level; no remedial level requirements.
Age 9	prepare 7-8 year old theory
Age 10	prepare 9 year old theory.
Age 11	prepare 10 year old theory.

Division II

Division II students may enter as Transfer Students for **two years only**. The first year they may enter in the following categories:

Age 12	prepare 9 or 10 year old theory—state level on application form and attach the correct theory sheet.
Age 13	prepare 10 or 11 year old theory—as above.
Age 14	prepare 11 or 12 year old theory—as above.

In the second year he/she should prepare the theory requirements at one year less than his/her actual age, i.e., a 12 year old transfer student should prepare 9 or 10 year old theory the first year and 12 year old theory the second year (when age 13).

Division III

Division III students may enter as Transfer Students for **two years only**.

Age 15	prepare 11 year old theory.
Age 16	prepare 13 year old theory.
Ages 17-18	prepare 15 year old theory.

Division II or III students of new AMTA members may enter as Transfer Students the first year to aid the teacher's assimilation into the AMTA theory program. A new teacher is defined as one who has never been a member of AMTA. *Reinstating members* do not qualify for this exception.

Repertoire Requirements

All entrants must list and perform from memory three compositions representing any three of the following five periods of music:

Baroque
Classical
Romantic
Impressionistic
Contemporary

Compositions **must** be representative of the styles exemplified by three of the five periods, and should contrast with one another to afford the student varied ideas of expression. All compositions need not be composed historically in the period they represent. Compositions by “bridge” composers may be considered in either classification. “Teaching pieces” are acceptable but **MUST** clearly represent one of the five styles above; **popular, sacred or New Age compositions are not appropriate audition repertoire**. Teachers using works by pedagogical composers such as Dennis Alexander, Melody Bober, etc. should thoughtfully and carefully consider the stylistic period the music best represents. For example, a work in the Romantic style by Melody Bober should not be programmed with a waltz by Chopin. Questions concerning repertoire may be addressed to the District or State Chairs or the State Clinician. Additionally, a list of composers and their stylistic classification is maintained on the MTNA website.

Division I students, especially those who are not yet eligible for State, must play 3 pieces of contrasting styles. These pieces may be selected

from the easier classics or from reputable contemporary teaching literature. Only original piano pieces are appropriate, however. Folk songs, “children’s songs” and hymn arrangements are not acceptable for these auditions. Simplified arrangements or abbreviated versions of more difficult literature are similarly not acceptable for these auditions.

Reproductions of published literature are not permitted at any AMTA or MTNA auditions without filing the Legally Downloaded, Printed Music Form available on the AMTA website. Simplified arrangements of more difficult piano music, orchestral reductions, folk songs or hymns may not be played at auditions; however, concert transcriptions such as the Liszt *Rigoletto Paraphrase* are acceptable. Transcriptions of popular or New Age music are not acceptable. Students must provide judges with their music with **all** measures numbered and pages marked. The teacher is responsible for seeing that each student has a copy of his/her music. Sharing music is strongly discouraged due to scheduling conflicts. **If music is shared, students involved may be scheduled one hour apart.**

Performances will be judged on the following:

- Accuracy:** correct notes, rhythms, rests, tempos, and dynamics.
- Technic:** clarity, evenness, ease, fingering, speed, and articulations.
- Tone Quality:** vitality, singing tone, and range of shading.
- Phrasing:** slurs, proper groupings, rise and fall of melodic line, articulation, and finesse in endings.
- Pedal:** legato connections, avoidance of blurs, good use of soft pedal, correct pedaling for the style of composition.
- Rhythm:** regularity of beat, accent, continuity, and flexibility.
- Interpretation:** appropriate style, balance between melody and accompaniment, clarity of climax, and imagination.

Individual movements of multi-movement sonatas are acceptable; complete multi-movement sonatas are not. Individual movements of suites, such as the Dello Joio *Suite for the Young*, Gillock *Lyric Preludes*, or Bartok *Roumanian Folk Dances*, which can be performed as musical

units complete in themselves are acceptable. However, students may also offer short sets of pieces from a suite as a single audition work. **Teachers are encouraged to bear in mind the stated audition times (including theory) for each division-Division I, 15 minutes, Divisions II and III, 15- 25 minutes.** Repeats are left to the discretion of the performer; however, repeats of sonata expositions are not allowed.

These auditions will be closed to the public.

Theory/Keyboard Technic Requirements

Students should demonstrate theoretical knowledge and technical skills as required under their Division and Age Classification in this handbook.

Theory requirements will be judged on the following:

- Accuracy of notes
- Accuracy of fingering
- Steadiness of tempo and adherence to metronome markings

District Audition Ratings

Two ratings are given at the District level, one in performance and one in theory. Both areas include the following grades:

- O Outstanding
- E Excellent
- G Good
- N Needs improvement
- C Comments Only (Must confer with District Chair before awarding)

District Judges

All District Judges must be members of AMTA in good standing. Some districts need to have out-of-state judges due to location. The selection of judges is made by the District Chairman. The Clinician will maintain a list of active judges, which will be distributed to the District Chairs. To remain on the list of active judges, one must attend a Judge’s Workshop every five years, coinciding with the periodic revision of the Student Handbook. Workshops are provided at the annual AMTA Convention and as needed throughout the state. All District Judges need to have entered students in the District AMTA Auditions. The decisions of the judges are final; comments or complaints concerning these judges must be directed to the District Chair in writing, accompanied by copies of the judge’s sheet in question. The District Chair will refer the complaint to the Ethics

Committee for review. Under **NO** circumstances should a teacher ever contact a judge to discuss ratings given.

Theory Requirements for District Auditions

1. Play the harmonic form of the minor scale.
2. The fingerings for cadences, chord inversions, V_7 chords, and arpeggios are listed in the theory examples. **Alternate fingerings for scales, such as those found in the Taubman Approach, are acceptable.** Teachers should note this on the theory sheet to alert the judge.
3. Remember to prepare your students to know the enharmonic scale equivalents and chord spellings, etc.; i.e., $F\# = G\flat$, $C\# = D\flat$, etc.
4. Students responsible for altering chords should demonstrate understanding by being able to alter chords from either the letter name or the functional name; for example:
 - a. Please play a G major chord and augment it.
 - OR
 - b. Please play a V (or dominant) chord in the key of C. Now, make it a diminished chord.
5. Cadences should be played as I (i) IV (iv) I (i) **V or V7 (not both)** I (i).
6. Teach **either or both** functional names and numbers of scale degrees (I = Tonic, IV = Subdominant, V = Dominant, etc.). If students do not say “I, IV, V” or “Tonic, Subdominant, Dominant” the judge should remind them to do so. (Students who play the chords with ease and understanding should not be graded down for forgetting to say the names.)

PRE-COLLEGE PIANO THEORY & KEYBOARD TECHNIQUE REQUIREMENTS

DIVISIONS I—III

Pages 11-19

DIVISION I

THEORY & KEYBOARD TECHNIQUE REQUIREMENTS

AGE	KEYS	SCALES IN QUARTERS	CHORDS/INVERSIONS	CADENCES	ARPEGGIOS	INTERVALS
6	Major: C, G, F	One octave, hands separately, quarter=60	I chord in root position, hands separately, spell aloud (eg. "C E G").	Omit	Broken chord arpeggios, cross hands, tonic triad, 4 octaves, pedal optional.	Play consecutively up from the keynote In required keys naming aloud by number and note names.
7-8	Major C, G, F minor: a, e, d	One octave, hands separately, quarter=60	I IV V (or i iv V) chords in root position, hands separately or together, spell aloud.	I IV I V₇ (V) I, (i iv i V₇(V) i) hands separately or together, pedal optional (see example).	Broken chord arpeggios, cross hands, tonic triad, 4 octaves, pedal optional.	Play consecutively up from the keynote In required keys naming aloud by number and note names.
9	Major: C, G, F, D, A, E minor: a, e, d	One octave, hands together, quarter=60	I IV V (or i iv V) chords in root position, hands separately or together, spell aloud	I IV I V ₇ (V) I, i iv i V ₇ (V) i hands separately or together, pedal optional (see example).	Broken chord arpeggios, cross hands, tonic triad, 4 octaves, pedal optional.	Play isolated up from the keynote in required keys naming aloud by number and note names.
10	Major: C, G, F, D, A, E minor: c, g, f, d, a, e	Two octaves, hands separately, or together, quarter=60.	I IV V (or I, iv, V) chords in inversion ascending and descending, hands separately or together; spell aloud in root position only	I IV I V ₇ (V) I, i iv i V ₇ (V) i hands separately or together, pedal optional (see example).	Broken chord arpeggios, cross hands, tonic triad, 4 octaves, pedal optional.	Play isolated up from the keynote in required keys naming aloud by number and note names
11	Major: C, G, F, D, A, E, B/C^b minor: c, g, f, d, a, e, b	Two octaves, hands separately or together, quarter=72	I IV V (or i, iv, V) chords in inversion ascending and descending, V₇ in root position, resolved to the I₄⁶ , hands separately or together; spell aloud in root position only.	I IV I V ₇ (V) I, i iv i V ₇ (V) i hands separately or together, pedal optional (see example).	Broken chord arpeggios, cross hands, tonic triad, 4 octaves, pedal optional.	Play isolated up from the keynote in required keys naming aloud by quality (M, m, P), number, and note names

DIVISION II

THEORY & KEYBOARD TECHNIQUE REQUIREMENTS

AGE	KEYS	SCALES IN QUARTERS	CHORDS/ INVERSIONS	CADENCES	ARPEGGIOS IN EIGHTHS	INTERVALS
12	All white key Majors and minors, B^b, E^b, A^b.	2 octaves, hands separately or together, quarter=84	I IV V chords in inversions, ascending & descending, spelled aloud in root position only, V ₇ resolved to I ₄ ⁶ , hands separately or together.	I IV I₄⁶ V₇ (V) I, i iv i₄⁶ V₇ (V) i progression played with pedal (see example, m.8).	C, D, B^b, E^b, hands separately or together, no pedal, two octaves; quarter=60.	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.
13	All white key Majors and minors, B^b, E^b, A^b, D^b/C[#]	2 octaves, hands together for majors and hands separately or together for minors, quarter=84.	I IV V chords in inversions, ascending and descending; V ₇ (not inverted) resolved to I ₄ ⁶ , hands together for majors and hands separately or together for minors, spelled aloud in root position only.	I IV I₄⁶ V₇ (V) I, i iv i₄⁶ V₇ (V) i progression played with pedal (see example).	G, A, A^b, D^b/C[#], hands separately or together, no pedal, two octaves; quarter=60.	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.
14	All Major keys (G^b/F[#]) all white key minors	2 octaves, hands together, quarter=92.	I IV V chords in inversions, ascending and descending; V ₇ (not inverted) resolved to I ₄ ⁶ , hands together , spelled aloud in root position only.	I IV I₄⁶ V₇ (V) I, i iv i₄⁶ V₇ (V) i progression played with pedal (see example).	E, F, B/C^b, G^b/F[#], hands separately or together, no pedal, two octaves; quarter=60.	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.

DIVISION III

THEORY & KEYBOARD TECHNIQUE REQUIREMENTS

AGE	KEYS	SCALES	CHORDS/ INVERSIONS	CADENCES	ARPEGGIOS IN EIGHTHS	INTERVALS
15	All majors, all white key minors, plus f#, c#	2 octaves in eighths, hands together, quarter= 84 .	I IV V V₇ chords in inversions,* resolve V₇ to I₄⁶, spell aloud in root position only.	I IV I ₄ ⁶ V ₇ (V) I, i iv i ₄ ⁶ V ₇ (V) i progression played with pedal (see example).	C, D, A^b, c#, f#, hands together, no pedal, two octaves; quarter= 80 (see fingering examples).	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.
16	All Majors and all white key minors, plus f#, c#, b^b/a#, e^b/d#.	3 octaves in triplets , hands together, quarter= 92 .	I IV V V ₇ chords in inversions,* resolve V ₇ to I ₄ ⁶ , spell aloud in root position only.	I IV I ₄ ⁶ V ₇ (V) I, i iv i ₄ ⁶ V ₇ (V) i progression played with pedal (see example).	G, A, D^b, b^b/a#, e^b/d#, hands together, no pedal, two octaves; quarter=80 (see fingering examples).	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.
17-18	All Majors & all minors (g#/a^b)	4 octaves in sixteenths , hands together, quarter=92.	I IV V V ₇ chords in inversions,* resolve V ₇ to I ₄ ⁶ , alter triads (M, m, d, A) in root position only ; spell aloud all root position chords.	I IV I ₄ ⁶ V ₇ (V) I, i iv i ₄ ⁶ V ₇ (V) i progression played with pedal (see example).	E, F, B, E^b, g#/a^b, hands together, no pedal, two octaves; quarter=80 (see fingering examples).	Play isolated up from the keynote of the required keys naming aloud by quality (M, m, P), quantity (number), and note names.

* Play the I, IV & V chords ascending and descending, hands together. At ages 15-18 play the V₇ ascending only. At age 15 students may play the V₇ hands separately, but at ages 16-18 they must play the V₇ chords hands together.

Examples of Keyboard Theory

Chords I IV V V7-I

5
 3 2 3 3 3 2 3 3 2 3 3 3 2 3 3 2 3 3 2 3 3 2 3
 1

1
 3 3 2 3 2 3 3 3 3 2 3 2 3 3 3 3 2 3 2 3 3
 5

V7 Inversions

5 5 5 5 5
 3 4 3 4(3) 3 5
 2 2 2 2 2 3
 1 1 1 1 1 1

Cadences

Ages 7-11

Ages 12-18

5 5 5 5 5 5 5 5 5 5 5 5
 3 3 3 2 4 3 3 3 3 4 3
 1 1 1 1 1 1 1 1 1 1 1 1

1 1 1 1 1 1 1 1 1 1 1 1 5 2 1 5 3
 2 2 2 2 2 3 1 1 1 1 1 1 5 2 1 5 3
 3 3 3 4 3 2 3 2 3 3 2 3 5 2 1 5 3
 5 5 5 5 5 5 5 5 5 5 5 5

Arpeggios

5 3 1 1 3 5 2 5 3 1 1 3 5
 5 3 1 1 3 5 5 3 1 1 3 5

Arpeggios

1 2 3 1 2 3 5 3 2 1 3 2 1 1 2 3 1 2 3 5 3 2 1 3 2 1
 5 4 2 1 4 2 1 2 4 1 2 4 5 5 4 2 1 4 2 1 2 4 1 2 4 5

1 2 3 1 2 3 5 3 2 1 3 2 1 1 2 3 1 2 3 5 3 2 1 3 2 1
 5 3 2 1 3 2 1 2 3 1 2 3 5 5 3 2 1 3 2 1 2 3 1 2 3 5

1 2 3 1 2 3 5 3 2 1 3 2 1 1 2 3 1 2 3 5 3 2 1 3 2 1
 5 3 2 1 3 2 1 2 3 1 2 3 5 5 3 2 1 3 2 1 2 3 1 2 3 5

1 2 3 1 2 3 5 3 2 1 3 2 1 4 1 2 4 1 2 4 2 1 4 2 1 4
 5 3 2 1 3 2 1 2 3 1 2 3 5 2 1 4 2 1 4 2 4 1 2 4 1 2

4 1 2 4 1 2 4 2 1 4 2 1 4 4 1 2 4 1 2 4 2 1 4 2 1 4
 2 1 4 2 1 4 2 4 1 2 4 1 2 2 1 4 2 1 4 2 4 1 2 4 1 2

SAMPLE THEORY QUIZ FOR DISTRICT PIANO AUDITIONS

District Judges are expected to use the following quiz at District Piano Auditions so that all students will be asked the same amount of theory. Teachers, please instruct your students to tell the judge if incorrect theory is asked.

Division I: Judges will request the scale, arpeggio, chords, cadence and inversions **in the same key**. Division I students must not be asked a scale in one key, chords in a second key, arpeggios in a third key, etc.

- Age 6: One Major scale (one octave), arpeggio and chord. Intervals consecutively ascending from prime.
- Age 7-8: One Major and one minor key as above, including I, IV and V chords in root position and a cadence in each key. Intervals and arpeggios as above.
- Age 9: One Major and one minor key as above. Scales played hands together. Ask for the chords as I, IV, and V as well as Tonic, Subdominant, and Dominant as necessary for the student's understanding. Two specific intervals, identified numerically.
- Age 10: One Major and one minor key as above. Add two octave scales (hands together or separately) and chords in inversion ascending and descending.
- Age 11: Same as above. Add V_7 resolving to I_4^6 .

4 1 2 4 1 2 4 2 1 4 2 1 4 1 2 3 1 2 3 5 3 2 1 3 2 1

30 Bb Major F Major

2 1 4 2 1 4 2 4 1 2 4 1 2 5 4 2 1 4 2 1 2 4 1 2 4 5

OR:3 2 1 3 2 1 3 1 2 3 1 2 3

4 1 2 4 1 2 4 2 1 4 2 1 4 4 1 2 4 1 2 4 2 1 4 2 1 4

34 F# minor C# minor

2 1 4 2 1 4 2 4 1 2 4 1 2 2 1 4 2 1 4 2 4 1 2 4 1 2

4 1 2 4 1 2 4 2 1 4 2 1 4 2 3 1 2 3 1 2 1 3 2 1 3 2

38 G# minor Bb minor

2 1 4 2 1 4 2 4 1 2 4 1 2 3 2 1 3 2 1 3 1 2 3 1 2 3

1 2 3 1 2 3 5 3 2 1 3 2 1

42 Eb minor

5 4 2 1 4 2 1 2 4 1 2 4 5

46 PP M2 M3 P4 P5 M6 M7 P8 PP M2 m3 P4 P5 m6 M7 P8

48 Major Minor Diminished Augmented

Division II: Judges will change keys when asking for the theory.

- Age 12: One Major scale, one minor scale, two cadences, one arpeggio, two chord inversions and three intervals. All in different keys.
- Age 13: Same as above. Add Major scales hands together; minor, hands separately or together.
- Age 14: Same as above. Add minor scales hands together.

Division III: All keyboard theory is hands together, in different keys.

- Age 15: One Major scale, one white-key minor scale, one black-key minor scale, one arpeggio, two chord inversions, two cadences, four intervals. Add V_7 chord inversion, ascending then resolved to I_4^6 .
- Age 16: Same as above. Add three octave scales in triplets.
- Age 17-18: Same as above. Add four octave scales in sixteenths and altered triads in root position only.

Theory Grading Scale

- O Outstanding:** Understands theory and plays with ease. Meets requirements of specified level. Corrects occasional mistakes, with or without prompting from the judge.
- E Excellent:** Made several mistakes which were not corrected when given a second chance. Appears to know theory, but is hesitant or careless in performance.
- G Good:** All theory should be reviewed carefully before entering auditions again.
- N Needs Improvement:** Theory not properly prepared for audition participation.

HANDBOOK FOR DISTRICT PIANO JUDGES

Judges' workshops are held in each district as needed and are open to all members of AMTA. You are invited to attend whether or not you are interested in judging. The workshops are informative and will be helpful in preparing your students for the various auditions discussed in this handbook.

To be invited to judge is an honor, as well as an expression of confidence in your ability as a musician/teacher to make a fair and just evaluation of student performances. It is also an opportunity for personal and professional growth.

Judges can expect that AMTA will:

1. provide a clinician available for judges' workshops in each district as needed and
2. provide remuneration for judging as determined by the AMTA state board.

Judges can expect District Chairman to:

1. establish, prior to the audition, the division(s) each judge feels qualified to evaluate and schedule accordingly;
2. provide a packet containing pencils, note pads for writing notes to teachers, judge's check, pens, and certificates;
3. hold a judges' meeting thirty minutes before the auditions begin for a final discussion of guidelines to be followed in judging;
4. have a copy of the current **Student Activities Handbook** available at the audition;
5. provide an atmosphere in which to work free from parents, teachers, or extra students in the hallway, with no more than two students waiting outside the door;
6. provide monitors to assist the judge by sharpening pencils, bringing refreshments, etc.;
7. provide lunch;
8. be sure teachers have their forms filled out correctly and that the

- students have their music opened with **ALL** measures numbered;
9. provide 15 minutes for Division I, 15-20 minutes for Division II, and 15-25 minutes for Division III students, depending on repertoire length;
 10. schedule breaks every 8-10 students and to try not to schedule more than 20-25 students per judge;
 11. not ask judges about grades (“How many O’s?, etc.);
 12. not change a grade given by a judge under any circumstance;
 13. not make the decision for the judge on what grade to give if the judge has forgotten to record the rating, but conversely, to give the student an automatic Outstanding if the judge leaves without recording a grade—the District Chairman will advise the teacher of the reason for this grade; and
 14. assume that the judge will follow MTNA policy which states that all decisions of the judge(s) are final and are not to be challenged.

District Chairman can expect that the Judge:

1. is an active member of AMTA in good standing;
2. is experienced, entering their own students in AMTA auditions;
3. is familiar with the contents of the Student Activities Handbook;
4. is up-to-date in attending State Clinician workshops when offered (minimum every 5 years);
5. will be on time for the judges’ meeting with the District Chairman;
6. will bring a watch and stay on schedule;
7. will ask the correct theory, stating on the theory rating sheet what is asked and what is incorrectly played;
8. will be pleasant and encouraging to each student and never ask with whom a student studies;
9. will support each rating with specific constructive and positive comments, remembering to neither teach nor demonstrate during the audition;
10. will not judge on the basis of potential or talent, but on what is heard;
11. will check over all sheets carefully, marking all ratings and signatures in ink, before turning them in at the end of the day;
12. will neither actively teach or recruit during the auditions; and,
13. will let him/her know preferences for judging (i.e. Division I only) in advance of the district deadline.

Students should be judged according to the following AMTA policy: The Judge’s evaluation must be based only on what is heard without expressing an opinion on the choice of literature. Other comments may be directed to the teacher on a note that is clipped to the student’s form.

Judges must arrive thirty minutes prior to judging in order to be instructed by the District Chairman and to allow time to check the piano, bench, and room. Should the judge arrive late, the District Chairman must still see that the judge is familiar with the audition procedures and conditions in the audition room.

Judges’ Reminders:

1. Arrive promptly, bring your watch and bring your **Student Activities Handbook** which includes the theory requirements. If you have not printed out the entire **Student Activities Handbook**, print and bring any pertinent sections. The keys for the theory requirements should be changed during the day—don’t ask all 10-year-olds for the same keys all day long.
2. Check the packet from the District Chairman.
3. Try out the piano, pedals, and bench.
4. Sit so you are able to see the keyboard.
5. Greet the students warmly.
6. Allow the student to try out the piano.
7. Be sure to read the student’s age, length of study, and division carefully before beginning.
8. Allow students to choose whether they play theory or repertoire first.
9. Ask the required theory several ways, if necessary, for the student to understand and allow a second chance to correct errors if needed.
10. **Be sure your comments support your grade.** Write in a positive/constructive manner to encourage and instruct; however, “teaching” during the audition is prohibited.
11. Do not imply to the student what rating was given.
12. Check that all forms and certificates are signed in ink.
13. Check that all ratings are in ink; if no rating is given, the student receives an automatic “O”.
14. If a student does not bring their music, they receive a grade of "C," which makes them ineligible for state. Remember to confer with the District Chair before awarding this score to a student.

PRE-COLLEGE PIANO CONCERTO AUDITIONS

Eligibility

A student entering any AMTA audition should be a student of a member in good standing of AMTA and MTNA. It is strongly recommended that the teacher be a member of at least one local affiliate as well. Students of non-members must pay double the current entry fee. The teacher's dues must be paid according to the deadline set by AMTA before their students may participate. New member teachers may pay dues at any time before the deadline for their district audition. Current and reinstating members must pay dues and any applicable late fees to MTNA and AMTA by July 1st of each year (October 1st with the late fee to AMTA). Students studying the same instrument with more than one teacher of AMTA should list all of them on the application form. Any member of AMTA who enters the student of a nonmember will be suspended from AMTA membership for one year. It is highly recommended that a student should have completed at least one academic year (9 months) of study prior to the September 1 age deadline.

Application Procedure

1. Please verify eligibility and entrance requirements. Specific information about auditions (fees, dates, locations, application deadlines, etc.) will be published on the AMTA website.
2. Duplicate the Teacher Application and Student Concerto Audition forms which appear on the website for the current audition year. You will need two copies of the Teacher Application Form and one copy of the Concerto Audition Form for each student entered.
3. Send to the State Auditions Chairman by the application deadline (use a **large envelope, minimum 9x12**, please; **do not fold**) stated in the *Soundboard* and on the AMTA website.
 - a. Two completed copies of the Teacher Application Form.
 - b. One completed Concerto Audition Form for each student entered.
 - c. One check for total fees made payable to the State Auditions Chairman by name, not AMTA. Check the fall *Soundboard* for current nonrefundable fees.
 - d. A stamped, self-addressed **business envelope (4-1/8 x 9-1/2)**

for return notification of audition times. (If there are errors or omissions in the paperwork, or if there is no envelope enclosed, teachers will receive a collect phone call and/or an e-mail notification from the Chairman.)

- e. Provide an **accurate** duration for this selection. This is necessary for proper scheduling for each student.

Age Classification

The Concerto Auditions are divided into three levels:

Division I	Age 10-11
Division II	Age 12-14
Division III	Age 15-18

Repertoire Requirements

One movement of a standard concerto.

Miscellaneous

Students must provide their own accompanists. Students may enter both the Solo Division (I, II, III) and the Concerto Division (I, II, III). Students entering the Concerto Auditions must have received an "O" rating in theory at the district level that year. Concerto Auditions are held concurrently with State Piano Auditions, usually on Friday of that weekend. Students should plan to be available all afternoon Friday due to the fluctuation in numbers of entrants from year to year. Time requests will be honored the greatest extent possible but cannot be guaranteed.

Concerto Audition Ratings

O	Outstanding
E	Excellent
G	Good

Winners and Honorable Mentions will be chosen from each division. The winners will be invited to perform at the AMTA Conference held in June.

Concerto Judges

The judges secured for the State Solo Auditions will judge the Concerto Auditions. Any comments concerning this audition should be directed in writing to the State Auditions Chairman. A copy of the adjudication form in question should be included with these comments. The State Auditions Chair will refer such comments to the Ethics Committee for review.

STATE PIANO AUDITIONS

Eligibility

Piano students who receive Outstanding ratings in both Performance and Theory at the District Auditions, **who are 10 years old or older by September 1 preceding the Auditions or are in the 5th grade**, and who have studied piano at least one school year (nine months) by September 1 preceding the Auditions are eligible to enter the State Auditions.

Application Procedure

1. Please verify eligibility and entrance requirements. Specific information about auditions (fees, dates, locations, application deadlines, etc.) will be published in the AMTA Newsletter, the *Soundboard*, and on the AMTA website.
2. Duplicate the Teacher Application and Student Solo Audition forms which appear on the website for the current audition year. The same forms are used for District and State Auditions. At each audition level a teacher will need one copy of the Solo Audition Form for each student entered, and two copies of the Teacher Application Form.
3. Send to the State Auditions Chairman by the application deadline (use a **large envelope, minimum 9x12**, please; **do not fold**):
 - a. Two completed copies of the Teacher Application Form.
 - b. One completed Solo Audition Form for each student entered.
 - c. **A check for the total fees made payable to AMTA.** See the website for the current nonrefundable fees.
 - d. A stamped, self-addressed **business envelope (4-1/8 x 9-1/2)** for return notification of audition times. (If there are errors or omissions in the paperwork, or if there is no envelope enclosed, teachers will receive a collect phone call and/or an e-mail notification from the Chairman.)
 - e. **Mark your requested conference recital piece with an asterisk on the student's Audition Form.** If no work is selected, the auditions committee will select the shortest work.
 - f. Provide *accurate* durations for each piece. These are necessary for proper scheduling for each student.

Age Classification

Each student's age will be the same for the State Audition as it was at the District Audition. Remember, **students' divisions are determined solely by age as of September 1 of the current school year.**

Repertoire Requirements

There may be no changes in repertoire from District to State Auditions.

Theory Requirements

No theory is heard at the State Piano Auditions. In the non-piano auditions, however, if there is no available District level audition, the theory requirements must be met at the state level.

State Audition Ratings

Ratings for state piano auditions will be given for performance only:

O	Outstanding
E	Excellent
G	Good

Each judge will select a percentage of winners and honorable mention students from those with "O" ratings at the State Auditions based on the number of students heard. The winners will be invited to perform in recitals at the State Conference in June. Time limits for recital performance are as follows:

Division I - 3 minutes
Division II - 4 minutes
Division III - 6 minutes

State Judges

State Audition judges are secured from out-of-state by the AMTA Judges' Coordinator. Any complaints should be directed in writing to this person including copies of relevant judge's sheets.. The coordinator will refer the complaint to the Ethics Committee for review.

Pre-College Non-Piano Auditions

Brass, Woodwind, Guitar, Voice, Chamber Music, and Strings

(Held annually in the spring)

All Pre-college Auditions (except those in piano and strings) will be held concurrently with the College Solo Auditions. **Pre-college string and chamber music teachers and applicants should refer to the AMTA website for the most recent forms and deadlines.**

Eligibility

A student entering any AMTA audition should be a student of a member in good standing of AMTA and MTNA. It is strongly recommended that the teacher be a member of at least one local affiliate as well. Students of non-members must pay double the current entry fee. The teacher's dues must be paid according to the deadline set by AMTA before their students may participate. New member teachers may pay dues at any time before the deadline for their district audition. Current and reinstating members must pay dues and any applicable late fees to MTNA and AMTA by July 1st of each year (October 1st with the late fee to AMTA). Students studying the same instrument with more than one teacher of AMTA should list all of them on the application form. Any member of AMTA who enters the student of a nonmember will be suspended from AMTA membership for one year. It is highly recommended that a student should have completed at least one academic year (9 months) of study prior to the September 1 age deadline.

Application Procedure

1. Please verify eligibility and entrance requirements. Specific information about Auditions (fees, dates, locations, application deadlines, etc.) will be published on the AMTA website.
2. Complete the forms as requested by the state chair on the AMTA website.

3. Send to the appropriate Auditions chairman (Chairs in Orchestral Instruments, Organ or Voice) by the application deadline (use a **large envelope, minimum 9x12**, please; **do not fold**):
 - a. Two completed copies of the Teacher Application Form.
 - b. One completed Audition Form and Theory Evaluation Form for each student (pianists in chamber music need not submit a theory form).
 - c. A check for total fees made payable to AMTA. See the website for current nonrefundable fees.
 - d. A stamped, self-addressed **business envelope (4-1/8 x 9-1/2)** for return notification of audition times. (If there are errors or omissions in the paperwork, or if there is no envelope enclosed, teachers will receive a collect phone call and/or an e-mail notification from the Chairman.)
4. Name and contact information for accompanists must be provided for scheduling purposes for solo and concerto auditions.
5. Chamber music ensembles must consist of three or more players. The age of the oldest performer in the ensemble determines the Division.
6. Chamber music ensembles should be entered by a teacher in good standing with AMTA to conform with the eligibility requirements above or the group must pay the non-member entry fee.

Age Classification

The student's age should be listed as of September 1 preceding the auditions.

Division I	Ages 10-11*
Division II	Ages 12-14
Division III	Ages 15-18

*Division I string students, ages 6-9 may enter for grades and comments but will not be eligible to receive Winner or Honorable Mention status. Concerto applicants will follow these same division requirements. The **Length of Study** should include the number of school years. (September-May is equal to one year of study.)

Repertoire Requirements

1. All entrants must list and perform three compositions representing different style periods (singers see page 35). All compositions need NOT be composed historically in the period

they represent. These compositions may total more than fifteen minutes, but only that amount will be heard in the audition.

2. All pieces should be from memory for violin, viola, cello and bass in order to be eligible for consideration as a winner. Singers must have their repertoire memorized as well. Memory is optional for all organ, woodwind, brass and percussion instruments. Any accompanists or registrars (for organists) must be provided by the performers.
3. The auditions will be closed to the public.
4. **NO REPRODUCTIONS** (either by hand or by machine) will be allowed without filing the Legally Downloaded, Printed Music Form available on the AMTA website. **Chamber music ensembles must provide at least one copy of an original score for the judge(s).**
5. Concerto applicants should prepare one movement of a standard concerto for their instrument. All concerto applicants must also meet the theory requirements for their age.

Audition Ratings

1. Ratings will be given for both performance and theory; ratings are Outstanding (O), Excellent (E), Good (G), Needs Improvement (N), and Comments Only (C). The grade of C is given for students who do not bring their music and may only be given in consultation with the State Auditions Chairman.
2. The Auditions Judge will select winners and honorable mentions at the auditions based on the number of students heard. (There may be more than one winner in each division.) Winners who are 10 years old or older by September 1 preceding the Auditions or are in the 5th grade will be invited to perform at the AMTA conference held in June. Winners will perform at the conference with others in their age category. Time limits for recital performance are as follows:
 - Division I - 3 minutes
 - Division II - 4 minutes
 - Division III - 6 minutes
 - Concerti - 12 minutes, including tuttis
3. Winners must earn an “O” rating in theory and performance.

Chamber Music Auditions

Same as above with the following additions:

Age Classification

Division I	Ages 10-11
Division II	Ages 12-14
Division III	Ages 15-18

Divisions will be determined by the age of the oldest member of the ensemble. Each member of the ensemble must complete the theory requirements for their age (including pianists). **An “O” rating in theory is a prerequisite for being selected as a Winner.***

***Pianists in chamber music ensembles must earn an “O” rating in theory at their local district piano audition for the ensemble to be selected as a Winner. Students may enter the District Audition to be tested on theory only if they wish. String players (or other instrumentalists) must be tested in theory at the audition and receive an “O” for the ensemble to be selected as a Winner.**

Repertoire Requirements

1. One piece is performed from the standard chamber music repertoire.
2. **NO REPRODUCTIONS** (either by hand or by machine) will be allowed without filing the Legally Downloaded, Printed Music Form available on the AMTA website. Chamber music ensembles must provide at least one copy of an original score for the judge(s).

Theory Requirements in Strings

Violin

Age 6-7

Scales: 1 octave: G, D

Bowings: play in quarter notes, 1 per bow

Age 8

Scales: 1 octave: G, D, A, C

Bowings: play in quarter notes, 1 per bow

Age 9**Scales:** 1 octave: G, D, A, C, E**Bowings:** play in the quarter and slurred 2 quarter notes per bow**Age 10****Scales:** 1 octave: G, D, A, C, E, B**Arpeggios:** 1 octave, same as scales above**Bowings:** Scale: play in quarter notes and slurred 2 quarter notes and 4 quarter notes
Arpeggios: play in quarter notes and slurred 3 notes per bow**Age 11****Scales:** 2 octaves: G, A, C, B

1 octave: D, E, F

Arpeggios: 2 octaves: G, A, C

1 octave: B, D, E, F

Bowings: Scales: same as Age 10

Arpeggios: same as Age 10, add slurred 6 notes per bow

Age 12**Scales:** 2 octaves: G, A, C, B, B \flat , D

1 octave: E, F, a, e

Arpeggios: 2 octave: G, A, C, B, B \flat

1 octave: D, E, F

Bowings: Scales: same as Age 10, add 8 slurred notes per bow

Arpeggios: same as Age 11

Age 13**Scales:** 2 octaves: G, A, C, B, B \flat , D, E1 octave: F, E \flat , a, e, b, d**Arpeggios:** 2 octave: G, A, C, B, B \flat , D

1 octave: E, F, a, e

Bowings: same as Age 12**Age 14****Scales:** 2 octave: G, A, C, B, B \flat , D, E, a, e, b, d, g1 octave: F, E \flat , A \flat , c**Arpeggios:** 2 octave: G, A, C, B, B \flat , D, a, e, b, g

1 octave: E, F, b, d

Bowings: Scales: same as Age 12, add 16 slurred notes per bow

Arpeggios: separate quarters, slurred 3, 6 per bow

Age 15**Scales:** 2 octave: G, A, A \flat , C, B, B \flat , D, E, E \flat , F, a, e, b, d, g

1 octave: c, f

Arpeggios: 2 octave: G, A, C, B, B \flat , D, E, E \flat , a, e, b, g, d1 octave: F, A \flat , c, f**Bowings:** same as Age 14**Age 16****Scales:** 3 octave: G, A2 octave: A \flat , C, B, B \flat , D, E, E \flat , F, a, e, b, d, g, c, f1 octave: F \sharp , c \sharp **Arpeggios:** 2 octave: G, A, C, B, B \flat , D, E, E \flat , a, e, b, g, d, c, f1 octave: F \sharp , c \sharp **Bowings:** Scales: separate quarters, slurred 2, 4, 8, 16 and all ascending, descending per bow

Arpeggios: separate quarters, slurred 3, 6 and all ascending, descending per bow

Age 17-18**Scales:** 3 octave: G, A, C2 octave: A \flat , C, B, B \flat , D, E, E \flat , F, F \sharp , D \flat , a, e, b, d, g, c, c \sharp , f**Arpeggios:** same keys as scales**Bowings:** same as previous year***All minor scales are to be played in the melodic form.****Viola****Age 6-7****Scales:** 1 octave: C, D**Bowings:** play in quarter notes, one per bow**Age 8****Scales:** 1 octave: C, G, D**Bowings:** same as Age 6-7.**Age 9****Scales:** 1 octave: C, G, D, A, E**Bowings:** same as Age 6-7**Age 10****Scales:** 1 octave: C, G, D, A, E, F**Arpeggios:** C, G, D**Bowings:** same as Age 6-7, both scales and arpeggios

Age 11

Scales: 2 octaves: C, G, D

1 octave: A, E, F, B \flat

Arpeggios: 2 octaves: C, D, E

Bowings: Scales: 1 note per bow and slur 2 notes per bow

Arpeggios: 1 note per bow

Age 12

Scales: 2 octaves: C, G, D, F, E, E \flat

1 octave: A, B, B \flat , a, e

Arpeggios: 2 octaves: C, D, E, F

1 octave: G, A, B

Bowings: Scales: 1 note per bow and slur 2 and 4 notes per bow

Arpeggios: 1 note per bow, slur 3 notes per bow

Age 13

Scales: 2 octaves: C, G, D, F, E, E \flat , d, e

1 octave: A, A \flat , B, B \flat , a, b

Arpeggios: 2 octaves: C, D, E, F, d, e

1 octave: G, A, B, a

Bowings: Scales: 1 note per bow, slur 2, 4, 8 notes per bow

Arpeggios: 1 note per bow, slur 3, 6 notes per bow

Age 14

Scales: 2 octaves: C, G, D, D \flat , F, E, E \flat , d, e, c

1 octave: A, A \flat , B, B \flat , a, b, g

Arpeggios: 2 octave: C, D, E, F, d, e, c

1 octave: G, A, B, a, b, g

Bowings: Scales: same as Age 13, add slur 16 notes per bow

Arpeggios: same as Age 13

Age 15

Scales: 2 octave: C, G, D, D \flat , F, E, E \flat , d, e, c, g, f

1 octave: A, A \flat , B, B \flat , a, b, c \sharp

Arpeggios: 2 octave: C, D, E, F, d, e, c, g, f

1 octave: G, A, A \flat , B, a, b

Bowings: Same as Age 14

Age 16-18

Scales: 2 octaves: C, G, D, D \flat , F, E, E \flat , A, A \flat , B, B \flat , d, e, g, f, c, c \sharp , a, b

Arpeggios: same keys as scales

Bowings: same as previous year

***All minor scales are to be played in melodic form.**

Cello

Age 6-7

Scales: 1 octave: D, G, D scale begins on open D

Bowings: 1 quarter note per bow

Age 8

Scales: 2 octave: C

1 octave: same as Age 6-7

Bowings: same as Age 6-7

Age 9

Scales: 2 octave: C

1 octave: F, G, D (start open D)

Arpeggios: 1 octave, C, (start 4th finger on G string), G

Bowings: Scales and arpeggios: Quarter notes, 1 per bow

Age 10

Scales: 2 octaves: C, D

1 octave: G, F (begins C string 4th finger)

Arpeggios: 1 octave: G, C, D (begins open D)

Bowings: Scale: quarter notes, separate and 2 slurred

Arpeggios: separate quarter notes

Age 11

Scales: same as Age 10

Arpeggios: same as Age 10

Bowings: Scales; quarter notes, separate, slur 2, and slur 4

Arpeggios; quarter notes, separate and slur 3 per bow

Age 12

Scales: 2 octaves; F, C, D

1 octave; G, A, a

Arpeggios: 2 octaves; C, D

1 octave; G, A

Bowings: same as Age 11

Age 13

Scales: 2 octaves; F, C, D, A

1 octave; G, a, c

Arpeggios: 2 octaves; F, C, D, A

1 octave; G

Bowings: same as Age 11

Age 14

Scales: 2 octaves; C, D, A, F, G, E \flat

1 octave; a and c

Arpeggios: 2 octaves; C, D, A, F, G, a

1 octave; c, d

Bowings: Scales; quarter notes; separate, slurred 2, 4, 8, 16
Arpeggios; quarter notes; separate, 3 and 6 per bow

Age 15

Scales: 2 octaves; C, G, D, A, E \flat , F, a, c
1 octave; C#, E

Arpeggios: 2 octaves; G, d, A, E \flat , F
1 octave; E, a, c

Bowings: all the same as Age 14

Age 16

Scales: 3 octaves; C, G, D, A
2 octaves; E, C#, E \flat , a, c, d

Arpeggios: 3 octaves; C, G, D, A
2 octaves; E, a, c, d

Bowings: all the same as age 14

Age 17-18

Scales: 3 octaves; C, D, E \flat , E, F, F#, G, A, a, c, d

Arpeggios: 3 octaves; C, D, E, E \flat , A, a, c, d

Bowings: Scales; Same as Age 14 plus all three octaves on
one bow up and one bow down.
Arpeggios; same as Age 14

***All minor scales are harmonic; all tempos are moderate.**

Theory Requirements in Woodwinds and Brass

All study done in public school classes will be considered equivalent to one year of study in the AMTA program.

1 year of study

Major scales, 3 sharps through 3 flats and C (at least one octave).

Major tonic arpeggios, same keys, one octave.

2 years of study

All Major scales and tonic arpeggios (2 octaves where possible).

3 years of study

Same as 2 years of study plus play harmonic and melodic minor scales and arpeggios, 3 sharps through 3 flats (2 octaves where possible)

4 years of study

All Major and minor scales and arpeggios (2 octaves where possible).

Theory Requirements in Guitar

As stipulated by the teacher.

Theory Requirements in Voice

Voice students will be asked to recognize or sing ascending intervals, sing scales, and sing back melodic patterns dictated from the piano according to the following schedule:

Year of study	Intervals	Vocalise (in any key)
1	Listen and identify P4, P5, M3, M2	Major pentascale 123454321
2	Same as above plus M6, M7	Major scale 12345678754321
3	Sing ascending intervals P4, P5, M3, m3, M2, m2, P8	Extended scale 1234543212345678987654321
4	Sing ascending and descending intervals as above	Arpeggio 135875421

Repertoire Requirements in Voice

Vocalists should prepare a program according to the following guidelines:

Two years of study or less ----- students should prepare
two contrasting art songs in English

Three or more years of study ----- students should prepare
three contrasting art songs, one of which must be
sung in Italian

SCHOLARSHIPS

The Alabama Special Recognition Award of \$100 will be given in the following categories. The Division III Piano Award will be selected at the state conference winners recital. All other awards will be selected at the state auditions for the respective category.

Division III (Age 15 - High School Senior)

Piano

Voice

String

Guitar

Chamber Music

Collegiate

Piano

Voice

String

Guitar

Chamber Music (string)

Chamber Music (wind)

Chamber Music (guitar)

COLLEGE SOLO AUDITIONS

(Held annually in the spring)

The college chairman along with a representative from each medium of performance (piano, voice and orchestral instruments) is responsible for the College Division Auditions. The names of the college chairman, the representatives (area chairmen), the date of the auditions and the fees are published online.

Purpose

To encourage participation of college students in piano, voice, guitar and all orchestral instruments, and to recognize outstanding students who will perform at the AMTA Annual Conference.

Eligibility

1. Open to any college level student in Piano, Organ, Voice, Strings (including Guitar), Woodwinds, Brass and Percussion who is studying for credit with a member in good standing of AMTA or is a Student Member of AMTA (students who are non-music majors may enter AMTA College Solo Division as long as they are taking lessons for credit).
2. The College Solo Division is divided into three classifications:
 - Lower (Freshmen and Sophomores)
 - Upper (Juniors and Seniors)
 - Graduate (Master and Doctoral)

Application Procedure for AMTA Auditions

1. Please verify eligibility and entrance requirements. Specific information about auditions (fees, dates, locations, application deadlines, etc.) will be published online.
2. Duplicate the College Solo Registration form and the College Solo Adjudication form which appear on the website. A teacher will need one copy of the Adjudication Form for each student entered and one copy of the Registration Form for each student.
3. Send to the appropriate Auditions chairman (chairs in Orchestra Instruments, Organ, Voice or Piano) by the application deadline (use a **large envelope, minimum 9x12**, please; **do not fold**):
 - a. One completed copy of the Registration Form.

- b. One completed Adjudication Form for each student entered.
- c. Students should make their application fee checks payable to AMTA. It is also acceptable for a teacher to send one check for his/her studio depending upon individual university policies and procedures.
- d. All students should clearly mark the piece they would perform at the State Conference if selected a winner. This piece should be approximately five minutes in length.
- e. A stamped, self-addressed **business envelope (4-1/8 x 9-1/2)** for return notification of audition times. (If there are errors or omissions in the paperwork, or if there is no envelope enclosed, teachers will receive a collect phone call and/or an e-mail notification from the Chairman.)

Repertoire Requirements

1. A program of three solo compositions, representing different stylistic periods, and totaling no less than eight minutes, should be prepared (singers may wish to do more than three contrasting pieces). These compositions may total more than fifteen minutes but only that amount will be heard in the audition.
2. Concerto movements are not acceptable in any area except orchestral instruments, in which case only one of the three required compositions may be a concerto. If a student elects to include a concerto movement, it must be memorized.
3. All music must be performed from memory with the exception of the orchestral performers, for whom memory is optional. Any accompanists or registrars (for organists) must be provided by the performers.
4. The auditions will be closed to the public.
5. NO REPRODUCTIONS (either by hand or by machine) will be allowed without filing the Legally Downloaded, Printed Music Form available on the AMTA website. Chamber music ensembles must provide at least one copy of an original score for the judge(s).

Ratings

1. A rating (O, E, G, N, or C) will be given each performer.
2. The judge will select a percentage of winners and honorable mentions. Except in piano, all winners will be invited to perform in the College Solo Recital at the State Conference. A list of the repertoire selected by the winners in piano for performance at the convention will be sent to the Master Class Artist, who will then choose a suitable amount of repertoire to be used in the Master Class. Any remaining pieces will be performed by winners in the College Solo Recital.

Judges

Out-of-state judges will be secured for these auditions. The decision of the judges is final. Complaints regarding adjudication should be registered in writing (including applicable Adjudication sheets) with the College Solo Auditions Chair. This person will refer the complaint to the Ethics Committee for review.

MUSIC TEACHERS NATIONAL ASSOCIATION COMPETITIONS

MTNA Student Composition Competition

MTNA Junior Performance Competitions

MTNA Senior Performance Competitions

MTNA Young Artist Performance Competitions

**MTNA Collegiate Chamber Music Performance
Competition**

These competitions begin at the state level in October or November of each year. For the most recent rules, eligibility and application information, please refer to www.mtna.org.