

# AMTA

## STUDENT ACTIVITIES HANDBOOK

### 2025 EDITION

#### **(Always) Under Construction**

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- Download & save/print whatever portion is relevant to you OR
- Download entire booklet, save & open in a PDF reader, then as you click on any Table of Contents topic, you will be taken to that topic

## 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.

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Official AMTA Web Site: [www.almta.org](http://www.almta.org)

Official MTNA Web Site: [www.mtna.org](http://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 three levels:

1. District Auditions in each of the eight districts. Additionally and beginning in the spring of 2024, there will be a virtual audition option for those that have a valid reason for needing this; please see: <https://almta.org/files/59/GuidelinesforNewVirtualAuditions.pdf>
2. State Auditions for students who qualify.
3. Performance opportunities at the annual State Conference for those chosen as state winners.

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

## DISTRICT PIANO AUDITIONS

### Eligibility

- A student entering any AMTA audition must be a student of a member in good standing of AMTA and MTNA, OR students of non-members may enter students for twice the fee.
- 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 MTNA/AMTA before his/her students may participate; current and reinstating members must pay dues to MTNA, AMTA and the Local Affiliate by the MTNA Deadline.
- New member teachers may pay dues at any time before the deadline for their district audition.
- Any member of AMTA who enters the student of a nonmember will be suspended from AMTA membership for one year.

*Ages are as of September 1 of the fall preceding spring auditions*

Division I:	Ages 11 and under
Division II:	Ages 12-14
Division III:	Ages 15-18

***There are three divisions and NO older beginner and NO transfer classifications.***

### District Audition Ratings

Two ratings are given at the District level: one in performance and one in theory. The grades are as follows:

O	Outstanding
E	Excellent
G	Good

N Needs Improvement  
C Comments Only

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 ending.
Pedal:	Legato connections, avoidance of blurs, good use of una corda pedal, correct pedaling for the style of the composition.
Rhythm:	Regularity of beat, accent, continuity, and flexibility.
Interpretation:	Appropriate style, balance between melody and accompaniment, clarity of climax, and imagination.

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.

**Theory requirements are found at [almta.org](http://almta.org). Click Auditions, Audition Forms, then [Pre-College Piano Theory Sheets-All Levels](#).**

***Be sure to download the latest theory sheets. The marked theory sheets for each age will be emailed to the teacher the day before district auditions, indicating the keys to be tested the next day.***

- Alternate scale fingerings such as the Taubmann fingerings can be used if the district chairman is notified before the auditions.
- Students younger than six may enter using the six-year-old theory requirements.
- The teacher is responsible for making sure his/her students have the marked theory sheets. The judges are sent the same theory sheets and all theory asked at district will be from these sheets.

## Eligibility

- These auditions are for students through high school age.
- AMTA members are billed each spring for MTNA, AMTA and local affiliate dues and teachers must pay by the MTNA deadline (MTNA bills teachers & one can pay online). Non-members pay double to enter students.

## Repertoire

- The student must have original scores or *legally* downloaded music for all pieces to provide to the judge in order to receive a rating.
- *If students have the same audition time*, they must each bring their own music; do NOT try to share any music score or scores.
- If a student is performing one's own composition, it must be notated and printed from a music notation program such as Finale.
- If a student does not have at least two different periods represented or does not have music for all pieces performed, the student will receive a score of CO-Comments Only, therefore being ineligible to move on to state auditions.
- Additionally, students must number all measures of the selected pieces in advance of the audition in order to make adjudication more efficient.
- Advise your students that very long pieces may be cut.

## Audition Tiers

### Gold Level Perform **three** works as follows:

- Two works of contrasting style from two of the five classical periods of music are to be performed.
- A third work should be of the student's and teacher's choice. The third work could repeat a historical style represented by the first two works, or it could include a transcription, arrangement, hymn, pop music, jazz, or student's own composition.
- The third choice selected must be on a comparable level of difficulty as the other two pieces.
- All pieces must be memorized.
- Theory requirements: Perform the requirements for theory for the student's appropriate age.

### Silver Level Perform **three** works as follows:

- Two works of contrasting style from two of the five classical periods of music are to be performed.
- A third work should be of the student's and teacher's choice. The third work could repeat a historical style represented by the first two works, or it could include a transcription arrangement, hymn, pop music, jazz, or student's own composition.
- The third choice selected must be on a comparable level of difficulty as the other two pieces.
- All pieces must be memorized.
- Theory requirements: Division I may perform theory up to two years below their current age; Division II may perform Age 10 theory or above; Division III may perform Age 13 theory or above.

### Bronze Level Perform **two** works of contrasting style from two of the five classical periods.

- Pieces must be memorized.
- Theory requirements: No theory requirement.
- Bronze students do not advance to state.

## District Registration Instructions

- Register at <https://amta.tenutoweb.com>.
- Make sure you have a credit card.
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.
- The website will ask for the student's name, age, birthdate including year, grade in school, level (Gold, Silver, or Bronze), division (I, II, or III), theory age, preferred time (please leave blank if the student does not have a conflict), repertoire, (piece, composer, and an accurate time length of each piece).
- When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
- Please use the family tag if you have students who need to be scheduled close together. You can include students who are not siblings in this grouping. **Do not** use the family tag for a single student.

## State Registration Instructions

- All students who receive an Outstanding in Performance and an Outstanding in Theory at the Gold and Silver levels are eligible to audition at state.
- No change of repertoire is allowed between District and State.
- State registration is again at <https://amta.tenutoweb.com>. *All information from district auditions will be retained by the Tenuto website.*
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.

## Volunteers

As of summer 2025, the AMTA Board passed the following volunteer policy:

“Each local association/district must provide help for the state pre-college piano auditions. For districts with less than 200 registrants, they must send at least one helper. For districts with more than 200 registrants, they must send at least two helpers. Helpers need not be from the district, but each district/local must secure their helpers and report them to the chair in January before the audition season begins. If they do not, the Tenuto system will be deactivated for their district, and they will be ineligible to enter students in auditions. If a district secures a volunteer but that person does not show up on the day of state auditions, this penalty will apply to the following year’s auditions. Each district must have a volunteer present for the full day inclusive of morning registration and end-of-day clean-up, which typically runs from approximately 8:00am-4:30pm. However, districts may choose to send two half-day helpers in place of one full-day helper if they wish.”

## 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.
- 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.

## District Judge's Information

In the District Piano Audition section, familiarize yourself in particular with:

- Rating scale
- Performance and theory grading criteria
- Repertoire
- Audition Tiers
- District Judges

## Divisions

Age must be determined by student age on the previous September 1.

- I: 11 years and under
- II: 12-14 years old
- III: 15-18 years old

## Grading Scale

### Repertoire

- **Outstanding:** Student has a great understanding of the pieces both musically and technically, producing an overall solid performance.
- **Excellent:** Student knows the music, but there are numerous memory, musical, and/or technical problems preventing the student from having a convincing performance.
- **Good:** Student does not seem to have a good grasp of the pieces technically or musically; there are numerous memory slips making it difficult for the student to go on and the piece does not sound cohesive.
- **Needs Improvement:** Student pretty much cannot play the pieces.
- **Comments Only:** If students arrive without original copies of their music or the repertoire does not meet audition requirements, they will still be allowed to play their audition, but will receive comments only, and will be disqualified from receiving a grade. The judge is required to meet with the event chair before giving this score.

### Theory

- **Outstanding:** Student understands theory and plays with ease, meets requirements of specified level, and corrects occasional mistakes, with or without prompting, from the judge.

- **Excellent:** Student made several mistakes which were not corrected when given a second chance. Student appears to know theory but is hesitant or careless in performance.
- **Good:** Student should review all theory carefully before entering auditions again.
- **Needs Improvement:** Theory is not properly prepared for audition participation. Student does not know theory at all.

#### Reminders

- Make sure that your comments support your score so that students and their teachers understand from your comments why a particular score was given.
- Please do not instruct the students or ask them personal questions during their audition time.
- Judges should not engage in any conversation with teachers or students until all decisions have been made. Any questions should be directed to the District Auditions Chairman.

#### Theory Requirements for District Auditions

1. Play the harmonic form of the minor scale.
2. The fingerings for cadences, chord inversions, V7 chords, and arpeggios are listed in the following 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 $\sharp$  = G $\flat$ , C $\sharp$  = D $\flat$ , etc.
4. Students responsible for altering chords should demonstrate their understanding by being able to alter chords from either the letter name or the functional name, for example:
  - a. Please play, for example, a G major chord and alter it to augmented OR minor OR diminished. Another example: Play the subdominant chord in the key of C major and alter it to minor OR Augmented OR diminished.
  - b. Spell the altered chord aloud.
5. Cadences should be played as I (I) IV (iv) I (i) V **or** V7 (not both V **and** V7).
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.)



# TABLE OF KEYBOARD THEORY REQUIREMENTS BY DIVISION

## Examples of Keyboard Theory

**Chords:** I IV V V7-I

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

Fingering numbers for the chords are provided below the notation:

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

### V7 Inversions

### Cadences

Ages 7-11

Ages 12-18

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

Fingering numbers for the V7 Inversions and Cadences are provided below the notation:

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

V or V7

### Arpeggios

Gold Ages 7-11, Silver Ages 7-18

Fingering numbers for the Arpeggios are provided below the notation:

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

### Major & Minor Arpeggios Ages 12-18

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

C Major    G Major

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

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

D Major    A Major

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

9    E Major    B Major

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

13    G $\flat$  Major    D $\flat$  Major

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

17    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

A $\flat$  Major    E $\flat$  Major

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

## Major & Minor Arpeggios Ages 12-18

21 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

**B $\flat$  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  
 3 2 1 3 2 1 3 1 2 3 1 2 3

25 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

**a minor** **e minor**

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

29 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

**b minor** **f $\sharp$  minor**

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

33 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

**c $\sharp$  minor** **g $\sharp$  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

37 1 2 3 1 2 3 5 3 2 1 3 2 1 2 3 1 2 3 1 2 1 3 2 1 3 2

**E $\flat$  minor** **B $\flat$  minor**

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

## Major & Minor Arpeggios Ages 12-18

41

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

f minor      c minor

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

45

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

g minor      d minor

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

For 10 and below, name intervals by note name and number (not quality). Eg: C-A, 6th.

### Major Intervals

For 11 and above, name intervals by note name, number AND quality. Eg: C-A, Major 6th.

49

PP      M2      M3      P4      P5      M6      M7      P8

For 10 and below, name intervals by note name and number (not quality). Eg: C-A  $\flat$ , 6th.

### Minor Intervals

For 11 and above, name intervals by note name, number AND quality. Eg: C-A  $\flat$ , minor 6th.

50

PP      M2      m3      P4      P5      m6      M7      P8

#

Only for ages 17-18: alter and spell triads.

Eg: Spell a C Major Triad (CEG) and alter to diminished: C - E  $\flat$  - G  $\flat$ .

### Triad Alterations

OR Spell a V Chord in G Major (D-F $\sharp$ -A) and alter to Augmented (D-F $\sharp$ -A $\sharp$ ).

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Major      Minor      Diminished      Augmented

## TO PREPARE STUDENTS FOR THE THEORY AUDITION

Please download the latest Theory Sheets from the AMTA website:

<https://almta.org/auditions/33/2023UpdatedPianoTheorySheetsAllLevels.pdf>

District Judges are expected to use the AMTA Theory Sheets listed above. Currently, teachers will be notified of the keys to be tested the day before their audition by email. Teachers, please instruct your students to tell the judge if incorrect theory is asked.

### 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, and pens.
3. hold a judges' meeting thirty minutes before the auditions begin for a final discussion of guidelines to be followed in judging.
4. 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.

5. provide monitors to assist the judge by sharpening pencils, bringing refreshments, etc.
6. provide lunch.
7. that the students, upon entering their audition, have their music opened with ALL measures numbered.
8. provide adequate time for the student's repertoire; students may be cut if necessary for time constraints.
9. up to the discretion of the judge, if a student's theory takes excessive time, the judge may cut some theory.
10. schedule breaks every 8-10 students and to try not to schedule more than 20-25 students per judge.
11. do not ask judges about grades ("How many O's? etc.);
12. do not change a grade given by a judge under any circumstance.
13. do not make the decision for the judge on what grade to give if the judge has forgotten to record the rating, but conversely, 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.
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. Any questions about the judging should be referred to the district chair.

#### District Chairman can expect that the Judge

1. is an active member of AMTA in good standing.
2. is experienced in entering his/her own students in AMTA auditions.
3. is familiar with the contents of the Student Activities Handbook (this booklet).
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. proofread all comments carefully.
12. will neither actively teach nor recruit during the auditions.
13. will let District Chair know preferences for judging (e.g. 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 District Chair.

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 or be able to actively refer to the necessary information online.
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 and division carefully before beginning.
8. Students should be prepared to begin with theory followed by their repertoire.
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. 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 must be a student of a member in good standing of AMTA and MTNA OR students of non-members must pay double the current entry fee.
- It is strongly recommended that the teacher be a member of at least one local affiliate as well.
- The teacher's dues must be paid according to the deadline set by MTNA before his/her students may participate. Current and reinstating members must pay dues to MTNA as MTNA requires; joining MTNA also enrolls and charges you for AMTA state and local affiliate membership.
- New member teachers may pay dues at any time before the deadline for this audition registration.
- Any member of AMTA who enters the student of a nonmember will be suspended from AMTA membership for one year.

## Registration Instructions

- Register at <https://amta.tenutoweb.com>.
- Make sure you have a credit card.
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.
- The website will ask for the student's name, age, birthdate including year, grade in school, division (I, II, or III), theory age, preferred time (please leave blank if the student does not have a conflict), repertoire, (piece, composer, and an accurate time length of each piece).
- When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
- Please use the family tag if you have students who need to be scheduled close together. You can include students who are not siblings in this grouping. **Do not** use the family tag for a single student.
- Time requests will be honored if possible but cannot be guaranteed.

### Volunteers:

Please consider volunteering for the day or for a half day. We cannot run these auditions without wonderful volunteers. All volunteers who work the entire day will receive lunch and have the opportunity to visit with peers.

## Age Classification

Age must be determined by your age on the previous September 1. Concerto Auditions are divided into three levels:

Division I	Age 11 and below
Division II	Age 12-14
Division III	Age 15-18

## Repertoire Requirements

- One movement of a standard concerto.
- You must provide your own accompanist.
- The judge must be provided an original score and be sure measures are numbered at least once per line.
- Due to time constraints, the audition may be cut.

## 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 selection of judges is made by the Judge's Coordinator.
- The decisions of the judges are final; comments or complaints concerning these judges must be directed to the Concerto Chair in writing, accompanied by copies of the judge's sheet in question. The Concerto 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.

## State Piano Auditions

### Application Procedure

- **State Eligibility:** All students who receive an Outstanding in Performance and an Outstanding in Theory at the Gold and Silver levels are eligible to audition at state.
- State registration is at <https://amta.tenutoweb.com>. All information from district is in the Tenuto website.
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.

### **Volunteers:**

Each district is responsible for sending at least one volunteer to work the entire day. Larger districts with more than 100 students competing should send two or more volunteers. Volunteers sent by the district do not necessarily have to live within the district.

All volunteers who work the entire day will receive lunch and have the opportunity to visit with peers. Each District Chair should email the State Chair with information about who is volunteering as a representative from your district.

## 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 the state chair including copies of relevant judge’s sheets. The coordinator will refer the complaint to the Ethics Committee for review.

### 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)

## Registration Instructions

- Register at <https://amta.tenutoweb.com>.
- Make sure you have a credit card.
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.
- The website will ask for the student's name, age, birthdate including year, grade in school, division (I, II, or III), theory age, preferred time (please leave blank if the student does not have a conflict), repertoire, (piece, composer, and an accurate time length of each piece).
- When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
- Please use the family tag if you have students who need to be scheduled close together. You can include students who are not siblings in this grouping. **Do not** use the family tag for a single student.
- Time requests will be honored if possible but cannot be guaranteed.

## 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. When registering using the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.

## 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.

## 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.
- The teacher's dues must be paid according to the deadline set by MTNA before their students may participate (MTNA bills annually for National, State, and Local Affiliate).
- New member teachers may pay dues at any time before the registration deadline for their audition.
- 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.

## Other Considerations

- Name and contact information for accompanists must be provided for scheduling purposes for solo and concerto auditions.
- Chamber music ensembles must consist of three or more players. The age of the oldest performer in the ensemble determines the Division.
- 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.

## Registration Instructions

- Register at <https://amta.tenutoweb.com>.
- Make sure you have a credit card.
- Registration fee is determined by the AMTA Board, and current dues may be found online at <https://almta.org/audition-info.php>. Non-members pay double what AMTA members pay per student entry.
- The website will ask for the student's name, age, birthdate including year, grade in school, level (Gold, Silver, or Bronze), division (I, II, or III), theory age, preferred time (please leave blank if the student does not have a conflict), repertoire, (piece, composer, and an accurate time length of each piece).
- When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
- Please use the family tag if you have students who need to be scheduled close together. You can include students who are not siblings in this grouping. **Do not** use the family tag for a single student.

## Volunteers

### New Volunteers Policy - IMPORTANT!

As of summer 2025, the AMTA Board passed the following volunteer policy:

“Each local association/district must provide help for the state pre-college piano auditions. For districts with less than 200 registrants, they must send at least one helper. For districts with more than 200 registrants, they must send at least two helpers. Helpers need not be from the district, but each district/local must secure their helpers and report them to the chair in January before the audition season begins. If they do not, the Tenuto system will be deactivated for their district, and they will be ineligible to enter students in auditions. If a district secures a volunteer but that person does not show up on the day of state auditions, this penalty will apply to the following year’s auditions. Each district must have a volunteer present for the full day inclusive of morning registration and end-of-day clean-up, which typically runs from approximately 8:00am-4:30pm. However, districts may choose to send two half-day helpers in place of one full-day helper if they wish.”

## Age Classification

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

Division I	Ages 11 and under
Division II	Ages 12-14
Division III	Ages 15-18

Concerto applicants will follow these same division requirements.

## Repertoire Requirements

1. All entrants must list and perform three compositions representing different style periods (singers see page 31). 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. When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
5. Chamber music ensembles must provide at least one copy of an original score for the judge(s).
6. 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

Ratings will be given for both performance and theory:

Outstanding:	O
Excellent	E
Good	G
Needs Improvement	N
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.

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.) 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

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 11 and below
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. When registering with the AMTA online Tenuto system, teachers must indicate that all scores used in the auditions have been legally obtained, and the teacher assumes all liability regarding legally obtained scores.
3. 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, Bb, D  
1 octave: E, F, a, e  
Arpeggios: 2 octaves: G, A, C, B, Bb  
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, Bb, D, E

	Arpeggios:	1 octave: F, Eb, a, e, b, d 2 octaves: G, A, C, B, Bb, D
	Bowings:	1 octave: E, F, a, e same as Age 12
Age 14	Scales:	2 octaves: G, A, C, B, Bb, D, E, a, e, b, d, g 1 octave: F, Eb, Ab, c
	Arpeggios:	2 octaves: G, A, C, B, Bb, 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 octaves: G, A, Ab, C, B, Bb, D, E, Eb, F, a, e, b, d, g 1 octave: c, f
	Arpeggios:	2 octaves: G, A, C, B, Bb, D, E, Eb, a, e, b, g, d 1 octave: F, Ab, c, f
	Bowings:	same as Age 14
Age 16	Scales:	3 octaves: G, A 2 octaves: Ab, C, B, Bb, D, E, Eb, F, a, e, b, d, g, c, f 1 octave: F#, c#
	Arpeggios:	2 octaves: G, A, C, B, Bb, D, E, Eb, a, e, b, g, d, c, f 1 octave: F#, c#
	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 octaves: G, A, C 2 octaves: Ab, C, B, Bb, D, E, Eb, F, F#, Db, a, e, b, d, g, c, c#, 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, Bb  
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, Eb  
1 octave: A, B, Bb, 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, Eb, d, e  
1 octave: A, Ab, B, Bb, 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, Db, F, E, Eb, d, e, c  
1 octave: A, Ab, B, Bb, a, b, g  
Arpeggios: 2 octaves: 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 octaves: C, G, D, Db, F, E, Eb, d, e, c, g, f  
1 octave: A, Ab, B, Bb, a, b, c#  
Arpeggios: 2 octaves: C, D, E, F, d, e, c, g, f  
1 octave: G, A, Ab, B, a, b  
Bowings: Same as Age 14

Age 16-18

Scales: 2 octaves: C, G, D, Db, F, E, Eb, A, Ab, B, Bb, d, e, g, f, c, c#, 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, Eb  
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, Eb, F, a, c  
1 octave; C#, E

	Arpeggios:	2 octaves; G, d, A, Eb, 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#, Eb, 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, Eb, E, F, F#, G, A, a, c, d
	Arpeggios:	3 octaves; C, D, E, Eb, 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.

## Voice Auditions

### New Theory Requirements in Voice

Division I      Ages 11 and under

- Listen and identify the following intervals: M2, M3, P4, P5
- Listen and identify major and minor triads
- Sing major pentascale (123454321)

Division II Ages 12-14

- Listen and identify the following intervals: M2, M3, P4, P5, M6, M7
- Listen and identify major and minor chords
- Sing major scale (123456787654321)
- Repeat simple melody (3-4 notes played on piano, then sung by student)

Division III Ages 15-18

- Listen and identify the following intervals: m2, M2, m3, M3, P4, P5, M6, M7, P8
- Sing the following ascending intervals: m2, M2, m3, M3, P4, P5, P8
- Sing major scale with arpeggio (123456787654321 | 1358531)
- Repeat complex melody (5-8 notes played on piano, then sung by student)

*Sung pitches, intervals, melodies, and scales may be sung on any chosen syllable or on solfege*

Repertoire Requirements in Voice

Pre-College Classical Voice:

Vocalists should prepare a program according to the following guidelines: If the student has studied two years or less, they should prepare two contrasting art songs in English. If the student has studied three or more years, they should prepare three contrasting art songs, one of which must be sung in Italian.

Pre-College Musical Theatre Voice:

Vocalists should prepare a program according to the following guidelines: If the student has studied two years or less, they should prepare two contrasting selections from Musical Theatre repertoire, memorized and staged appropriately. If the student had studied for three or more years, they should prepare three contrasting selections from Musical Theatre repertoire, memorized and staged appropriately. Selections for all students must be from licensed, published works with legally sourced copies of music. Adjudication may include comments on vocal technique, style authenticity, character portrayal, and stage presence.

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)

## 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](http://www.mtna.org).