

Tennessee Music Teachers Association

Auditions and Competitions Syllabus



Tennessee Music Teachers Association
affiliated with
Music Teachers National Association

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Auditions and Competitions Syllabus

The TMTA Auditions and Competitions
Programs
offer opportunities for achieving the
highest possible standards in the
art of musical instruction and performance.

Tennessee Music Teachers Association

www.tnmta.org

affiliated with

Music Teachers National Association

www.mtna.org

TENNESSEE MUSIC TEACHERS ASSOCIATION SYLLABUS REVISION COMMITTEE 2010

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The Syllabus Committee has tried to simplify the entire audition and competition process as much as possible. Every effort was made to coordinate, unify, standardize, and streamline procedures and requirements. We hope that this will lead to increased participation in these events as well as reduced frustration and confusion on the part of teachers.

The Syllabus Revision Committee suggests that teachers consult the TMTA summer conference Competitions Booklet for appropriate repertoire. Additional sources and composer lists are identified in the appendices in this syllabus.

For further information about this syllabus, repertoire, and/or musicianship requirements, please consult local auditions chairs or state competitions chairs or visit www.tnmta.org.

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TENNESSEE MUSIC TEACHERS ASSOCIATION *affiliated with* Music Teachers National Association

PURPOSES AND OBJECTIVES

An important aspect of membership in TMTA/MTNA is the opportunity for students of members and non-members to enter auditions and competitions.

TMTA Elementary (Grades K-5), Junior (Grades 6-8), and Senior (Grades 9-12) auditions begin at the local level and advance to state competitions.

TMTA Adult and Collegiate competitions begin and end at the state level, although these students may perform for comments only in local auditions.

MTNA competitions begin at the state level and advance to Southern Division and National levels.

Objectives of TMTA Auditions and Competitions:

1. To provide worthwhile goals for teachers.
2. To provide goals, opportunities and rewards for students.
3. To provide constructive criticism to students and teachers.
4. To provide a purposeful program to develop musicianship and performance skills.
5. To provide opportunities for achieving the highest possible standards in the art of musical instruction and performance.
6. To promote interest in MTNA, TMTA and each local association, including membership and conference attendance.

TENNESSEE MUSIC TEACHERS ASSOCIATION STUDENT AUDITIONS and COMPETITIONS

All TMTA Elementary, Junior and Senior auditions begin at the local level in the spring, and these students advance to the state competitions at the summer conference. To be eligible to compete at the state level they must receive a superior rating at the local level in one of the categories listed below and meet the TMTA musicianship requirements. Adult and Collegiate competitions begin and end at the state level and are held in the fall. Students in grades K-2, the adult and collegiate categories and ensemble category are exempt from the musicianship requirements.

Instruments accepted for the auditions and competitions are as follows: brass includes trumpet, horn, trombone, euphonium, and tuba; string includes violin, viola, cello, and string bass; woodwind includes flute, clarinet, oboe, bassoon, and saxophone. Only the instruments listed will be accepted in those categories. Instrumental ensemble entries are limited to the instruments specified above and in the levels below.

ELEMENTARY

Solo: Brass, Piano, Strings, Classical Guitar, Harp, Woodwinds

Concerto: Brass, Piano, Strings, Woodwinds

Ensemble: Instrumental, Piano (may include up to 2 pianos, 8 hands)

JUNIOR

Solo: Brass, Organ, Piano, Jazz Piano, Strings, Classical Guitar, Harp,
Woodwinds

Concerto: Brass, Piano, Strings, Woodwinds

Ensemble: Instrumental, Piano (may include up to 2 pianos, 8 hands)

SENIOR

Solo: Brass, Organ, Piano, Jazz Piano, Strings, Classical Guitar, Harp,
Voice, Woodwinds

Concerto: Brass, Piano, Strings, Woodwinds

Ensemble: Instrumental, Piano (may include up to 2 pianos, 8 hands)

ADULT & COLLEGIATE

Solo: Brass, Organ, Piano, Jazz Piano, Strings, Classical Guitar,
Harp, Voice, Woodwinds

Ensemble: Instrumental, Piano (may include up to 2 pianos, 8 hands)

MUSIC TEACHERS NATIONAL ASSOCIATION STUDENT COMPETITIONS

MTNA Competitions begin at the state level in the fall, and the winners advance to Southern Division and National levels.

For information about these competitions,
please refer to the MTNA website, www.mtna.org and the April/May
edition of
American Music Teacher
The Official Journal of Music Teachers National Association

GENERAL GUIDELINES

LOCAL AUDITIONS AND STATE COMPETITIONS

1. Students of teachers who are current members of TMTA/MTNA, as well as students of non-members, may participate TMTA auditions and competitions.
2. Students who study under two teachers may participate in the auditions. Both teachers must be named on the application.
3. Student members of TMTA collegiate chapters or local associations may enter students in TMTA auditions/competitions, but they cannot enter students in MTNA competitions until they become active members, paying full national, state and local dues.
4. The student must have studied with the teacher six of the nine months preceding auditions. Collegiate and Adult students are exempt from this six month restriction.
5. Each student must bring one published copy of the exact edition of the music to be performed. Reproductions of printed music may not be used by performers, accompanists, or adjudicators. The only exception to this rule is for music that is out of print or still in manuscript (not published). If reproduced music is used in the audition or competition, the MTNA Music Release Form, which releases TMTA/MTNA from copyright infringement penalties, must be signed by someone over the age of eighteen, the student, teacher, parent or guardian. Reproductions of single pages may be used to facilitate page turns of a published score.
- 6. NEW STUDENT GROUPINGS: Elementary, grades K-5; Junior, grades 6-8; Senior, grades 9-12.**
7. Teachers may accompany their students in solo and concerto categories.
8. Adjudicators may not judge their own students.
9. Ratings include Superior, Excellent, Very Good and Good. At local auditions, if in the opinion of the adjudicator, performers do not meet TMTA standards, superiors need not be declared. At state competitions, if in the opinion of the adjudicator, performers do not meet TMTA standards, a winner, runner-up, honorable mention or other superiors may not be declared.
10. Decisions of the adjudicators are FINAL and cannot be questioned by students, parents or teachers.
11. It is important that every effort be made to keep the auditions and competitions strictly impartial and objective. Each student will be known to the judge by number only. No teacher, parent, family member or friend should converse with a judge before or during auditions and competitions. The judge should refrain from conversing with the student except with regard to the order in which the repertoire will be played.
12. Audition and competition fees are non-refundable and must accompany each application form. Teachers must also have paid their current membership dues or non-member fees by the application deadline. Applications are not valid until these payments are made and verified.

GENERAL GUIDELINES

LOCAL AUDITIONS

1. Local auditions are preliminary to the state competitions.
2. Auditions are held in the spring by each local association of TMTA. Each local association sets its own dates and fees. Auditions must be completed by May 1.
3. At the local level, auditions will include the following requirements for participants:
 - a. Repertoire Performance
 - b. TMTA Musicianship Tests
4. All students in grades 3 through 12 entering solo auditions at the local level are required to take the TMTA Musicianship Tests. Pianists and organists take four tests. Instrumentalists and vocalists take three. All may choose their tests from any of the eight categories. If they wish, they may use the piano for some of the tests. There are also six levels of sight-reading and technique for flute. A passing score is an average of 70 on the examinations taken. Categories exempt from the Musicianship Tests are: K-2, Ensemble, Collegiate and Adult.
5. Students may choose any level of a Musicianship Test. Test levels do not have to be the same. It is recommended that a test not be repeated if a passing grade of 70 was made the previous year.
6. Each local association may administer the Musicianship Tests as it chooses, either as a group, or with individual teachers testing their own students.
7. The Musicianship Test Syllabus is available from the state Auditions and Competitions Syllabus/Musicianship Test chair.
8. Local associations should provide auditions in all categories in which students of their members are qualified to enter. If for some reason the local association cannot provide auditions in a particular performance area or level, those students may participate in the auditions of another local association. It is up to the second association whether to require local dues or fees of the teacher. In addition to the application fee, the teacher will follow all the auditions requirements of the second local association.
9. Students who have unavoidable scheduling conflicts may participate in the auditions of another local association. It is up to the second association whether to require local dues or fees of the teacher. In addition to the application fee, the teacher will follow all the auditions requirements of the second local association.
10. The local auditions are non-competitive.
11. Students who receive superior ratings and meet the musicianship requirements are eligible to participate in the state competitions.
12. Students are to play the standard repertoire by composers on either the TMTA Syllabus composer list or the MTNA composer list. For solo piano, only traditional works in original forms are accepted. Pieces in question or works by composers not on either list must be approved by the state competitions coordinator in conjunction with the appropriate competition chair.

13. An original composition may not be used to fulfill the standard repertoire requirements in any category. If all requirements have been met, and there is time remaining, an original composition may be added to a student's program.
14. A composition in the jazz idiom may be used to satisfy the modern or contemporary repertoire requirement.
15. In ensemble auditions students enter at the higher (highest) grade level represented, not necessarily the grade level of the older (oldest) student.
16. When a member of an ensemble is unable to perform, the ensemble will not be allowed to participate in the audition.
17. Students may determine the entire order of the selections to be performed in any local audition or state competition.
18. Teachers whose students receive superior or excellent ratings on performance and meet the musicianship requirements fulfill one of the criteria for TEACHER CERTIFICATION or CERTIFICATION RENEWAL.
19. Students who receive satisfactory performance ratings and meet musicianship requirements may receive High School Credit for private music study, provided their teacher is certified and their local school board has approved the TMTA accreditation program. This provision can vary greatly, so teachers should check with their local school district.
20. After local auditions and by May 1, the local chair will send a report to each of the state competitions chairs of the appropriate divisions and to the state coordinator. The local chair will also send names of all teachers who had students receiving a rating of superior or excellent and the number of students each teacher had receiving these ratings to the state certification chair. Forms for these reports will be provided by the TMTA Competitions Coordinator.

GENERAL GUIDELINES

STATE COMPETITIONS

Only performers found eligible at local auditions may enter TMTA state level competitions, which are held in the summer as part of the state conference.

Exception: Collegiate and Adult students are not required to enter local auditions. Collegiate and Adult students only enter the state competitions, which are held at the same time as the MTNA competitions in the fall.

Note: Collegiate and Adult students may enter the local auditions to play for comments if they wish.

1. To qualify for summer TMTA state competitions, the student must have:
 - a. Received a superior rating in the local auditions.
 - b. Met the TMTA Musicianship requirements.
2. The names of students who are eligible to compete at the state level are reported to the state chair by the local auditions chair no later than May 1.
3. The TMTA competitions application must be submitted online. The deadline is May 1. Complete information about the application process is on the TMTA website: tnmta.org. All state competitions information will be sent to teachers and students via email only. **LATE APPLICATIONS ARE NOT ACCEPTED.**
4. Students enter state competitions according to the school grade they were in at the time of the local auditions.
5. Repertoire performed at the state level may differ from that performed at the local level, provided that all requirements are met and it is approved by the appropriate state competitions chair. **CHANGES IN REPERTOIRE MAY NOT BE MADE AFTER THE MAY 1 APPLICATION DEADLINE.**
6. A concerto movement may not be used to fulfill the standard repertoire requirements in the piano solo competition. Instrumentalists may not use the same concerto movement for both the instrumental solo and the concerto competitions.
7. When a member of an ensemble is unable to perform, the ensemble will not be allowed to participate in the competition.
8. The student may determine the entire order of the selections to be performed in the competitions.
9. If all of a student's program cannot be performed within the allotted time limit, the judge will determine which parts of each selection will be heard.
10. At the state competitions, each adjudicator may declare a Winner, Runner-up and Honorable Mention based on the number of entrants in each category:

- a. 1-10 students, 1 Winner, 1 Runner-up
- b. 11-20 students, 1 winner, 1 Runner-up, 1 Honorable Mention
- c. 21-30 students, 1 Winner, 1 Runner-up, 2 Honorable

Mentions. Ties are not permitted. All awards are at the discretion of the judge and the Competitions Committee.

11. In Piano Concerto, Piano Ensemble, Jazz Piano and in all Instrumental and Vocal categories, judges may select one Winner, one Runner-up and the appropriate number of Honorable Mentions. Awards are made per division.
12. In Solo Piano, judges may select one Winner, one Runner-up and the appropriate number of Honorable Mentions per grade level.
13. Certificates are awarded to each participant in state competitions. Winners are awarded engraved plaques.
14. Contestants performing in the Piano Concerto and Ensemble competitions requiring two pianos may schedule rehearsal time if facilities are available. Teachers should contact the appropriate state chair for this information.
15. Teachers may accompany their students in any TMTA competition. Compositions with an accompaniment must use an accompanist. Recorded accompaniments are not allowed.
16. Certificates and critique sheets at state competitions will be given only to **teachers**, unless there is written permission from the student's teacher to do otherwise.
17. Winners, Runners-up and Honorable Mentions are invited to play on the Honors Recital. Since a student may play only once in the Recital, if he/she receives an award in more than one event, the student must choose in which category to perform. **Exception: a student who is eligible to perform in Ensemble and another event may perform in both categories at the Honors Recital.** Pieces should be limited to 5 minutes or less. **Exception: if the same person wins in both Solo and Concerto, he/she may choose to play the concerto although it lasts longer than 5 minutes. The format of the Honors Recital may be changed at the discretion of the Competitions Committee.**
18. Student compositions that win or place in MTNA Competitions may be performed on the Honors Recital. The TMTA Composition Chair will arrange this with the TMTA Competitions Coordinator.
19. Competitions are open to parents, teachers, students and any other interested persons, unless the room is deemed too confining.
20. No video or other recording is allowed in the competition rooms. Recording is allowed at the Honors Recitals.
21. Problems which may arise during the competitions process will be directed to the state Competitions Committee, whose decision will be final.

PIANO SOLO AUDITIONS

LOCAL LEVEL

1. Students from kindergarten through high school may enter the solo auditions according to their grade in school at the time of the local auditions.
2. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
3. Repertoire should be chosen according to the student's ability and should be representative of three stylistic periods.
4. Evaluations will be based on the quality of the performance, not the difficulty of the music.
5. The local auditions chair should be consulted if there is doubt about acceptable repertoire.

REQUIREMENTS

1. Students must perform a minimum of three pieces representing three of the following periods:

- | | | |
|--------------------|--------------|-----------------|
| 1. Baroque | 2. Classical | 3. Romantic |
| 4. Impressionistic | 5. Modern | 6. Contemporary |

2. Memorization is required except for avant-garde works written after 1950. The student will bring two published copies of the non-memorized music to be performed. Compositions written for prepared piano are not permitted.
3. Maximum performance times:
Grades K-5: 10 minutes
Grades 6-8: 15 minutes
Grades 9-12: 20 minutes
Adult: 30 minutes
Collegiate: 30 minutes
4. TMTA Musicianship Tests:
Grades K-2: Exempt
Grades 3-12: Students must select four tests, levels to be determined individually.
Adult: Exempt
Collegiate: Exempt

PIANO SOLO COMPETITIONS

STATE LEVEL

Grades K-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance and met the musicianship requirements at the local auditions.
2. State competitions require performance only.
3. Students enter according to the school grade they were in at the time of the local auditions.
4. Repertoire requirements and performance times are the same as at the local level.
5. These auditions are competitive, and awards may be declared in each grade.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

PIANO CONCERTO COMPETITION

1. The Piano Concerto Competition is an additional category at the state summer competitions.
2. **Students entering this competition must also be entered in the piano solo category at the state summer competitions.**
3. One movement of a standard concerto may be played.
4. Memorization is required.
5. Awards are made in each division.
6. Maximum performance times:

Elementary:	15 minutes
Junior:	15 minutes
Senior:	20 minutes

JAZZ PIANO AUDITIONS

LOCAL LEVEL

1. Students in grades 6 through 12 may enter the auditions according to their grade in school at the time of the local auditions.
2. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
3. Repertoire should be chosen according to the student's ability and should fulfill the following requirements.
4. Evaluations will be based on the quality of the performance, not the difficulty of the music.
5. The local auditions chair should be consulted if there is doubt about acceptable repertoire.

REQUIREMENTS

1. Students must perform a minimum of three pieces in contrasting styles.
2. Original compositions are encouraged and may be programmed in addition to the three required pieces.
3. Memorization is required.
4. Maximum performance times:
Grades 6-8: 15 minutes
Grades 9-12: 20 minutes
Adult: 30 minutes
Collegiate: 30 minutes
5. TMTA Musicianship Tests:
Grades 6-12: Students must select four tests, levels to be determined individually.
Adult: Exempt
Collegiate: Exempt

JAZZ PIANO COMPETITIONS

STATE LEVEL

Grades 6-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior on their performance and met the musicianship requirements at the local auditions.
2. State competitions require performance only.
3. Students enter according to the school grade they were in at the time of the local auditions.
4. Repertoire requirements and performance times are the same as at the local level.
5. These auditions are competitive, and awards may be declared in each division.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

PIANO ENSEMBLE AUDITIONS

LOCAL LEVEL

1. All students are eligible for the Piano Ensemble auditions.
2. This category includes various configurations of students up to and including 2 pianos, 8 hands.
3. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
4. Performance is the only requirement.
5. Memorization is not required.
6. Students enter at the higher (highest) grade level represented, not necessarily the grade level of the older (oldest) student.
7. Each ensemble will receive a critique, and each participant will receive a certificate.

REQUIREMENTS

1. Elementary and Junior students must perform a minimum of two pieces representing two of the following periods:
 1. Baroque
 2. Classical
 3. Romantic
 4. Impressionistic
 5. Modern
 6. Contemporary
2. Senior, Adult and Collegiate students must perform a minimum of three pieces representing three of the above periods.
3. Transcriptions and arrangements will be allowed as acceptable literature.
4. Maximum performance times:
Grades K-5: 10 minutes
Grades 6-8: 15 minutes
Grades 9-12: 20 minutes
Adult: 30 minutes
Collegiate: 30 minutes
5. TMTA Musicianship Tests: All are exempt.

PIANO ENSEMBLE COMPETITIONS

STATE LEVEL

Grades K-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance at the local auditions.
2. Students enter at the higher (highest) grade level represented, not necessarily the grade level of the older (oldest) student at the time of the local auditions.
3. Repertoire requirements and performance times are the same as at the local level.
4. These auditions are competitive, and awards may be declared in each division.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

INSTRUMENTAL SOLO AUDITIONS

LOCAL LEVEL

1. Students from kindergarten through high school may enter the solo auditions according to their grade in school at the time of the local auditions.
2. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
3. Repertoire should be chosen according to the student's ability and should fulfill the following requirements.
4. Evaluations will be based on the quality of the performance, not the difficulty of the music.
5. The local auditions chair should be consulted if there is doubt about acceptable repertoire.

REQUIREMENTS

1. Students in grades K-5 must perform a minimum of two pieces in contrasting styles by two different composers.
2. One piece must be memorized.
3. Students in grades 6-12, adults and collegiate students must perform a minimum of three pieces, representing three of the following periods:
 1. Baroque
 2. Classical
 3. Romantic
 4. Impressionistic
 5. Modern
 6. Contemporary
4. One of the pieces must be memorized.
5. Maximum performance times:

Grades K-5:	10 minutes
Grades 6-8:	15 minutes
Grades 9-12:	20 minutes
Adult:	30 minutes
Collegiate:	30 minutes
6. TMTA Musicianship Tests:

Grades K-2:	Exempt
Grades 3-12:	Students must select three tests, levels to be determined individually.
Adult:	Exempt
Collegiate:	Exempt

INSTRUMENTAL SOLO COMPETITIONS

STATE LEVEL

Grades K-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance and met the musicianship requirements at the local auditions.
2. State competitions require performance only.
3. Students enter according to the school grade they were in at the time of the local auditions.
4. Repertoire requirements and performance times are the same as at the local level.
5. These auditions are competitive, and awards may be declared in each division.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

INSTRUMENTAL CONCERTO COMPETITION

1. The Instrumental Concerto Competition is an additional category at the state summer competitions.
2. **Students entering this competition must also be entered in the corresponding solo category at the state summer competitions.**
3. One movement of a standard concerto may be played.
4. Instrumentalists may not use the same concerto movement for both the instrumental solo and the concerto competition.
5. Memorization is required.
6. Awards are made in each division.
7. Maximum Performance Times: Elementary: 15 minutes
Junior: 15 minutes
Senior: 20 minutes

INSTRUMENTAL ENSEMBLE AUDITIONS

LOCAL LEVEL

1. All students are eligible for the Instrumental Ensemble auditions.
2. Instrumental ensembles may be two or more performers with one player on each part, i.e. duets, trios, quartets, quintets, etc.
3. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
4. Performance is the only requirement.
5. Memorization is not required.
6. Students enter at the higher (highest) grade level represented, not necessarily the grade level of the older (oldest) student.
7. Each ensemble will receive a critique, and each participant will receive a certificate.

REQUIREMENTS

1. Students in grades K-5 must perform a minimum of two pieces in contrasting styles by two different composers.
2. Students in grades 6-8 must perform a minimum of two pieces from two of the following periods:
 1. Baroque
 2. Classical
 3. Romantic
 4. Impressionistic
 5. Modern
 6. Contemporary
3. Students in grades 9-12, adult and collegiate students must perform a minimum of three contrasting pieces representing 2 of the above periods.
4. Transcriptions will be allowed as acceptable literature for ensembles.
5. Maximum performance times:

Grades K-5:	10 minutes
Grades 6-8:	15 minutes
Grades 9-12:	20 minutes
Adult:	30 minutes
Collegiate:	30 minutes
6. TMTA Musicianship Tests: All are exempt.

INSTRUMENTAL ENSEMBLE COMPETITIONS

STATE LEVEL

Grades K-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance at the local auditions.
2. Students enter at the higher (highest) grade level represented, not necessarily the grade level of the older (oldest) student at the time of the local auditions.
3. Repertoire requirements and performance times are the same as at the local level.
4. These auditions are competitive, and a winner may be declared in each division.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

VOCAL SOLO AUDITIONS

LOCAL LEVEL

1. Students in grades 9-12 may enter the solo auditions according to their grade in school at the time of the local auditions.
2. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
3. Repertoire should be chosen according to the student's ability and should fulfill the following requirements.
4. Evaluations will be based on the quality of the performance, not the difficulty of the music.
5. The local auditions chair should be consulted if there is doubt about acceptable repertoire.

REQUIREMENTS

1. Grades 9-12: Students must perform a minimum of three songs as follows:
 1. One art song in Italian, French or German, sung in the original language.
 2. One art song in English by a modern or contemporary composer.
 3. One other song of the student's choice.
2. Adult and Collegiate: Students must perform a minimum of three songs as follows:
 1. One aria from opera or oratorio in the original language.
 2. One selection from either the German Lieder or French art song literature, sung in the original language.
 3. One art song in English by a modern or contemporary composer.
3. All songs must be memorized.
4. Maximum performance times: Grades 9-12: 20 minutes
Adult: 25 minutes
Collegiate: 25 minutes
5. TMTA Musicianship Tests: Grades 9-12: Students must select three tests, levels to be determined individually.
Adult: Exempt
Collegiate: Exempt

VOCAL SOLO COMPETITIONS

STATE LEVEL

Grades 9-12

Application Date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance and met the musicianship requirements at the local auditions.
2. State competitions require performance only.
3. Students enter according to the school grade they were in at the time of the local auditions.
4. Repertoire requirements and performance times are the same as at the local level.
5. These auditions are competitive, and awards may be declared in each division.

Adult & Collegiate

Application Date: Same as for MTNA Fall Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be declared in each category.

ORGAN SOLO AUDITIONS

LOCAL LEVEL

1. Students in grades 6-12 may enter the solo auditions according to their grade in school at the time of the local auditions.
2. Adult and Collegiate students may enter local auditions for comments if they choose, but their competitions officially begin and end at the state level in the fall.
3. Repertoire should be chosen according to the student's ability and should fulfill the following requirements.
4. Evaluations will be based on the quality of the performance, not the difficulty of the music.
5. The local auditions chair should be consulted if there is doubt about acceptable repertoire.

REQUIREMENTS

1. Grades 6-12: Students will perform a minimum of three pieces and play 2 verses of a hymn of the student's choice (with pedal). Repertoire will be chosen from the following categories:
 1. Baroque
 2. Romantic
 3. One Post-Romantic, Modern, or Contemporary
 4. A hymn such as "O God, Our Help in Ages Past", "Fairest Lord Jesus", "Let All Mortal Flesh Keep Silence" (Picardy)
2. Adult and Collegiate students will perform a minimum of three pieces representing three different periods of organ literature.
3. Memorization is optional.
4. Maximum performance times:

Grades 6-8:	15 minutes
Grades 9-12:	20 minutes
Adult:	30 minutes
Collegiate:	30 minutes
5. TMTA Musicianship Tests:

Grades 6-12:	Students must select four tests, levels to be determined individually.
Adult:	Exempt
Collegiate:	Exempt

ORGAN SOLO COMPETITIONS

STATE LEVEL

Grades 6-12

Application date for Summer Competitions: May 1

1. To qualify for the TMTA summer competitions, students must have received a superior rating on their performance and met the musicianship requirements at the local auditions.
2. State competitions require performance only.
3. Students enter according to the school grade they were in at the time of the local auditions.
4. Repertoire requirements and performance times are the same as at the local level.
5. These auditions are competitive, and awards may be declared in each division.

Adult & Collegiate

Application Date: Same as for Fall MTNA Competitions. Refer to www.mtna.org.

1. Students in the Adult and Collegiate categories enter at the state level in the fall, although they may have performed for comments only in the local auditions.
2. Repertoire requirements and performance times are the same as at the local level.
3. These auditions are competitive, and awards may be made in each category.

APPENDIX A

PIANO REPERTOIRE REFERENCES

Repertoire should be chosen according to each student's level of performance. Teachers should choose pieces from the standard literature. Hymns, commercial music, parts of standard pieces, and arrangements are typically not appropriate for these auditions and competitions. Supplementary repertoire books can help a teacher find pieces at the appropriate level. The pieces in these books represent works from all the stylistic periods and can be beneficial to new teachers who are researching repertoire for students.

Please address questions about suitable repertoire to your local auditions chair for prior approval.

Music Collections

Applause!, Books 1-2
Essential Keyboard Repertoire, Vol. 1-8
Lynn Freeman Olson, editor
Alfred Publishing Co.

Classics Alive, Vol. 1-3
Modern Masterworks, Vol. 1, 2
Masterworks Classics, Multiple Volumes
Encore! Vol. 1-3
Jane Magrath, editor
Alfred Publishing Co.

Succeeding with the Masters
Helen Marlais, editor
FJH Publishing

Easy Classics to Moderns
More Easy Classics to Moderns
Denes Agay, editor
AMSCO Publishing

Reference Books

How to Teach Piano Successfully,
3rd ed.
James W. Bastien
Kjos Music Co

*The Pianist's Guide to Standard Teaching
and Performance Literature*
Jane Magrath
Alfred Publishing Co.

Guide to the Pianist's Repertoire, 4th
ed. Maurice Hinson and Wesley
Roberts
Indiana University Press

Music for the Piano
James Friskin, Irwin
Freundlich Dover

Recordings

Academy Records Master Composer Collection (CD's)
Kjos

INSTRUMENTAL REPERTOIRE REFERENCES

The Art of (instrument) Playing

Summy-Birchard Co.

Instruments with authors include: Flute (Putnik); Oboe (Sprenkle and Ledet); Clarinet (Stein); Bassoon (Spencer); Saxophone (Teal); French Horn (Farkas); Trombone (Kleinhammer); Cello (Potter); Double Bass (Denfield-Dean); Classical Guitar (Duncan).

A Concert and Contest Collection

(available for various instruments) Himie Voxman, editor
Rubank-Hal Leonard

24 Short Concert Pieces

Robert Cavally, editor
Southern Music Publications (B435)

Selected Flute Solos

Music Sales Corp. (EFS 38)

Flute World Graded Catalogue

Flute World, Inc.
PO Box 250248
Franklin, MI 48025

www.nfaonline.org.

Shinichi Suzuki: the man and his philosophy

Evelyn Hermann
Athens, OH: Ability Development Associates, 1981

The Talent Education School of Shinichi Suzuki: an analysis

Ray Landers
Smithtown, NY: Exposition Press 1984

They're rarely too young-and never too old to "twinkle:" teaching insights into the world of beginning Suzuki violin

Kay Collier Slone
Lexington, KY: Life Force Press, 1982

The Suzuki Violin School

Summy-Birchard Publishers
Applebaum String Method Series
CPP/Belwin

Solo Time for Strings

Highland/Elting

Belwin String Builder Series

CPP/Belwin

Violinists First Solo Album, Vol. 1, 2

Selected by George Perlman

C. Fischer

Solos for Young Violinists, Vol. 1-6

Barbara Barber

Summy-Birchard

Cornet or Trumpet Method, Vol. 1, 2

H Voxman

Rubank-Hal Leonard

The Beginning Trumpeter, Book 1

The Advancing Trumpeter, Book 2

The Progressing Trumpeter, Book 3

The Achieving Trumpeter, Book 4

Sigmund Hering

C. Fischer

Concert and Contest Collection for Trumpet

Selected Duets, Cornet or Trumpet

H. Voxman Rubank-

Hal Leonard

Sacred Solos for Trumpet

Clair Johnson

Rubank-Hal Leonard

Arbans Complete Conservatory Method

Arbans

C. Fischer

VOCAL REPERTOIRE REFERENCES

Basics of Singing, (3rd edition) Jan Schmidt, ed. (1994)
Part One, Technique; Part Two, Song Anthology (Folk Songs, Songs from Musical Theater, Art Songs, Arias, Rounds; Glossary of musical and technical terms; International Phonetic Alphabet. Some songs written for both high and low voice.
Schirmer Books (Macmillan Publishing Company)

26 Italian Songs and Arias, Glenn Paton, ed.
(1991) Medium low voice, medium high voice.
Accompaniment on CDs available.
Alfred Publishing

Schirmer Opera Anthology, Robert L. Larsen, ed. (1991)
Five volumes, one each for Soprano, Mezzo Soprano, Tenor, Baritone, Bass G. Schirmer (Hal Leonard)

The First Book Series, multiple volumes, compiled by Joan Frey Boytim
G. Schirmer (Hal Leonard)

20th Century Art Songs for Medium Voice and Piano
(1967) G. Schirmer (Hal Leonard)

Songs by 22 Americans, compiled by Bernard Taylor (1960)
Volumes for high voice and low voice.
G. Schirmer (Hal Leonard)

Fifty Selected Songs by Schubert, Schumann, Brahms, Wolf, Strauss (1951) Volumes for high voice and low voice.
G Schirmer (Hal Leonard)

Contemporary Art Songs (28 Songs by American and British Composers)
(1970) Volumes for high voice and low voice.
G. Schirmer (Hal Leonard)

Anthology of Modern French Song, Max Spicker, editor
Volumes for high voice and low voice.
G. Schirmer (Hal Leonard)

APPENDIX B

COMPOSER LIST

In order to keep the auditions and competitions process as simple as possible, TMTA will abide by the following list of composers for period representation, even though some composers may be considered transitional.

Composers not listed may be allowed but must be approved by the Competitions Coordinator well in advance of performance. Compositions should be representative of the style of the period:

1. Baroque 2. Classical 3. Romantic 4. Impressionistic 5. Modern 6. Contemporary

BAROQUE

Arne, Thomas	1710-1778	Handel, Georg Friedric	1685-1759
Bach, Johann Sebastian	1685-1750	Jacquet, Elisabeth-Claude de la Guerre	1666-1729
Berg, George	1730-1770	Kirnberger, Johann Philip	1721-1783
Blow, John	1649-1708	Krieger, Johann	1651-1735
Böhm, Georg	1661-1733	Kuhnau, Johann	1660-1722
Bull, John	1562-1628	Leo, Leonardo	1694-1744
Byrd, William	1543-1623	Loeillet, Jean Baptiste	1680-1730
Chambonnières, Jacques Champion de	1602-1672	Marcello, Benedetto	1686-1739
Clarke, Jeremiah	1674-1707	Muffat, Georg	1653-1704
Corelli, Arcangelo	1653-1713	Pachelbel, Johann	1653-1706
Corrette, Michel	1709-1795	Pasquini, Bernardo	1637-1710
Couperin, Francois	1668-1733	Purcell, Henry	1659-1695
Couperin, Louis	1626-1661	Rameau, Jean Philippe	1683-1764
Dandrieu, Jean Francois	1682-1738	Rosa, Salvatore	1615-1673
Daquin, Louis Claude	1694-1722	Sammartini, Giovanni	1693-1750
Dieupart, Charles (Francois)	1670-1740	Scarlatti, Alessandro	1660-1725
Duncombe, William	1690-1769	Scarlatti, Domenico	1685-1757
Eccles, Henry	1652-1722	Seixas, Carlos	1704-1742
Fiocco, Joseph-Hector	1703-1741	Soler, Antonio	1729-1783
Fischer, Johann Kasper Ferdinand	1665-1746	Stö zel, Gottfried Heinrich	1690-1749
Frescobaldi, Girolamo	1583-1643	Telemann, Georg Philipp	1681-1767
Froberger, Johann Jakob	1616-1667	Zipoli, Domenico	1688-1726
Graupner, Johann Christoph	1683-1760		

CLASSICAL

Albéniz, Mateo	1755-1831	Benda, Georg Anton	1722-1795
Andre, Johann Anton	1775-1842	Camidge, Matthew	1764-1844
Arnold, Samuel	1740-1802	Carr, Benjamin	1768-1831
Attwood, Thomas	1763-1838	Cimarosa, Domenico	1749-1801
Bach, Carl Philipp Emanuel	1714-1788	Clementi, Muzio	1752-1832
Bach, Christoph Friedrich	1732-1795	Cramer, Johann Baptist	1771-1858
Bach, Johann Christian	1735-1782	Czerny, Carl	1791-1857
Bach, Wilhelm Friedemann	1710-1784	Diabelli, Anton	1781-1858
Beczwarzowsky, A.	1754-1823	Dussek, Jan Ladislav	1760-1812
Beethoven, Ludwig van	1770-1827		

CLASSICAL, cont.

Haslinger, Tobias	1787-1842	Müller, August Eberhard	1767-1817
Hässler, Johann	1747-1822	Myslivecek, Josef	1737-1781
Haydn, Franz Joseph	1732-1809	Nardini, Pietro	1722-1793
Hook, James	1746-1827	Neefe, Christian Gottlob	1748-1798
Hummel, Johann Nepomuk	1778-1837	Paradisi, Pietro Domenico	1707-1791
Hüttenbrenner, Anselm	1794-1868	Pergolesi, Giovanni Battista	1710-1736
Kollmann, Augustus Frederic Chris.	1756-1829	Pescetti, Giovanni Battista	1704-1766
Kuhlau, Friedrich	1786-1832	Pleyel, Ignaz Joseph	1757-1831
Latour, Theodore	1776-1837	Reinagle, Alexander	1756-1809
Lemoine, Henry	1786-1854	Rodriguez, Felipe	1759-1814
Martinez, Marianne	1744-1812	Romberg, Bernhard	1767-1841
Mozart, Leopold	1719-1787	Türk, Daniel Gottlob	1750-1813
Mozart, Wolfgang Amadeus	1756-1791	Vanhal, Johann Baptist	1739-1813

ROMANTIC

Accolay, Jean-Baptiste	1845-1910	Glinka, Mikhail	1804-1857
Albéniz, Isaac	1860-1909	Godard, Benjamin	1849-1895
Arensky, Anton	1861-1906	Godowsky, Leopold	1870-1938
Balakirev, Mily	1837-1910	Goltermann, Georg	1824-1898
Beach, Amy Marcy	1867-1944	Gottschalk, Louis Moreau	1829-1869
Beaumont, Paul	1839-1889	Gounod, Charles	1818-1893
Berlioz, Hector	1803-1869	Granados, Enrique	1867-1916
Bertini, Henri	1798-1876	Grieg, Edvard	1843-1907
Biehl, Albert	1835-1899	Gurlitt, Cornelius	1820-1901
Bizet, Georges	1838-1875	Heller, Stephen	1813-1888
Borodin, Alexander	1833-1887	Hensel, Fanny Mendelssohn	1805-1847
Brahms, Johannes	1833-1897	Indy, Vincent d'	1851-1931
Bruch, Max	1838-1920	Janáček, š Leo	1854-1928
Burgmüller, Johann	1806-1874	Jensen, Adolf	1837-1879
Carreñ o, Teresa	1853-1917	Kalkbrenner, Friedrich	1785-1849
Chabrier, Emmanuel	1841-1894	Kirchner, Theodor	1823-1903
Chaminade, Cécile	1857-1944	Köhler, Louis	1820-1886
Chopin, Frédéric	1810-1849	Kreisler, Fritz	1875-1962
Coleridge-Taylor, Samuel	1875-1912	Kullak, Theodor	1818-1882
Cui, César Antonovich	1835-1918	Kunz, Konrad Max	1812-1875
Dett, Robert Nathaniel	1882-1943	Lachner, Franz Paul	1803-1890
Donizetti, Gaetano	1797-1848	Lalo, Edouard	1823-1892
Dukas, Paul	1865-1935	Le Couppey, Felix	1811-1887
Duvernoy, Victor Alphonse	1842-1907	Leschetizky, Theodor	1830-1915
Dvořá k, Antonín	1841-1904	Lichner, Heinrich	1829-1898
Ellmenreich, Albert	1816-1905	Liszt, Franz	1811-1886
Enckhausen, Heinrich Friedrich	1799-1885	Lynes, Frank	1858-1913
Enescu, Georges	1881-1955	MacDowell, Edward	1861-1908
Fauré, Gabriel-Urbain	1845-1924	Massenet, Jules	1842-1912
Fibich, Zdenko	1850-1900	Mayer, Charles	1799-1862
Field, John	1782-1837	Mendelssohn, Felix	1809-1847
Foster, Stephen	1826-1864	Mollenhauer, E.	1827-1914
Franck, Cesar Auguste	1822-1890	Moscheles, Ignaz	1794-1870
Gade, Niels Willem	1817-1890	Moszkowsky, Moritz	1854-1925
Glazunov, Alexander	1865-1936	Mussorgsky, Modest	1839-1881

ROMANTIC, cont.

Nielsen, Carl	1865-1931	Seitz, Friedrich	1848-1918
Paderewski, Ignace	1860-1941	Severn, E.	1862-1942
Pieczonka, Albert	1828-1912	Sibelius, Jean	1865-1957
Popper, David	1843-1913	Sinding, Christian	1856-1941
Rachmaninoff, Sergei	1873-1943	Sjogren, Emil	1853-1918
Reger, Max	1873-1916	Smetana, Bedrich	1824-1884
Reinecke, Carl	1824-1910	Spindler, Fritz	1817-1905
Reinhold, Hugo	1854-1935	Strauss, Johann	1825-1899
Rimsky-Korsakov, Nikolai	1844-1908	Strauss, Richard	1864-1949
Rossini, Gioacchino	1792-1868	Streabbog, Louis	1835-1886
Roussel, Albert	1869-1937	Tchaikovsky, Peter Ilyitch	1840-1893
Rubenstein, Anton	1830-1894	Thuille, Ludwig	1861-1907
Saint-Saëns, Camille	1835-1921	Volkmann, Robert	1815-1883
Schmitt, Jacob	1803-1853	Wagner, Richard	1813-1883
Schubert, Franz	1797-1828	Weber, Carl Maria	1786-1826
Schumann, Clara Wieck	1819-1896	Wieniawski, Henryk	1835-1880
Schumann, Robert	1810-1856	Ysaye, Eugene	1858-1931
Scriabin, Alexander	1872-1915		

IMPRESSIONISTIC

Boulanger, Lili	1893-1918	Maikapar, Samuel	1867-1938
Debussy, Claude	1862-1918	Palmgren, Selim	1878-1951
Delius, Frederick	1862-1934	Ravel, Maurice	1875-1937
Griffes, Charles T.	1884-1920	Respighi, Ottorino	1879-1936

MODERN

Agay, Denes	1911-2007	Finney, Ross Lee	
Alt, Hansi	1911-1992	1906-1997	
Antheil, George	1900-1959	Foss, Lukas	1922-2009
Auric, Georges	1899-1983	Francaix, Jean	1912-1997
Barber, Samuel	1910-1981	Garcia, Janina	1920-2004
Bartók, Béla	1881-1945	Gedike, Alexander	1877-1957
Bernstein, Leonard	1918-1990	Gershwin, George	1898-1937
Bloch, Ernest	1880-1959	Ginastera, Alberto	1916-1983
Bortkievich, Sergey	1877-1952	Gliere, Reinhold	1875-1956
Bowles, Paul	1910-1999	Gould, Morton	1913-1996
Cage, John	1912-1993	Grainger, Percy Aldrich	1882-1961
Carpenter, John Alden	1876-1951	Gretchaninoff, Alexander	1864-1956
Casella, Alfredo	1883-1947	Guastavino, Carlos	1912-2000
Chavez, Carlos	1899-1978	Guion, David	1892-1981
Copland, Aaron	1900-1991	Hanson, Howard	1896-1981
Cowell, Henry	1897-1965	Harris, Roy	1898-1979
Creston, Paul	1906-1985	Hindemith, Paul	1895-1963
Dello Joio, Norman	1913-2008	Honegger, Arthur	1892-1955
Dohnányi, Ernst von	1877-1960	Hovhaness, Alan	1911-2000
Dubois, Pierre Max	1930-1995	Ireland, John	1879-1962
Durey, Louis	1888-1979	Ives, Charles	1874-1954
Falla, Manuel de	1876-1946	Joachim, Otto	1910-?
Farkas, Ferenc	1905-2000	Joplin, Scott	1868-1917
Farwell, Arthur	1872-1952		

MODERN, cont.

Kabalevsky, Dmitri	1904-1987	Rochberg, George	1918-2005
Kennan, Kent	1913-2003	Rodrigo, Joaquin	1901-1999
Khachaturian, Aram	1903-1978	Rowley, Alec	1892-1958
Kodály, Zoltán	1882-1967	Satie, Eric	1866-1925
Koechlin, Charles	1867-1951	Schö nberg, Arnold	1874-1951
Kraehenbuehl, David	1923-1997	Scott, Cyril	1879-1970
Krenek, Ernst	1900-1991	Seiber, Matyas	1905-1960
Lecuona, Ernesto	1896-1963	Sessions, Roger	1896-1985
Lees, Benjamin	1924-2010	Shostakovitch, Dmitri	1906-1975
Ligeti, Gyorgy	1923-2006	Siegmeister, Elie	1909-1991
Martinů , Bohuslav	1890-1959	Soro, Enrique	1884-1954
Mennin, Peter	1923-1983	Sowerby, Leo	1895-1968
Menotti, Gian Carlo	1911-2007	Starer, Robert	1924-2001
Messiaen, Olivier	1908-1992	Stevens, Halsey	1908-1989
Miaskovsky, Nicholas	1881-1950	Still, William Grant	1895-1978
Milhaud, Darius	1892-1974	Stockhausen, Karlheinz	1928-2007
Mompou, Federico	1893-1987	Stravinsky, Igor	1882-1971
Moore, Douglas	1893-1969	Szymanowski, Karol	1882-1937
Muczynski, Robert	1929-2010	Tailleferre, Germaine	1892-1983
Nin-Culmell, Joaquin	1908-2004	Takács,ő Jen	1902-2005
Pepping, Ernst	1901-1981	Tansman, Alexander	1897-1986
Persichetti, Vincent	1915-1987	Tcherepnin, Alexander	1899-1977
Pinto, Octavio	1890-1950	Thomson, Virgil	1896-1989
Piston, Walter	1894-1976	Toch, Ernest	1887-1964
Poulenc, Francis	1899-1963	Turina, Joaquin	1882-1949
Prokofiev, Serge	1891-1953	Villa-Lobos, Heitor	1887-1959
Rebikoff, Vladimir	1866-1920	Webern Anton von	1883-1945

CONTEMPORARY

Adams, John	1947-	Liebermann, Lowell	1961-
Beaser, Robert	1954-	Paulus, Stephen	1949-
Bennett, Richard Rodney	1936-	Previn, Andre	1929-
Berio, Luciano	1925-	Reich, Steve	1936-
Bernstein, Seymour	1927-	Riley, Terry	1935-
Bolcom, William	1938-	Roem, Ned	1923-
Corigliano, John	1938-	Roxburgh, Edwin	1937-
Danielpour, Richard	1956-	Schmitz, Manfred	1939-
Diemer, Emma Lou	1927-	Schwantner, Joseph	1943-
Glass, Philip	1937-	Thomas, Augusta Read	1964-
Harbison, John	1938-	Tingley, George Peter	1950-
Higdon, Jennifer	1962-	Torke, Michael	1961-
Hoiby, Lee	1926-	Tower, Joan	1938-
Kernis, Aaron Jay	1960-	Zwilich, Ellen	1939-
Larsen, Libby	1950-		

ADDITIONAL CONTEMPORARY COMPOSERS

Alexander, Dennis
Bastien, Jane
Baumgartner, Eric
Berkowitz, Sol
Berlin, Boris
Bober, Melody
Boyd, Bill
Crosby, Anne
Cuéllar, Martin
Demarest, Anne Shannon
Duke, David
Faber, Nancy

Faber, Randall
Ferrell, Billie
George, Jon
Gillock, William
Goldston, Margaret
Keveren, Phillip
Lancaster, E.L.
Leaf, Mary
Linn, Jennifer
Matz, Carol
McLean, Edwin
Mier, Martha

Miller, Carolyn
Niamath, Linda
Olson, Kevin
Olson, Lynn Freeman
Pearce, Elvina
Peskanov, Alexander
Rocherolle, Eugénie
Rollin, Catherine
Rossi, Wynn-Anne
Telfer, Nancy
Vandall, Robert
Waxman, Donald

TMTA LOCAL AUDITIONS & STATE COMPETITIONS APPLICATION FORM

<http://www.tnmta.org/admin/resources/tmta-local-audition-state-competition-application-form-5-01-13.pdf>

Please use the form dated May 1, 2013 found at

www.tnmta.org