

## **Section XI – Student Activities**

### **❖ PURPOSE**

The PMTNM has a long tradition of offering the students of PMTNM members a wider musical experience than is ordinarily afforded in private music study. For many years these offerings came through membership in the PMTNM Student Affiliate Organization. While the Student Affiliate and required membership have been abolished, all of the previous programs plus expanded opportunities are being provided.

### **❖ STUDENT ELIGIBILITY**

Students wishing to participate in PMTNM student activities may be of elementary, middle school, or high school age. (Some categories are open to college age students as well.) The student's teacher must be a current PMTNM member in good standing.

### **❖ FEES**

- A. Fees for various activities and programs are listed under each activity heading of the Current Fee Schedule, Chapter III of this Handbook.
- B. A registration fee is charged for those who are competing in Honors or Junior/Senior Performance Auditions or attending the annual Student Activities Day during the PMTNM State Conference. (See Student Day Registration Fee, Section III) Note: This fee is included in the Honors Registration that is sent in by the District Vice Presidents.
- C. Other conference expenses which are optional will include banquet tickets and some concerts.

### **❖ TEACHER RESPONSIBILITIES**

- A. Teachers who enter students in student activities are required to assist in the operation of the programs as determined by the state and/or local chairman of the programs.
- B. Any teacher with a student entered in any Conference Competition (Honors and/or MTNA Junior/Senior Auditions) or student activity will be required to assist with the auditions and activities. In lieu of helping he/she may (a) find a qualified substitute to be approved by the student competition chairman as his/her designated helper or (b) he/she must pay a \$50 fee to hire a helper.
- C. All teachers who have a student auditioning or participating in any Conference event will be required to register for the State Conference and pay the teacher's registration fee.

### **❖ COMPETITIVE AND NON-COMPETITIVE STUDENT PROGRAMS**

- A. Details on each of the student programs follow in this section of the Handbook except for MTNA Collegiate and the Step Auditions.
  1. MTNA Junior Performance Auditions: A competitive audition for students age 11-14 at the state level, with state winners eligible to continue to the MTNA Junior Performance Auditions at the division level.
  2. MTNA Senior Performance Auditions: A competitive audition for students age 15-18 at the state level, with state winners eligible to continue to the MTNA Senior Performance Auditions at the division level.
  3. MTNA Student Composition Contest: A state contest for student composers judged by a professional composer. State winners are eligible to compete at the MTNA division level.

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4. **MTNA Young Artist (Collegiate) Auditions:** A competitive audition for students age 19-26 at the state level, with state winners eligible to continue to the MTNA Young Artist Auditions at the division level.
  5. **PMTNM Performance Evaluation Program – PEP:** This program is a non-competitive general audition offered at the local level only.
  6. **PMTNM Scale and Theory Evaluation Program –STEP:** This program offers written theory exams, oral theory quizzes, and scale playing activities at the local level. (The state competitions currently have been abolished.)
  7. **PMTNM Student Honors Program:** A competitive audition in the areas of piano, instrumental, and voice at the district and state levels.
- B. Other Activities with local student groups may be formed with member teachers. Suggested activities include field trips, recitals, service programs (such as at retirement homes and hospitals), social activities, workshops and/or master classes and festivals.**

### **❖ STATE STUDENT ACTIVITIES DAY**

- A. Held on Saturday at the time and place of the State Conference (usually the second weekend in November).
- B. The Student Registration Fee entitles the student and his/her family to attend all conference workshops and the Ensemble and Winners Recitals.
- C. Conference activities include:
  1. Student Honors State Auditions
  2. Ensemble Program (5 minute time limit per selection). Reproductions of copyrighted music may not be used.
  3. State MTNA Junior/Senior Performance Auditions.
  4. State Conference Student Banquet (additional charge).
  5. The State Student Winners Recital. Program includes the winning compositions from the Student Composition Contest, the State Student Honors winners, and The State winners of the MTNA Junior/Senior Performance and Young Artist Auditions. Awards, including the Joyce Walker Student Foundation cash awards, will be presented at the recital.
  6. A variety of musical activities designed to provide musical enjoyment for students of all ages.

### **❖ ORGANIZATION**

- A. **Student Activities Chairman:** Is appointed by the State President. Is in charge of registration, banquet arrangements, and the ensemble program. He/she coordinates State Student Activities Day and serves as chairman of the Student Activities Committee. (See Duties of the Student Activities Chairman, Section VII)
- B. **Student Activities Day Committee:** Plans the State Student Activities Day and works to coordinate all student activities to sustain a vital, growing student program that responds to the needs of both teachers and students.
- C. The committee is chaired by the Student Activities Chairman and is comprised of the chairmen of: STEP, PEP, Student Composition, Student Honors, and MTNA Junior/Senior Performance and Young Artist Auditions.

### **❖ MTNA Junior/Senior Performance Auditions**

- A. These auditions are a part of the MTNA Student Program. Therefore all fees, enrollment schedule, forms and deadlines are set by the Music Teachers National Association.
- B. Rules and deadlines are always found in the American Music Teacher spring issue.

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C. Rules and regulations may also be obtained on the MTNA web site: [www.mtna.org](http://www.mtna.org)

### ❖ MTNA Student Composition Contest

The MTNA Student Composition Contest is a competitive event governed by the requirements set forth by MTNA. National awards are made possible by Warner Brothers Publications, Inc. and the MTNA Foundation. (Duties of the State Student Composition Chairman are detailed in Section VII of this Handbook.)

- A. These auditions are a part of the MTNA Student Program. Therefore all fees, enrollment schedule, forms and deadlines are set by the Music Teachers National Association.
- B. Rules and Deadlines are found in the April/May issue of *The American Music Teacher*.
- C. Rules and regulations may also be obtained on the MTNA web site: [www.mtna.org](http://www.mtna.org)

### Eligibility

- A. Teachers may enter in competitions only students who are currently studying composition with them. The student (with the exception of college students) must have been studying some area of music with the teacher entering him/her for at least six of the nine months preceding the deadline for entry.
- B. The teacher and the entrant may not be the same individual.
- C. Current membership dues for MTNA and PMTNM, Inc. must be sent to MTNA national headquarters and postmarked or time/date stamped on or before September 1 of current year.
- D. An MTNA collegiate member must pay active membership dues to enter students in the competition.

### ❖ Classifications

(Check the MTNA *American Music Teacher* April/May issue for current deadline for age requirements.)

### ❖ Submission Requirements

- A. An entrant may submit only one composition.
- B. The performance time may not exceed ten (10) minutes.
- C. A composition may be in any style for any medium.
- D. A composition that includes a copyrighted text must include a written statement from the copyright holder giving permission to use the text. If the text is in the public domain, a signed statement indicating this fact must accompany the manuscript.
- E. A fully realized score, completely notated by the composer is required. The manuscript must be in the composer's handwriting or in the form of a computer printout produced by the composer.
- F. For compositions using unusual instruments and for compositions for large ensembles (6 or more performers), a videotaped performance at the national conference is permitted.
- G. Performance parts are required for performance at the state, division, and national concerts, but do not need to be submitted with the original application materials.
- H. Recordings are no longer required for the application process. (2002)

### ❖ Fees

- A. See Current Fee Schedule, Student Composition Contest, in the MTNA *American Music Teacher* - April/May issue of the current year or the MTNA website: [www.mtna.org](http://www.mtna.org)

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### **❖ Winners**

- A. The judges may select a first, second, and third place winner in each classification. Honorable Mention may be awarded to a worthy contestant.**
- B. The winners will receive a ribbon at the State Conference and may also receive cash awards. (See Prizes, Section III for current cash amounts.)**
- C. The first place winner in each classification is eligible for the Southwest Division Composition Contest.**

### **❖ Performance**

- A. The first place winning state compositions may be performed at the State Conference. The first place national winning compositions are performed at the National Conference.**
- B. Cash awards (depending upon sponsor) may be presented to the first, second, and third place winners at each level.**

### **❖ PMTNM Performance Evaluation Program (PEP)**

The Performance Evaluation Program (PEP) is a PMTNM sponsored non-competitive general audition. The repertoire, dates and general rules are determined by the PEP Committee.

### **❖ Audition Schedule**

- A. PEP Auditions can be held at any time during the year.**

### **❖ Eligibility**

- A. Entrants must be studying with a teacher who is a member in good standing of PMTNM.**
- B. Entrants may be of elementary, junior high or senior high age.**
- C. There is also an adult category for students over the age of 18.**

### **❖ Organization**

- A. State: The State PEP Chairman will be appointed by the State President to administer the PEP Auditions.**
- B. Local: A local Chairman, appointed by the local MTA will make arrangements for the time and place of the local auditions, working through the State PEP Chairman in administering the Auditions.**
- C. Individual: In localities where there is no local MTA, individual teachers may make arrangements for the PEP Auditions directly with the PEP Chairman.**

### **❖ Fees**

- A. See Current Fee Schedule: Section III, Performance Evaluation Program (PEP), for applicable fees.**

### **❖ Repertoire: Piano**

- A. Each teacher should determine the performance level for each of his/her students who are entering the Auditions.**
- B. All solo selections must be performed by memory. Adults do NOT need to memorize repertoire.**
  - 1. Music is to be played with no repeats.**
  - 2. Contrasting numbers should be selected to show the student's versatility.**
  - 3. Students must play at least three pieces or a minimum of four minutes of performance time.**

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4. Beginning with level four, students must play selections representing three musical periods. Teachers are asked to refer to the PMTNM General Auditions (PEP) Music Guide in the Appendix of this Handbook.
  5. A concerto movement can be used as one of the repertoire selection, with the PEP judge indicating the portion to be performed by the student. (A second piano is not required.)
- C. An ensemble may be programmed in lieu of one piece.
1. An ensemble may include a duet or duo, a vocal solo with accompaniment, an instrumental solo with accompaniment. The vocalist, if being judged as a PEP participant, should perform from memory. Other instrumentalists and accompanists in the ensemble category are not required to play from memory.
  2. If a student enters PEP in piano, his ensemble entry must also feature him at the piano, not on another instrument or voice.
  3. Evaluation of an ensemble should reflect the ensemble as a whole with special attention to the PEP participant. The judge should be given scores which include both solo and accompaniment parts.
  4. Under no circumstance is a PEP participant exempt from the requirement that, beginning with level four, music from at least three style periods must be performed. Therefore, the ensemble should be selected to fulfill part of this requirement.
- D. A musicianship task may be programmed in lieu of one piece.
1. The musicianship task includes all scales, triads, and arpeggio at the level of the participant's enrollment, with the choice of key to be determined by the PEP judge.
  2. An ensemble or musicianship task is not required, but may be programmed in lieu of one of the three pieces required.

### ❖ Repertoire: Voice

- A. Level I-IV (5 minutes performance; 9 minutes total)
1. Scales: Sing a major scale from any given pitch, one octave.
  2. Arpeggios: Sing a major arpeggio using 1, 3, 5, 8 ascending and descending, unaccompanied.
  3. Intervals: Recognize or sing the interval of a third, a fifth and an octave.
  4. Repertoire: Sing 1 or 2 contrasting songs from memory.
- B. Levels V-VIII (10 minutes performance; 14 minutes total)
1. Scales: Sing a major scale. Sing a natural minor scale.
  2. Arpeggios: Sing major and minor arpeggios.
  3. Intervals: Recognize or sing the interval of a fourth and sixth.
  4. Repertoire: Sing 3 contrasting songs from memory.
- C. Levels IX – XII (16 minutes performance; 20 minutes total)
1. Scales: Sing chromatic, melodic and harmonic minor scales.
  2. Intervals: Recognize or sing all intervals from a given pitch including a seventh.
  3. Reading: Sight sing a simple melody.
  4. Repertoire: Sing 4 contrasting songs in the original language from memory (Folk, classical, modern, and sacred).

*(Prepared by Karolyn Coulter in collaboration with the Los Alamos Music Teachers.  
Accepted at Convention 11/98)*

### ❖ Repertoire: Instruments other than Piano

- A. Each teacher should determine the performance level for each of his/her students who are entering the Auditions.
- B. It is not required that solo selections on instruments other than piano be performed from memory.
1. Music is to be played with no repeats.

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2. Contrasting numbers should be selected to show the student's versatility.
  3. Entrants must play at least three pieces for levels one through three, or a minimum of four minutes or performance time.
  4. Beginning with level four, students must play selections representing at least two musical periods, but may do three musical periods to fill time requirements.
  5. The U.I.L. (University Interscholastic League) Music and All-State Music should serve as a guide for orchestral instruments.
  6. The National Association of Organ Teachers Handbook and/or the PMTNM Organ Syllabus and Requirements compiled by Marian Henry and Linda Rice (available from the state PEP Chairman) may serve as a guide for the organ. Selections must be legitimate organ music and not arrangements of piano music.
- C. An ensemble may be programmed in lieu of one piece.
1. An ensemble may include a duet or duo, or an instrumental solo with accompaniment.
  2. If a student enters PEP in voice or on an instrument other than piano, his ensemble entry must also feature him in voice or the designated instrument.
  3. Evaluation of an ensemble should reflect the ensemble as a whole with special attention to the PEP participant. The judge should be given scores which include both solo and accompaniment parts.
  4. Under no circumstance is a PEP participant exempt from the requirement that, beginning with level four, music from at least two style periods must be performed. Therefore, the ensemble should be selected to fulfill part of this requirement.
- D. A musicianship task may be programmed in lieu of one piece.
1. The musicianship task includes all scales, triads, and arpeggios at the level of the participant's enrollment, with the choice of key to be determined by the PEP judge.
  2. An ensemble or musicianship task is not required, but may be programmed in lieu of one of the required pieces.
- E. Scales, chords, and arpeggios in the key of each piece should be prepared according to the appropriate National Course of Study for the level entered.

### ❖ Requirements for All Entrants

- A. Students must provide a copy of each piece for the judge.
  1. Measures should be numbered.
  2. Reproductions of copyrighted music may not be used.
- B. Time limits given below must be adhered to in the audition.

	<u>Performance Levels</u>	<u>Total Time</u>	<u>Performance Time</u>	<u>Evaluation Time</u>
<i>Piano/Voice/Instrumental</i>	1 – 4	9 minutes	5 minutes	4 minutes
	5 – 8	14 minutes	10 minutes	4 minutes
	9- 12	20 minutes	16 minutes	4 minutes
<i>Organ</i>	1 – 4	9 minutes	5 minutes	4 minutes
	5 – 6	14 minutes	10 minutes	4 minutes
	7 –10	20 minutes	16 minutes	4 minutes

### ❖ Recognition

- A. Each entrant will receive a colored ribbon: Blue – Superior; Red – Excellent; White – Good or Needs Improvement.

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- B. Each entrant will receive a certificate that has been signed by the State PEP Chairman, the Local PEP Chairman, and the Student’s teacher. Each teacher will fill in the names of his/her students on the certificate.**

### **❖ Judges**

- A. PMTNM members wishing to judge in the PEP Auditions must have participated in a judging seminar (arranged for by the PEP Chairman), or have judging experience which meets the approval of the State PEP Chairman.**
- B. All judges should follow the “Judge Guidelines”, prepared by the PEP Committee, in order to keep the judging standards consistent throughout the state. Judges must also adhere to required time limits.**
- C. Pay for judges are detailed in the Current Fee Schedule: Performance Evaluation Program (PEP), Section III of this Handbook.**
- D. A grade and constructive criticism will be given each entrant by the judge on rating sheets furnished by the PEP Chairman. The grading standard is as follows:**
  - ◆ I            92 – 100            Superior**
  - ◆ II            85 – 91                Excellent**
  - ◆ III           75 – 84                Good**
  - ◆ IV            65 – 74                Needs Improvement**

### **❖ Audition Procedure**

#### **A. State Chairman**

- 1. The State PEP Chairman will arrange for a qualified judge(s) (from another city), and will send the Local Chairman the needed forms, ribbons, and certificates to run the local PEP Auditions. (See Duties of the PEP Chairman in Section VII of this Handbook for further details.)**

#### **B. Local Chairman**

- 1. Make arrangements for time and place of Auditions.**
- 2. Six weeks prior to audition, notify State PEP Chairman of date, place, and time required for Audition. You may include a request for three judges in order of preference. If possible, your request will be honored. Tell the State PEP Chairman if there will be any vocal or non-piano instrumental entries so that appropriate judging forms can be sent.**
- 3. Three weeks prior to audition, collect application and fees from local teachers.**
- 4. Two weeks prior to audition send State PEP Chairman totals for all entries and all entry fees. Include request for certificates and ribbons needed.**
- 5. As soon as you receive the name of your judge(s), contact them. Arrange lodging and meeting places. Some judges prefer to stay in homes; others prefer motels. Request a picture and press release.**
- 6. Have adequate number of rating sheets printed and distribute to local teachers. Distribute certificates to teachers at least one week prior to Auditions.**
- 7. Set up schedule for the Auditions, allowing the judge breaks and lunch times. If local teachers wish, schedule a time for conferences with the judges following the Auditions. A judge will judge no longer than eight hours (unless consulted and agreed in advance by the judge). Arrange for door monitors.**
- 8. Before the Audition day, check the facilities and audition room to be sure everything is in order.**
- 9. Provide the judge with a master time schedule.**
- 10. See that the judge and student only are in the room at the time of the Audition.**
- 11. After the audition, see that all rating sheets and ribbons are given to the individual teachers. Under no circumstances should the rating sheet and ribbon be given to the student by anyone other than their own teacher, unless requested by the teacher.**

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12. Return on the form provided, a report of the Auditions to the State PEP Chairman, and return all unused ribbons and certificates. Include any bills for printing.
13. In case of illness or family crisis, a local teacher may be enlisted to hear the Audition at a later date. No reimbursement will be made for this.
14. As a courtesy, local teachers usually provide the noon meal for the judges. If it is to be at a restaurant, make an advanced reservation and allow travel time to and from the restaurant in the schedule. Local teachers often prefer a potluck at one of the teacher's homes.

### C. Participating Teacher

1. Studies the Music Guide and determines the approximate number of students entering and the level for each student entering.
  - a. This information should be given to the Local PEP Chairman so that he/she can notify the State PEP Chairman at least six weeks prior to the Auditions.
  - b. A student may enter a level as many times as desired.
  - c. Teachers are asked to refer to the PMTNM General Auditions (PEP) Music Guide (or Organ Syllabus and Requirements for organ entrants) available from the PEP Chairman, or the appropriate guide for other instrumentalists.
2. PEP Application forms may be obtained each year from the local chairman or online at [www.pmtnm.net](http://www.pmtnm.net)
3. List on PEP Application for Auditions the total number of students entered in each level, and the fees for each level.
4. Writes ONE check to PMTNM to cover the PEP Audition Fees for all his/her students entering.
5. Sees that the application form and check are given to the Local Chairman in time to reach the State PEP Chairman at least two weeks before the Auditions.
6. Adheres strictly to the Repertoire Rules listed earlier in this section.
7. Fills in the rating sheet (distributed by the Local PEP Chairman) with the names of the pieces to be performed along with other requested information.
8. Notifies each student of his/her Audition time and sees that he/she presents the rating sheet and music to the judge.
9. Provides the Local PEP Chairman with a list of student names for the newspaper.
10. After the Audition, gets all his/her students' rating sheets and ribbons from the Local PEP Chairman or the judge and distributes them along with the certificates to the individual students.
11. The judge's/judges' decision is final and incontestable once the score sheets are given to the chairman.

## ❖ PMTNM Student Honors Program

The PMTNM Student Honors Program is a competitive audition at the district and state levels. The program was designed and implemented to encourage students to study, prepare and present recital caliber repertoire in a polished performance. Participants have the opportunity to perform before qualified judges who provide careful and constructive criticism. All participants have an incentive and forum for musical and personal development; outstanding student winners perform in recitals at the culmination of the state competitions. The repertoire dates, and general rules are determined by the PMTNM Students Honors Committee. (Duties of the Student Honors Program Chairman are detailed in Section VII of this Handbook.)

### A. Entrant Responsibilities

1. The teacher must have paid MTNA dues by the deadline set annually by MTNA for entering the national performance competitions even though this is a state competition
2. The entrant is responsible for all financial obligations at any level of the competition.

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3. District winners are obligated to advance to the state level of the competition. Should an unforeseen circumstance prevent winner or alternate from advancing to the state level of the competition, they must immediately notify the state chairman.
4. PMTNM/MTNA recommends that students below the age of 18 be accompanied by an adult at all levels of competition. PMTNM will exercise all reasonable caution to provide a safe environment for all entrants but cannot guarantee the safety of all entrants.

### B. State Winners Responsibilities

1. State winners are required to perform at the PMTNM State Conference.
2. Failure to appear in the scheduled Winners Recital will make the winner and the winner's teacher ineligible for any awards, honors, or recognition pertaining to the competition.

### C. Eligibility

1. The entrants must be studying with a teacher who is a member in good standing of PMTNM.
2. Students below age 8 may enter the Honors Program at Level I only if approved by the State Chairperson. Prior to the district auditions, the teacher must submit to the State Honors Chairperson a recording of the underage student playing the audition piece. The chairperson will determine the eligibility of the young student to enter the district audition.
3. Students may enter both the Honors Program and the Junior/Senior or College Auditions in the same year, but on different instruments. Students may enter two categories in Honors on different instruments. No contestant will be allowed to enter on more than two instruments.

### D. Fees

1. District Audition Fee: This amount is set by each district. This fee should consist of the District Fee for each student who enters the district audition plus a fee to cover local expenses for judging, facilities, etc. The District Fee, indicated in the Current Fee Schedule (Section III, Student Honors) is to be forwarded to the State Honors Chairperson by the specified deadline. Any additional amount is retained by the district to pay for local expenses.
2. State Audition Fee: The State fee indicated in the Current Fee Schedule (Section III, Student Honors) is to be sent to the State Student Honors Chairman by October 8.
3. State Student Activity Day Fee: The State fee indicated in the Current Fee Schedule: Student Activity Day Fee, Section III, is to be sent to the State Student Honors Chairman by the specified date. *This fee is only collected from District Winners.*

### E. Performance Levels

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|------------|--|
| Level I:   | Students ages 9 and under on September 1.  |
| Level II:  | Students ages 10 & 11 on September 1.  |
| Level III: | Students ages 12 & 13 on September 1.  |
| Level IV:  | Students ages 14 & 15 on September 1.  |
| Level V:   | Students ages 16 & 17 or High School Senior on September 1.  |
| College:   | Students who are a high school graduate, but not have reached their 27 <sup>th</sup> birthday by the time of the State Conference. The contestant need not be currently enrolled in a college or university. |

### ❖ Performance Categories

- A. Piano Performance
- B. Instrumental Performance
- C. Vocal Performance

### ❖ Repertoire & Performance Requirements

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### A. General Guidelines

1. Music for all instruments must be of recital or concert caliber.
2. Music to be performed must be memorized.
3. The entrant will furnish a copy of the music for the judge. (Reproductions of copyrighted music may not be used.)
4. Teachers or students may not edit music by cutting certain sections out of the music for any instrument.
5. District winners must play the same selection at the State audition.
6. Time limits for the Auditions are:
  - ◆ Level I, II           Up to 6 minutes
  - ◆ Level III            Up to 8 minutes
  - ◆ Level IV, V         Up to 10 minutes
  - ◆ College             Up to 12 minutes
7. Time limits are strictly enforced. Students who go over the time limit will be disqualified.
8. The State Honors Auditions are offered only to students of those teachers who are registered for the Conference.

### B. Piano/Instrumental

1. The PMTNM General Auditions (PEP) Music Guide in the Appendix of this Handbook should be used as a guide for repertoire in piano. Entrants should be playing level three material or higher to enter.
2. Piano repertoire is left to the discretion of the teacher. All compositions played must be in their entirety, no cuts or excerpts - For example: an entire sonatina/sonata movement or an entire set of variations. Transcriptions are allowed but simplified arrangements are not.
3. The U.I.L. music and All-State music should serve as a guide for other instruments.
4. The National Association of Organ Teachers Handbook may serve as a guide for organ and/or the PMTNM Organ Syllabus compiled by Marian Henry and Linda Rice, available from the State Honors Chairman. Selections must be legitimate organ music and not arrangements of piano music.
5. Pianists and other instrumentalists may play one composition. More than one composition may be programmed as follows:
  - a. Multiple movements of one sonata, sonatina, or suite.
  - b. Pieces must have the same opus number.
  - c. Pieces from the same work (but not if different opus number), Examples:
    - ◆ Bartok Mikrokosmos – any pieces from the 6 Volumes,
    - ◆ Debussy Preludes – any pieces from Volume 1 or 2,
    - ◆ Bach – Preludes and Fugues – any from Book I or II of Well-Tempered Clavier,
    - ◆ Tansman – Pour les Enfants – choose any from the 4 books.
6. Non-keyboard students must furnish an accompanist (which may be their teacher) for all Auditions (when necessary).

❖ *(amended by the Board 4/16/2011)*

### C. Voice

1. Purpose of the Auditions
  - a. Encourage more diligent study in the preparation of appropriate vocal repertoire...
  - b. Create a competitive performance situation with conditions designed to provide the most complete and total consideration for the student...
  - c. Stimulate the desire and incentive for vocal and musical self-improvement...

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- d. Provide an opportunity to sing before qualified and impartial judges, and to receive careful and constructive criticism...
  - e. Provide opportunities for public appearance by outstanding students...
  - f. Honors Auditions furnish an unparalleled opportunity for musical growth and vocal understanding, as well as professional encouragement and recognition for both the student and the teacher. A teacher who enters students in the state auditions must also register for the conference.
2. Repertoire Requirements
- a. Youth – under 19 years of age on September 1
    - ◆ One English art song\*
    - ◆ One art song of contrasting nature in any language.
    - ◆ All songs may be sung in English. All songs must be art songs.  
*\* Broadway and popular music will not be accepted.*
    - ◆ Folk song arrangements such as those by Althouse & Albrecht are acceptable at Levels I & II - ages 9-12.
    - ◆ It is recommended that operatic arias NOT be sung.
    - ◆ Levels
      - Level I (ages 9 and 10 on September 1) (up to 6 minutes)
      - Level II (ages 11 and 12 on September 1) (up to 6 minutes)
      - Level III (ages 13 and 14 on September 1) (up to 8 minutes)
      - Level IV (ages 15 and 16 on September 1) (up to 10 minutes)
      - Level V (ages 17 or high school senior on September 1) (up to 10 minutes)
  - b. College – ages 19 through 25; 10-12 minutes:
    - ◆ One aria (opera or oratorio) sung in the original language.
    - ◆ One Italian, French, German, Spanish or Russian art song performed in the original language.
    - ◆ An American or British art song sung in English composed after 1950.
3. Conduct of the Auditions:
- a. The Honors Voice Auditions are primarily designed to give the student an opportunity to be judged. The motivating spirit is a mutual seeking and cooperative effort towards the highest in vocal artistry and technique.
  - b. Teachers are permitted to accompany their own students. Students may also bring their own accompanists.
  - c. The State conference Honors Voice Auditions are offered only to students of those teachers who are registered for the conference.

❖ (accepted at conference 11/98) (amended by the Board 11/2000) (amended by the Board 4/16/2011)

\* **MTNA accepts the following definition of Art Song:**

- *[The art song is] "... music for one voice and piano, occasionally with the addition of an obbligato instrument."*
- *Because of their nature, the early Italian songs such as those in 24 Italian Songs and Arias often are included in the art song category. Songs by Schubert, Schumann, Debussy, Faure, Ravel, Granados, deFalla, Barber, Duke, etc. are excellent examples of "art song".*
- *Basically, art song excludes works for voice and orchestra, as well as operatic and oratorio arias, and all Broadway and musical theater pieces, since these were composed originally for voice with orchestral accompaniment. Pop music also does not fall into the category of "art song".*

❖ (amended by the Board 4/16/2011)

## Section XI – Student Activities

### Judges (District & State)

- A. The judges will use the PMTNM Honors Rating Sheets.
- B. The judges shall select a first, second and third place winner in each level of each category at both the District and State Auditions. Judges may not select any ties for a first place, but may tie a second or third place. In the event of a tie for second place, judges must designate one of the two as first alternate and the other as second alternate.
- C. The judges will reserve the right to declare “No Winner” (or “No Alternate” at the District Audition) if performance is not considered of sufficiently high quality for the age level.

### ❖ Audition Procedures

#### A. District Auditions

1. The District Vice President will schedule District Auditions in time in time to meet the October 8 deadline for the State Honors Chairman. The District Vice President will see that all entrants fulfill the requirements.
2. First place winners for each level of each category may enter the State Student Honors Audition.
3. Second place winners shall be alternates (unless there is declared no first place winner) and may enter the State Audition if the first place winner cannot go due to transportation, school, illness, financial or other reasons.
4. Third place winners shall be alternates (unless there is declared no first or second place winner) and may enter the State Auditions if the first or second place winner cannot go due to reasons stated in #4 above.
5. The State Honors Chairman will provide the Districts the appropriate application forms to be completed and returned by the set deadline. (Sample forms are found in the Section XIV.)

#### B. State Auditions

1. The State Student Honors Auditions will be held on Friday or Saturday during the PMTNM State Conference. If facilities allow, the Auditions may be open. Students must arrive at the appointed time for competition or be disqualified.
2. Any teacher with a student entered in any Conference competition or student activity will be required to help with that competition or activity. In lieu of helping he/she may pay a \$50 fee OR find a qualified adult substitute helper to be approved by the State Honors Chair.
3. All entrants for the State Student Honors Audition must have been first place winners at the District Audition (or the alternate if the first place winner cannot attend.)
4. State audition winners are required to perform at the PMTNM State Conference. Failure to appear in the scheduled Winners Recital will make the winner and the winner’s teacher ineligible for any awards, honors, or recognition pertaining to the competition. The second place winner steps into first place and will be allowed to play on the State Student Winners Recital. (In the event of a second place tie, judges must have designated them as first and second alternate.)
5. First, second and third place District organ student winners are requested to make a taped performance for the State Winners Recital (before Conference) in case facilities do not have an organ available for the recital performance.
6. State Student Honors winners in each level of each category will be awarded a certificate and a medal or trophy.
7. State Student Honors first place winners in Levels I through V will receive cash awards from the Joyce Walker Student Foundation (as listed in Section III).

## **Section XI – Student Activities**

- 8. College State Honors winners in each category will receive certificates and cash awards from the Joyce Walker Student Foundation (as listed in Section III)**

## Section XI – Student Activities