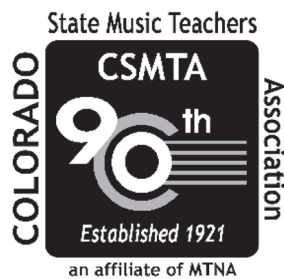


Student Activities Handbook



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Supplement to Notes & News

Colorado State Music Teachers Association

Affiliated with Music Teachers National Association, Inc.

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CSMTA Student Activities

The purpose of the COLORADO STATE MUSIC TEACHERS ASSOCIATION STUDENT ACTIVITIES program is to raise standards of student performance and musicianship and to promote higher levels of teaching. Students are inspired to become performers of the highest musicality, to learn that interest in music is shared with peers, and to know that best efforts in music are rewarded. The opportunity for competitive style performance in a comprehensive program with broad examination areas is a stimulation for many students, and the definition of musical goals through an adjudicated experience, where winning is not the total aim, is encouraged. These programs also create awareness of the important function of the independent teacher, and professional interest in CSMTA and MTNA. Teachers who prepare students for these activities, or who use the standards of these student activities as a guide, are motivated to improve their teaching performance.

Information and Rules

For All CSMTA Activities

Failure to follow these, and specific event, rules will result in the disqualification of the student.

Student competitions and related activities are provided by CSMTA for Colorado resident students or students of Colorado member and non member teachers. They are divided into two parts: MTNA activities, under MTNA activity chairs and coordinators; and CSMTA activities, under CSMTA activity chairs. The MTNA chairs and coordinators, and CSMTA chairs serve under the CSMTA Vice President for Student Activities.

The following rules apply to all:

1. Active CSMTA members entering students in CSMTA Conference activities (STA, SPA and ChamberFest) must have paid MTNA and CSMTA dues by July 1st of the fiscal year for the activity. Member teachers must pay the full CSMTA Conference registration fee by the early conference registration date.

Renewing CSMTA members entering students in CSMTA Conference activities (STA, SPA and ChamberFest) who pay their MTNA and CSMTA dues after July 1st must pay a reinstatement fee of \$50 per conference. The teacher must also pay the full conference early-registration fee.

New CSMTA members joining after July 1st, entering students in CSMTA Conference activities, (STA, SPA and ChamberFest) must have paid MTNA and CSMTA dues and the full CSMTA conference registration fee by the early conference registration date.

Non-CSMTA member teachers entering students in CSMTA Conference activities (STA, SPA and ChamberFest) must pay the full non-member CSMTA Conference registration fee as stated on the conference registration form by the early conference registration date. Additionally, a non-member teacher will pay a fee of \$50 per conference, along with their student(s) application.

Non-member teachers entering students in the CSMTA Concerto competition are required to pay a non-member fee of 1 ½ times the student entry fee by the entry deadline, per competition.

2. Students must have studied the performance medium of the audition with the same teacher a minimum of six months of the nine months immediately preceding the first day of the month in which the activity is held. An exception is made if the regular teacher is incapacitated, takes a sabbatical, or if the regular teacher or student and/or family moves out of the area. Under such circumstances, a letter from the original teacher explaining and approving the change in teachers must be submitted with the official application form. Both teachers must be recognized in any matter related to the competition. This does not apply to Student Achievement Day.
3. Teachers of students participating must be available to assist with the administration of the activity.
4. It is the responsibility of the teacher, not the student, parents or activity chair, to complete and submit the necessary forms and fees by the published deadline. Entry fees must be submitted by the teacher in the form of one check, totaling all student registrations. **Incomplete and/or late applications will not be accepted.**
5. Teachers and parents must make every effort to avoid contact with the judges during the activity and avoid any association with their students in the presence of the judges. The decision of the judge(s) is final.
6. Music, with measures numbered and no identifying names showing, must be provided for judges in all instrumental and vocal events. Accompanists must have published copies of music.

7. Reproduction of printed music, including transpositions or transcriptions may neither be used by any performer nor provided for adjudicators.

Exceptions are: 1) computer CD sheet music generated prints
2) yet to be published manuscripts
3) out of print music

Written permission from the copyright holder or publisher must be provided for 2) and 3). Reproductions of single pages, but not an entire score, are allowed to facilitate page turns when an original published score is being used. The appropriate published score must also be present on the music stand or rack.

8. The use of flash cameras is prohibited in the performance area of any CSMTA or MTNA sponsored event or recital. Parents may use cameras without a flash discretely for their student only.
9. Scheduled practice pianos/rooms are provided. The performance pianos are not permitted to be used for warm up or practice. They may not be used outside of scheduled performance time.
10. Failure to follow these, and specific event rules, will result in the disqualification of the student.

MTNA and CSMTA Programs

MTNA Competitions

The following competitions are offered as established by the Music Teachers National Association. Guidelines and online applications are found at <http://www.mtna.org> and in the April/May issue of *The American Music Teacher*.

MTNA Performance Competitions

Junior
Senior
Senior Duets 1P4H
Young Artist
Chamber Music

MTNA Composition Competitions

Elementary
Junior

Senior
Young Artist

CSMTA Activities

CSMTA chairs represent and prepare the following CSMTA student activities which are described in this publication:

CSMTA Student Achievement Plan (Achievement Day)
CSMTA Concerto Competition
SPA (Student Performance Activity) Piano Honors Category
SPA Piano Artist Category
SPA Instrumental / Vocal Categories (Honors and Artist)
SPA ChamberFest Category
STA (Student Theory Activity)

Additional CSMTA Student Activity-Related program chairs

CSMTA Theory (preparation)
Recital Programs Collector

Student Achievement Day

Purpose

1. To recognize and encourage achievement in music study in a non-competitive performance event.
2. To encourage students to prepare and display individual music related talents using the options.
3. To support and guide the teacher in the effort to provide a quality music education for each student.

Achievement Day Guidelines are developed by CSMTA. Local Associations sponsor and coordinate Achievement Day using the Guidelines, and customize the program with their own ideas. There are 12 levels of pre-college achievement plus a preparatory level for pre-school and earliest beginning students. Students enter at the level of their repertoire, however teachers may adjust the level according to the student, when appropriate.

Student and Teacher Certificates are now available online for local associations. Download through the CSMTA website: <http://comusicteachers.net> Visit "Student activities - > Achievement Day". No fee is charged for student certificates.

This program is for all instruments. Information regarding options given on the following pages reflects the minimum difficulty for each level.

General Achievement Day Procedure

Each student is heard privately by a teacher-listener who ascertains that the student has met the requirements of the chosen level. (Local Associations may use members as teacher-listeners or may hire judges using their association's judge fee schedule.) The listener writes words of encouragement on a listening sheet.

Teachers list the required pieces and options on each certificate. The CSMTA President signature is on every certificate. Additional signature lines are provided for each Association to use as it desires. Each student must meet the requirements including at least 2 different options.

Levels

Use the repertoire list as a reference for determining level of piano, voice, and other instruments.

LEVEL	PIANO	ORGAN
A, B	Primer Levels	None
1	Advanced primer and beginner lesson books	Belwin Organ Library, level 1
2	Grade 1 lesson books	Belwin Organ Library, level 1
3	Grade 1-2 lesson books	Belwin Organ Library, level 2
4	at level of Schumann <i>Soldier's March</i>	Belwin Organ Library, level 3
5	at level of J.S. Bach <i>Musette in D</i> , easy classics	Belwin Organ Library, level 3
6	at level of Clementi <i>Op. 36, No. 1</i>	Belwin Organ Library, level 4
7	at level of Clementi <i>Op. 36, No. 2</i>	Belwin Organ Library, level 5
8	at level of Kuhlau <i>Op. 55</i>	Belwin Organ Library, level 5
9	at level of Bach <i>Two Part Inventions, Beethoven Op. 49</i>	Belwin Organ Library, level 6
10	at level of Haydn <i>Sonata in D</i> , Joplin <i>Maple Leaf Rag</i>	Intermediate Literature
11	at level of Bach <i>Three Part Inventions, Beethoven, Op. 79</i>	Intermediate Literature
12	Advanced Literature	at level of <i>Eight Little Preludes and Fugues</i> , J.S. Bach

All options for students of organ are the same as piano except:

Scales: Levels 8 - 12, two octaves only; **Chords:** Levels 5 - 12, add the root of the chord

Student Achievement Day Requirements

Two selections are played, one memorized.

1. Student names the key and plays pentascale or scale of each piece.
2. Student prepares at least 1 Performance Option and 1 Related Option. Each Local Association will determine limits for Performance and Related Options in order to accommodate their individualized programs.

A. PERFORMANCE OPTIONS: (1 required)

1. Additional piece, memorized or not memorized
2. Scales (see level chart, p. 11)
3. Chords (see level chart, p. 11)
4. Arpeggios (see level chart, p. 10)
5. Sight Reading (at two levels below entered level)
6. Improvisation (list style to be performed)
7. Play from a Lead Line adding accompaniment
8. Collaborative Performance (accompanying, duet,) 2 or more students
9. Performance on a Second Instrument (includes vocal solo)
10. Transposition (see Study Guide, p. 8)
11. Dance
12. Conducting
13. Other (your MTA special)

B. RELATED OPTIONS: (1 required)

14. Written Theory Test (see Study Guide, p. 8)
15. Terms and Signs (see Study Guide, pp. 12-13)
16. Music History Test (see Study Guide, p. 9)
17. Written Ear Training Test (see Study Guide, p. 10)
18. Original Composition (written/printed) any instrument.
19. Written Project: composers, music history, scrapbook, analysis, etc
20. Written Review of a live performance or a recording (i.e. entire CD)
21. Construction Project - mobiles, game, something "built" related to music
22. Art Related to Music - picture, poster, drawing, collage

Ensemble for Achievement Day

1. An ensemble is defined as two or more student performers. Teachers and other adults may not participate.
2. Each student in the ensemble enters in their individual level and completes options accordingly.
3. Ensembles are evaluated as a group and receive one evaluation, but each student receives a certificate.
4. Ensembles perform 2 selections.
5. There is no memorization requirement.
6. Students may earn both ensemble and individual certificates.
7. Certificates will reflect the level of the individual but will read "Ensemble" on the instrument line.
8. Each member of the ensemble does not need to complete the requirements for a certificate if a student chooses to collaborate with friends who are not otherwise taking lessons from a CSMTA teacher.

Student Achievement Day

These are the fundamentals for which students should be prepared. Standard, level appropriate terminology is used. To study for a level, include prior levels.

Level	Written Theory Test - B-14	Transposition - A-10
Prep A & B	Line and space notes, movement up, down, same; alphabet on keyboard;; pattern of 2 & 3 black keys on keyboard; quarter, half dotted half, whole notes; f, p; staff, bar lines, double bar line; musical alphabet, up and down; treble clef, bass clef.	None
1	Treble and bass clef note names; steps and skips; in 4/4 time: quarter, half, whole rests; 2/4, 3/4, 4/4 time signatures; mp, mf	None
2	Intervals 2 - 5; Counting with eighth note pairs; Counting by measures (1 + 2 +); interval, accidental, half step, sharp, flat, natural, repeat sign, staccato, legato, slur, tie, fermata, eighth notes/rests, pp. ff, allegro	Two simple melodies to one other key. Approx. 8 meas.
3	Major scale pattern; C, F, G key signatures; write C, F, G scales; Major and minor chords, root position; 8va, accent, andante, adagio, allegro, ritardando, crescendo, decrescendo (diminuendo) ledger lines, moderato, common time, whole step, half step.	Two melodies to two other keys. 8 meas.
4	Interval names 2 - 8; 6/8 + 5/4 meters; accidentals; write and label chords; major key sigs through 2 accidentals. Terms: tempo, andante, adagio, allegro, minuet, damper pedal.	One easy piece, hands together to two other keys. 8 meas.
5	Major scales + key sigs through 3 accidentals. Rests. Terms: presto, dolce, D.C.al Fine, tenuto, arpeggio. Identifymelod./harm. intervals. Triplet, arpeggio, phrase, trill, Cut Time, DS al Coda, binary, ternary.	Same as above.
6	Sixteenth + triplet eighth notes; natural/harmonic minor scales to 3 accidentals; all major scales + key sigs; major/minor chords; major/perfect intervals. Terms: una corda, tre corde, sfz, vivace, allegretto. Historical Era dates. Know one composer and the era (Student Choice).	Level 2 piece into two keys. 16 meas.
7	Analysis: key/time sigs; identify chords; identify whole tone/penatonic/ major/minor scales. Construct maj., min., perfect intervals. Write chords, label root and quality. Rel. minor/which Major?, 3/8, chromatic, transpose C to D, enharmonic, melodic m, meno, largo, coda, accelerando.	Level 3 piece into two keys. 16 meas.
8	Transposition. Know all perf./maj./min. intervals, key sigs. Identify triads, inversions, draw and label dominant 7th chords. Terms: loco, poco a poco, cantabile, piu mosso, meno mosso, 2 keyboard instruments, order of sharps & flats, M/m key sign, dolce, Dorian, Mixolydian.	Same as above.
9	Write all Major and minor key sigs; write perf./maj./min. intervals. On one tonic construct 6 scales: nat./harm./mel. minors, major, Dorian, Mixolydian. On inverted chords label root, quality + inversion. Terms: atonal, subito, invention, Polonaise, rondo form, ternary form, andantino, appoggiatura, Aeolian, Ionian, diatonic, a cappella, a tempo, lyrics, prelude.	Level 4 folk song or hymn into two keys.
10	Lydian mode; dim./aug. and 9 - 10 intervals. Identifymaj./min./dim./aug./dom 7th chords. Terms: sempre, aleatory, scherzo, polytonality, non troppo, opus, sonata allegro, opera. Scale degrees (tonic, supertonic, etc.).	Same as above.
11	Roman numerals and scale degrees; Phrygian mode. Maj./min./dim./aug./dom. 7th chords.	Two hymns or songs into two keys.
12	Locrian mode; authentic and plagal cadences. Terms: calando, modulate, polyphony, Trio, con fuoco, B. W. V. (catalog of works by J. S. Bach), and Kochel (catalog of works by W. A. Mozart).	Same as above.

Level	Music History - B-16
7	<p>Keyboard instruments of the Baroque Era: Organ, Clavichord, Harpsichord, Virginal. Chopin, Schumann and Grieg were of the Romantic Era.</p> <p>Haydn wrote the Surprise Symphony.</p> <p>The Grand Staff grew to eleven lines before being divided into two staves.</p> <p>Know about one composer, student's choice: birth date, country, era, title of one composition, two sentences about the composer's life.</p>
8	<p>Keyboard instruments that preceded the piano. See Level 7.</p> <p>Mozart, Haydn, Beethoven were of the Classical Era. Tchaikovsky wrote the Nutcracker Suite.</p> <p>Music writing began with one line, the F of the bass staff.</p> <p>Know about one composer, student's choice. See level 7.</p>
9	<p>Keyboard instruments of the Baroque Era. See level 7.</p> <p>Know the names of at least two 17th and 18th Century dance forms.</p> <p>Domenico Scarlatti and J. S. Bach were of the Baroque Era.</p> <p>Know about one composer, student's choice. See level 7.</p>
10	<p>The piano and the organ were prominent keyboard instruments of the Romantic Era.</p> <p>Know the names of three 17th and 18th Century dance forms.</p> <p>Hindemith, Schoenberg and Bartok were of the 20th Century.</p> <p>Know the names of two composers of the Romantic Era.</p> <p>Know the era and titles of two compositions of Robert Schumann.</p> <p>Concerto and Sonata-Allegro forms were developed during Classical Era.</p> <p>Write about one composition you are playing:</p> <p>1. Title; 2. Composer; 3. Country; 4. Era; 5. Style or form.</p>
11	<p>The first keyboard instrument was the organ. Other keyboard instruments that preceded the piano. See level 7.</p> <p>Know the names of at least two composers of each of these eras: Baroque, Classical, Romantic, 20th Century.</p> <p>Know the names of two living American composers.</p> <p>Intermezzo, Ballade and Romanza are titles that suggest Romantic Era.</p> <p>Fugue, Passacaglia and Chorale Prelude are titles that suggest the Baroque Era.</p> <p>Write about one composition you are playing. See level 10.</p>
12	<p>Early keyboard instruments. See level 7.</p> <p>Know the names of two composers of each of these eras: Baroque, Classical, Romantic, Impressionistic and 20 Century.</p> <p>Give the titles and era of two compositions of Wolfgang Mozart.</p> <p>Wolfgang Mozart wrote The Marriage of Figaro.</p> <p>Write about one composition you are playing. See level 10.</p>

Student Achievement Day

Knowledge is cumulative from level to level.

LEVEL	EAR TRAINING - Option B17	ARPEGGIOS - Option A4
Primer	None	2 Major or minor - root position, two octaves, cross hand.
1	High and low; up and down.	4 Major or minor - root position, two octaves, cross hand.
2	Steps, skips; same or different. Write in last note of a melody.	4 Major or minor - root position, four octaves, cross hand.
3	Two intervals - same or different. Write last note of simple folk song. Rhythmic dictation. 4/4, 3/4 - quarter, dotted half notes.	4 Major, 4 minor -root position, four octaves, cross hands.
4	Interval and quality: M2, M3, P4, P5 M6, M7, P8. Write in last note of melody. Rhythmic dictation 4/4 3/4 - quarter, eighth, dotted quarter notes.	4 Major, 4 minor - root position, two octaves, (thumb under), hands separately.
5	Interval and quality: M, m, P. Major and minor chords. Rhythmic dictation-eighth, quarter, dotted half, dotted quarter, quarter rest.	6 Major, 6 minor - root position, two octaves, hands separately.
6	Interval and quality. Major and minor chords. Rhythmic dictation. Write in last note of melody - use accidentals. Scale identification: Major, minor (three forms).	4 Major, 4 minor - root position, two octaves, hands together.
7	Interval and quality. Scale identification: Major, minor, Dorian, Mixolydian. Chord progression identification: I, V7. Rhythmic dictation: triplets. Write in last note of melody- use accidentals.	All Major and minor, root position two octaves, hands together.
8	Interval and quality. Scale identification: previous plus whole tone. Chord progression identification: I, IV, V7. Write in last note of melody- use accidentals.	All Major and minor, three positions, two octaves, hands together.
9	Interval and quality. Scale identification: plus Phrygian. Chord progression identification: I, IV, V7. Complete the melody - missing notes within measures.	Dominant 7th, three octaves, hands together. All Major and minor as in level 8.
10	Interval and quality. Scale identification: plus Lydian. Chord progression identification: I, ii, IV, V7, vi. Rhythmic dictation 2/4, 6/8, 3/4. Write in last note of melody. Add top note of a chord.	Major and minor, four octaves, hands together.
11	Interval and quality. Scale identification: plus Locrian. Rhythmic dictation. Write in last note of melody. Chord quality: M, m, dim, aug. Melodic dictation: bass notes.	Major and minor, four octaves, all positions. Diminished seventh, three octaves.
12	Interval and quality. Scale identification: plus Hungarian minor. Chord progression identification. Rhythmic dictation. Write in last note of melody. Chord quality: M, m, dim, aug, dim 7, Dom 7.	All previous to this level.

Knowledge is cumulative from level to level.
Hands Separately (HS), Hands Together (HT)

LEVEL	SCALES - Option A2	CHORDS - Option A3
A,B	4 Pentascales, any kind, HS or HT.	2 chords, any kind, root position, HS. (may play root and fifth, optional)
1	4 scales, any kind, one octave, HS or HT.	4 Major or minor chords, root position, HS.
2	5 scales, any kind, one octave, HS or HT.	5 Major or minor chords, root position, HS.
3	6 different scales, any kind, two octaves, HS or HT.	6 Major or minor chords, root position, HS.
4	6 scales, Major, minor or modal, at least 2 minor. Two octaves, HS or HT.	6 chords (triads) and inversions, at least 2 minor, HS.
5	6 scales, Major, minor or modal, at least 3 minor. Two octaves, HT.	8 chords (triads) and inversions, at least 3 minor, HS. I-IV-I-V-I progression, HS, (root position) in same keys as first 8 chords.
6	8 scales, Major, minor or modal, at least 3 minor. Two octaves, HT.	All Major and minor chords and inversions. I-IV-I-V-I progression, HS, (root position) in all major keys.
7	All Major scales, 4 additional of any kind. Two octaves, HT.	Same as level 6 plus V7 chords in root position, HS. I-IV-I-V7-I progression, HS. i-iv-i-V7-i progression, 4 keys, HS.
8	All Major scales, 3 octaves, HT. Six additional, at least one each: natural minor, melodic minor, harmonic minor.	Major, minor, dim., and aug. chords and inversions. I-IV-I-V7-I progression, 3 positions, HS all keys. i-iv-i-V7-i progression, 6 keys, 3 positions, HS.
9	2 each: natural minor, melodic minor, harmonic minor, modal. Chromatic scale two octaves, HS. Major scales same as Level 8.	Major, minor, dim, aug. and V7 chords and inversions. I-IV-I-V7-I progression, 3 positions, all keys. i-iv-i-V7-i progression, 3 positions, all keys.
10	Same as level 9.	Same as level 9.
11	All Major and minor (3 forms) and two modal, four octaves. Chromatic scale, two octaves, HT.	Same as level 9 plus dim. 7th chords in all positions.
12	All Major, minor (3 forms), modal, chromatic, 4 octaves.	All chords and progressions.

Student Achievement Day

Terms and Signs (Option B15) Levels 1-6

Knowledge is cumulative from level to level

PREP	LEVEL 2	LEVEL 3	LEVEL 4	LEVEL 5	LEVEL 6
4/4 time sign.	accidentals	8va	10th	accelerando	Baroque Composer
brace	allegro	1st/2nd endings	16th notes	adagio	Classical Composer
clef signs	andante	a tempo	andantino	Bach	Romantic Composer
dotted half note	chord/triad	accent	arpeggio	Beethoven	20th Century Composer
double bar	crescendo	adagio	binary	cadence	air
f, p, mf	decrescendo	Alberti bass	coda	cantabile	ballade
flat	fermata	allegretto	con	chromatic scale	cluster
half note	intervals 6,7,8	canon	D.C.al Fine	clavichord	coda
half rest	key signature	common time	downbeat	con brio	compound meter
quarter note	definition	compose	e	counterpoint	con moto
quarter rest	legato	cut time	fine	diminuendo	D.S.
repeat sign	major scale	dolce	grace note	fp	damper pedal
sharp	pattern	half step	harpsichord	improvise	dominant
slur	phrase	major	imitation	inversion	duple meter
tie	pp, ff	minor	key (tonic)	largo	ecossaise
whole note	staccato	march	major scale	maestoso	enharmonic
whole rest	tempo	minuet	pattern	marcato	etude
	time signature	moderato	meno mosso	piu	fff
		ostinato	metronome	poco a poco	grave
LEVEL 1		pedal sign	minor scales (3)	ppp	larghetto
1/8 rest		pentatonic	non	presto	legato
1/8 note		poco	root of chord	root position	lento
grand staff		rit.	transposition	scherzo	ma
intervals 2,3,4,5		simile	un	tenuto	meno
measure		tetrachord	vivace	ternary	misterioso
mp		transpose	whole tone scale	una corda	musette
note symbols		triplet		vivo	portato
rests		upbeat/pick-up			prelude
		whole step			rolled chord
					rondo
					segue
					sempre
					sfz, sf
					simple meter
					spirito
					sub-dominant
					subito
					syncopation
					theme and variations
					toccatina
					tonic
					trill
					waltz

Student Achievement Day

Terms and Signs (Option B15) Levels 7-12

Knowledge is cumulative from level to level

LEVEL 7	LEVEL 8	LEVEL 9	LEVEL 10	LEVEL 11	LEVEL 12
32nd note	4 types of triads	agitato	amore	allegro assai	a piacere
9/8 time sign.	a capella	alla marcia	arioso	allegro non tanto	acciaccatura
adagio	allargando	allamande	attacca	arabesque	affettuoso
animato	authentic cadence	allegro non troppo	authentic cadence	assai	allegro di giusto
appoggiatura	chamber music	augmented 7th	calando	B.W.V.	au
arpeggio	compose	ben or bene	chorale	bravura	barcarolle
ballet	encore	contredance	energico	brillante	cadenza
Baroque dates	espressivo	corrente/courante	fugue	D.759	comodo
bouree	figured bass symbols	diminished 7th	fuoco	Hoboken (H.)	courante
cantando	for major triad	dominant 7th	giocoso	Kirpatrick, Longo	double
circle of 5ths	grazioso	double flat/sharp	homophony	Kochel (K.545)	douloureux
Classical dates	invention	forzato	legatissimo	largamente	dur
con moto	major enharmonic scales	gigue	leggero	modulate	il tema
concerto	modulate	ma non troppo	leggeramente	neighbor tone	marziale
gavotte	morendo	motive/motif stretto	l'istesso	non troppo	moines
grace note	minor scales (3)	ritenuto	monophony	passing tone	moll
grave	parallel minor scales	rubato	plagal cadence	peu a peu	opera
half note triplet	passepied	senza	polyphony	pochissimo	ossia
larghetto	plagal cadence	stringendo	rinforzando	polytonal	perdendosi
largo	polonaise	suite	sonata form	tempo giusto	poi
leading tone	quartet	tranquillo	resoluto	WoO	pointillism
lento	rallentando	tre corde	tarantella	Composers from	quadrille
molto	relative minor scales	volante		Eras	quasi
mordent	sarabande				rigadoon
opera	sequence				ritmico, ritmo
pesante	semplice				sotto voce
prelude	smorzando				toccata
quarter note triplet	tempo primo				
Romantic dates	tutti				
scherzando	write scale degrees				
sonatina					
sostenuto					
string quartet					
suspension					
symphony					
trill					
trio					
turn					
20th Century Composer					

Composer/Period Classification List

Baroque (B); Classical (C); Romantic (R); Impressionistic (I); Contemporary (Con)

Achren, Joseph	Con	Adolf, Heinrich	Con	Krepler, Fritz	R	Reuff, Jeanine	Con
Albéniz, Isaac	R	Demersseman, Jules	R	Krenek, Ernst	Con	Ries, Franz	R
Alberici, Matteo	C	Denison, Edison	Con	Kroll, Bernhard	Con	Rimsky-Korsakov, Nicolai	R
Albrechtsberger, Johann	C	Desportes, Yvonne	Con	Kuhlau, Friedrich	C	Rodrigo, Joaquin	Con
Aguado	R	Devienne, Francois	C	Kulmeu, Johann	B	Rossini, Gioacchino	R
Arban, Jean-Baptiste	R	Dick, Marcel	Con	Kurka, Robert	Con	Roussel, Albert	I/Con
Arturiani, Alexander	Con	Dobránský, Ernst	R	Lala, Edouard	R	Sachs, Leopold	R
Bach, C.P.E.	C	Dorjón, Johannes	R	Lantier, Pierre	Con	Saint-Saëns, Camille	R
Bach, J.S.	B	Doypley, Albert Franz	R	Larsson, Lars-Erik	Con	Sammartini, Giovanni	R/C
Bach, J.C.	C	Dornel, Louis-Antoine	B	Lavallée, Calixa	R	Sancan, Pierre	Con
Bach, W.F.	C	Dougherty, Cellus	Con	Lebedev, Aleksel	R	Sarmata, Pablo de	R
Bach-Busoni	R	Dukas, Paul	Con	Lecnona, Ernesto	Con	Satie, Erik	Con
Bach-Bachmaninoff	R	Dutilleul, Herf	Con	Lees, Benjamin	Con	Sawai, J.N.	R
Balákirev, Mily	R	Dvořák, Antonín	R	Levitki, Mischa	R	Scarlatti, Domenico	B
Balay	R	Ecodes, Henry	B	Liebermann, Rolf	Con	Schloeßl, Pyotr	R
Barat, J.E.	R/Con	Elgar, Edward	R	Liszt, Franz	R	Schubert, Franz	C/R
Barber, Samuel	Con	Enesco, Georges	R	Lorenz, Alfred	R	Schumann, Robert	R
Bartók, Béla	Con	Falla, Manuel de	R/I	Lunde, Lawson	Con	Scott, Cyril	I/Con
Bassett, Leslie	Con	Fauré, Gabriel	R	Lutoslawski, Witold	Con	Sciabini, Alexander	R/Con
Beach, Amy	R	Fritz, Gerald	Con	Lynes, Frank	R	Seitz	R
Beethoven, Ludwig van	C	Francia, Jean	Con	MacDowell, Edward	R	Severt, Edmund	R
Berg, Alban	Con	Frank, Cesar	R	Mancz, Rudolf	Con	Shostakovich, Dmitri	Con
Berio, Luciano	Con	Faroucq, François	C	Martini, Frank	Con	Sibelius, Jean	R
Beriot, Charles de	R	Franz, A.	R	Martini, Bohuslav	Con	Simons, Gerdell	Con
Bernstein, Leonard	Con	Franzese, Gunnar de	Con	Mason, Daniel	R	Smith, Grace Wiley	Con
Beyer, Emil	Con	Ganne, Louis	R	Masseuet, Jules	R	Soler, Padre Antonio	B
Bilse, Anton	Con	Gaubert, Philippe	R	Mauquet	R	Spaht, Louis	R
Bizet, Georges	R	Gershwin, George	Con	Mendelssohn, Felix	R	Squire, William H.	R
Blavet, Michael	B	Ginastero, Alberto	Con	Menotti, Gian Carlo	Con	Stamitz, Carl	C
Bloch, Ernest	I/Con	Glazounov, Alexander	R	Mertz, Joseph Kaspar	R	Stamitz, Johann	C
Boccalini	R	Gliere, Reinhold	R/Con	Messiaen, Olivier	Con	Strauss, Richard	R
Boucharini, Luigi	C	Gluck, Willibald Christoph	C	Milhaud, Davius	Con	Stravinsky, Igor	Con
Bohmer, Oscar	R	Godard, Benjamin	R	Niyagi, Michio	Con	Sutermeister, Heinrich	Con
Böhmi, Carl	R	Goedicke, Alexandre	R	Niyinski, Ezra	R	Szymanowski, Karol	I/Con
Borne, Francois	R	Goltzman, Georg	R	Noth, Johann	C	Taffanel, Paul	R
Boulanger, Lili	R/I	Gottschalk, Louis	R	Mompou, Federico	Con	Tansman, Alexandre	Con
Bozza, Eugene	Con	Graeffe, F.	R	Morbi, Vittorio	R	Tarasza, Francisco	R
Brakns, Johannes	R	Grazzades, Enrique	R	Mossorgsky, Modest	R	Tauriello, Antonio	Con
Brewst, Jean-Baptiste	C	Grétry, André	C	Mozart, Leopold	C	Tchaikovsky, Piotr	R
Britten, Benjamin	Con	Grieg, Edward	R	Mozart, Wolfgang Amadeus	C	Tchernepin, Alexander	Con
Bruch, Max	R	Griffes, Charles	I	Mizuki, Kuniyuki	C/R	Tchernepin, Ivan	Con
Buxton, Eldon	Con	Guilmant, Alexandre	R	Muczynski, Robert	Con	Tedesco, Mario	Con
Bush, Geoffrey	Con	Haddad, D.	Con	Nardini, Pietro	C	Telemann, Georg	R
Buzoni, Ferruccio	R	Hamlet, George Frederic	B	Neruda, I.G.B.	C	Ten Have, William	R
Busser, Henri	R	Hartley, Wilton	Con	Nicholson, Charles	R	Thomé, Reuff	R
Caplet, André	R	Haydn, Franz Joseph	C	Nieban, Carl	R/Con	Tomas, Henri	Con
Cappuzzi, Antonio	C	Heiden, Bernard	Con	Orsbay	R	Towes, Joan	Con
Casade, Gaspar	Con	Henselt, Adolph	R	Osborne, Wilson	Con	Turina, Joaquin	Con
Chabrier, A.E.	R	Hindemith, Paul	Con	Osurnsky, Leroy	Con	Valko/Helfietz	Con
Chaminade, Cécile	R	Honegger, Arthur	Con	Paderewski, Ignace	R	Van Góels, Daniel	R
Chopin, Frédéric	R	Hook, James	C	Paganini, Niccolò	R	Vanball, Johann	C
Cimarosa, Domenico	C	Hoover, Katharine	Con	Palmgren, Selim	I/Con	Varese, Edgar	Con
Clark, Herbert	R	Hughness, Alan	Con	Pepla, Normand	Con	Vaughan Williams, Ralph	R/Con
Clemens, Muzio	C	Hue, Georges	R/Con	Pegolesi, Giovanni	B	Veracini, Francesco	B
Coche, Arnold	Con	Hummel, Johann	C	Pleczanka, Albert	R	Villa-Lobos, Heitor	Con
Copland, Aaron	Con	Ibert, Jacques	I/Con	Ponce, Manuel	I/Con	Vicini, Giovanni	C
Cords, Gustav	R	Ineland, John	R/I	Popper, David	R	Vivaldi, Tommaso	B
Correll, Arcangelo	B	Ives, Charles	Con	Poulenc, Francis	Con	Vivakli, Antonio	B
Corigliano, John	Con	Jacob, Gordon	Con	Prokofiev, Sergei	Con	Walker, John	Con
Couperin, François	B	Jean Jean, Paul	I	Pyrot, Arthur	R/Con	Weber, Carl Maria von	C/R
Creston, Paul	Con	Joffet, André	Con	Pujol, Emilio	R	Webern, Anton	Con
Cruceff, Bernhard	C	Kabalevsky, Dmitri	Con	Quatre, Johann	B	Weckerlin, Jean-Baptiste	R
Damant, Eugene	R	Kail, Joseph	R	Rabaud, Henri	Con	Widor, Charles	R
Darasse, Jean-Michel	Con	Kennan, Kent	Con	Rachmaninoff, Sergei	R	Wieniawski, Henri	R
Darst, Franz	C	Khachaturian, Aram	Con	Ravel, Maurice	I	York, A.	Con
Davif, Ferdinand	R	Klughardt, August	R	Reger, Max	R	Ysaÿe, Eugène	R/Con
Debussy, Claude	I	Knoer, Ernst-Leotar von	Con	Reinhold, Carl	B	Zamborano, Alfred	R
Dela, Maurice	Con	Kodály, Zoltán	Con	Repartz, Joseph Guy	R	Zedoway, Camille	R

CSMTA Concerto Competition

Student Concerto Competition Guidelines

The CSMTA Concerto Competition provides an opportunity for students to perform a concerto with a live orchestra. This competition is open to students whose teachers are members of CSMTA.

Beginning with the 2010 competition, Non-Piano Instruments and Voice will be added to the CSMTA Concerto Competition on a rotating basis according to the following schedule: Strings in 2010, Winds in 2011, and Voice in 2012. The Piano Competition will continue as usual on an annual basis.

The Non-Piano Instruments and Voice competitions are for students ages 13 through 19 pre-college. They will be done entirely through recorded videos in DVD format. Teachers will be allowed to accompany their own students provided that they are not visible or identifiable in the video.

General rules and information are found on page 4 of the *Student Activities Handbook*. Exception: Original scores do not need to be provided to the adjudicators.

Entry fees, application forms, dates and repertoire requirements will be administered by the CSMTA Concerto Committee which shall include a chair person and two other members. This committee shall also choose the orchestra and make all the appropriate arrangements.

Concerto Competition information shall be published in the CSMTA *Notes & News* and/or on the CSMTA website at least six months in advance.

Student Eligibility

Elementary Performance

Age: 8–10 as of January of the year of the activity
Competition: Piano
Entry fee: TBA

Junior Performance

Age: 11–14 as of January of the year of the activity.
Competition: Piano
Entry fee: TBA

Senior Performance

Age: 15–19 (precollegiate) as of January of the year of the activity.
Competition: Piano
Entry fee: TBA

Non-Piano entries

Age: 13 - 19 (pre-collegiate) as of January of the year of the activity:

Strings	2010
Winds	2011
Voice	2012

Entry fee: TBA

CSMTA Concerto Competition Repertoire

Repertoire for the competition shall be chosen by the CSMTA Concerto Committee in conjunction with the conductor of the chosen orchestra. The final decision will be made by the CSMTA Concerto Competition Committee. The concerto literature will be primarily standard repertoire.

1. Repertoire will be published in the *Notes & News* and/or the CSMTA website at least six months prior to the performance.
2. Any edition or cadenza may be used unless otherwise specified.
3. Application forms are available on the CSMTA website:
comusicteachers.net.

CSMTA Concerto Competition Accompanists

Students must provide their own accompanists.

CSMTA Concerto Competition Rules

1. The decision of the adjudicators is final.
2. One winner will be chosen from each level by a panel of three which will include two adjudicators and the orchestra director. Ties will not be allowed.
3. Honorable mention may be chosen but will not perform with the orchestra.
4. Winners must comply with the orchestra conductor's wishes for the performance or forfeit the opportunity to perform with the orchestra.
5. A winner may not participate at the same level again.
6. CSMTA is not responsible for any personal expenses of contestants or winners.
7. Submissions must be made as A SINGLE TAKE FROM BEGINNING TO END. Performances that have edits of any kind, including where sections from different performances have been patched together, will be disqualified.
8. Only standard DVDs will be accepted. Submitted recordings will not be returned.
9. The contestant is responsible for submitting a DVD compatible with a standard DVD player. Discs requiring special handling, such as being playable only on a computer, will not be accepted. In the event a contestant's DVD is unplayable, the application fee will be returned to the student's teacher.
10. At each level, judges are asked to choose a winner and an alternate. Honorable mention(s) may be awarded at the judges' discretion. Winners will perform in concert with a local orchestra. A winner need not be declared if, in the opinion of the majority of the judges, the level of performance is not considered acceptable for performance with orchestra.
11. The piano and vocal division entrants will perform from memory, and memorization for the winds and strings division is optional.

CSMTA Student Performance Activities (SPA) Programs

CSMTA SPA Honors

Applications and Description Information

Applications are printed in the January issue of CSMTA **Notes & News**, and are available through the CSMTA website: www.comusicteachers.net. Completed applications and fees (checks made to CSMTA) are sent to the SPA HONORS Chair.

All applications, forms and fees must be delivered or postmarked on or before the application deadline date which appears on the form. There are no exceptions to this rule.

Each participant's performance in this event is heard by one judge and receives both a written adjudication and a numerical rating for the overall performance.

Level is determined by student's age by the time of the application deadline. Age levels (for all categories) and student application fees are as follows:

Level I	ages 6–9	The fee is to be announced and will be found on the entry form.	
Level II	ages 10–12		
Level III	ages 13–15		
Level IV	ages 16–19		<i>(Precollegiate)</i>
Voice, Level IV	ages 15–19		<i>(Precollegiate)</i>

Teacher Eligibility and Rules

1. Teachers of performing students must pay dues according to rules on p. 4.
2. All teachers, or a representative approved by SPA chairs, must be available to assist at the SPA event in which their students participate.
3. These rules and all rules listed on page 4 must be followed. Failure to do so will result in the disqualification of the student.

Honors

ARTIST and HONORS Student Performance Activities (SPA) are held yearly at the CSMTA State Conference.

There are eight instrument categories: Piano, Strings, Woodwinds, Brass, Voice, Percussion, Classical Guitar and Harp.

Students participate in either the Honors or the Artist activity at this event, but not both.

Honors

SPA Honors Repertoire Requirements

1. Two, and only two, selections by two different composers from two contrasting periods are required. Standard teaching materials are acceptable. Level of difficulty of the repertoire is not an issue. Repertoire will be approved by the SPA Honors chair. A movement of a sonata, suite, or the like is considered one selection. Theme with Variations must be performed in its entirety as one selection. The standard Composer/Period list on page 14 is used for determining periods.
2. Maximum performance time may not exceed twelve minutes.
3. All piano music must be memorized. For all other instruments and voice, at least one selection must be memorized.
4. Students may not perform their own or other student's original unpublished compositions.
5. Music, with measures numbered and with no identifying names showing, must be provided for judges during the performance.
6. Please review: **Reproduction of published music** (#7) on page 5.

SPA Honors Technical Requirements

Students for all instrumental categories, except for voice, must prepare level appropriate technical requirements to be played before the performance. The level of technique from the list below may be chosen at the discretion of the student's teacher and is not judged. However, the student may not play at a level lower than that of his/her application entry.

Level I — ages 6 - 9

Piano: Scales of both pieces (as applicable), one octave, hands separately or together.
Instrumental: Scales of both pieces (as applicable), one octave.

Level II — ages 10 - 12

Piano: Scales of both pieces (as applicable), one or two octaves, hands together. Instrumental: Scales of both pieces (as applicable), two octaves.

Level III — ages 13 - 15

Piano: Scales of both pieces (as applicable), two octaves, hands together.
Cadence: I IV (I) V I in any position.
Instrumental: Scales of both pieces (as applicable), two octaves, add root position arpeggio.

Level IV — ages 16 - 19 (Precollegiate)

Piano: Scales of both pieces (as applicable), three octaves, hands together.
Cadence: I IV (I) V(7) I or I vi ii V7 I, at least two positions for either one. Instrumental: Scales of both pieces (as applicable), 3 octaves, with root position arpeggio.

SPA Honors Adjudication

1. Each performer is critiqued by one judge who is a member of MTNA, or a college professor. The judge will award up to 20 points each for the following:
 - Musicality (beauty, interpretation, sensitivity, imagination)
 - Accuracy (faithfulness to the score)
 - Technique (finger dexterity, command of touch, pedal or technique appropriate to instrument)
 - Performance (presence, memorization)
 - Choice of Material (contrast)
2. Adjudication sheets are then passed on to the "tally person" who will total all points given by the judge. This total score will reflect the student's final numerical rating as follows:
 - 1 90 points and above
 - 2 75-89 points
 - 3 65-75 points
 - 4 up to 64 points

CSMTA SPA Artist

Description Information

New for 2010, there will only be one round for the competitive SPA Artist category. The students will be judged by a panel of three adjudicators (unless there are four or fewer entrants in that level, in which case one judge will be used.) Each adjudicator will provide a written critique. The number of awards given will be based on the number of entrants in each level. A minimum of one prize will be awarded in each level.

Level is determined by student's age at the time of the application deadline date. ***Please refer to each instrumental category to determine student's level.***

Names of the winners and honorable mentions, along with their teachers, will be listed in the CSMTA publication ***Notes & News***. A winner may not compete at the same level again.

Honors

Artist

Artist

Application

Applications are printed in the January issue of CSMTA *Notes & News*, and are also available through the CSMTA website: www.comusicteachers.net. Completed applications and fees (checks made out to CSMTA) are sent to the respective SPA Artist Chairs. A reminder: refer to page 4 for general rules.

The student application fee and registration deadline appear on the application form. All student registration forms and fees must be delivered or postmarked on or before the application deadline date as indicated on the form. There are no exceptions to this rule.

Teacher Eligibility and Rules

1. Teachers of performing students must pay dues according to rules on p. 4.
2. All teachers entering students in SPA Artist Auditions are required to work at the auditions. Although an effort will be made to allow teachers to hear their students perform, it is not guaranteed. Any teacher unable to fulfill their work assignment must secure a substitute and notify the SPA Artist Chair at least two weeks prior to the auditions. **PARENTS, STUDENTS, AND FAMILY MEMBERS MAY NOT BE USED AS SUBSTITUTES FOR INSIDE MONITOR JOBS.**
3. These rules and all rules listed on page 4 must be followed. Failure to do so will result in the disqualification of the student.

SPA Artist Adjudication

1. The awards in each level will be determined by the adjudication panel, thus making the decision for each level based on the performance of all three required pieces. The number of awards given will be based on the number of entrants in each level.
2. Each SPA Artist student must fulfill requirements in the areas of Repertoire and Technical Skills. Please see specific information regarding these requirements on the following pages. The Composer/Period Classification List can be found elsewhere in the Handbook.
3. Students will be allowed to select the first piece they will perform. The order of the other two pieces will be at the discretion of the adjudication panel.

SPA Artist Repertoire Requirements

1. Three, and only three, selections by three different composers from three contrasting periods are required.
2. All pieces are selected from standard repertoire. All repertoire must be approved by the SPA Artist Chair. No changes of repertoire will be accepted after the due date for the application form. Contrasting periods are:

Baroque, Classical, Romantic, Impressionistic, Contemporary

One movement of a sonata, suite, or concerto (non keyboard only), is considered one selection. A Prelude and Fugue, presented together, are considered one selection. A Theme and Variations should be performed in its entirety as one selection.

3. Levels, ages, and maximum performance times (playing time only, does not include time for technical skills) are as follows:

Level I —	ages 8 - 9	8 minutes
Level II —	ages 10 - 12	10 minutes
Level III —	ages 13 - 14	15 minutes
Level IV —	age 15	15 minutes
Level V —	age 16	20 minutes
Level VI—	age 17 - 19 (precollegiate)	20 minutes

4. The standard Composer/Period list on page 14 is used for determining periods.
5. All music for piano must be memorized. For all other instruments at least one selection must be memorized.
6. Students may not perform their own or other students' original unpublished compositions.
7. Teachers may not accompany their own SPA Artist student.
8. Review Information and Rules on page 4.
9. Due to time limit, no repeats may be included in any piece. Exceptions are D.C. al Fine, D.S. al Fine and D.S. al Coda.
10. Music, with measures numbered and with no identification names showing, must be provided for the adjudicators.

SPA Artist Technical Requirements

SPA ARTIST PIANO

Technical Requirements: Students are required to know the following scales and chord progressions for each of their three performed selections. Judges will choose to hear one tonality, so students shall be prepared to play in all three tonalities. Failure to be able to perform the technical requirements will result in an automatic disqualification.

Artist

Artist

- Level I Scale and arpeggio in one octave, hands separately or together.
* Cadences I V I in root position.
- Level II Scale and arpeggio in one or two octaves, hands separately or together.
* Cadences I V I in three positions, hands together.
- Level III & IV Scale and arpeggio in 2 - 4 octaves, hands together.
* Cadences I IV (I) V I in three positions, hands together.
- Level V & VI: Scale and arpeggio in 4 octaves, hands together.
* Cadences I IV (I) V7 I or I vi ii V7 I in all positions, hands together.
* Comparable chord progressions are accepted.

SPA ARTIST STRING

1. Please read **Repertoire Requirements** listed on page 21.

2. Maximum performance times as follows:

Level I	ages 8- 9	10 minutes
Level II	ages 10- 12	15 minutes
Level III	ages 13 - 15	20 minutes
Level IV	ages 16 - 19 (Precollegiate)	25 minutes

Music will be stopped at the time limit, though student will not be penalized.

3. Technique: All students prepare to play scales and arpeggios in the tonality of pieces being performed. (when applicable).

Level I Scales, one octave with arpeggio.

Level II Scales, one or two octaves with arpeggio.

Level III Scales, two or three octaves, with arpeggio.

Level IV Violin: C and D major and c and d melodic minor scales, 3 octaves ascending and descending, using the following bowings: 6 notes to a bow; spiccato, each note C and D major and c and d min. arpeggios in 3 octaves, slurred, rising 1 bow ascending and 1 bow descending.

Viola: Same as violin, except in the keys of G & F Maj. and g and f min.

Cello: Same as for violin, except in the keys of G Maj. and f min

St. Bass: A maj. and g min. scales and arpeggios from memory, 2 oct., 2 notes to a bow.

4. Please review information on **Reproduction of Published Materials** on page 4.
5. Music, with measures numbered and with no identifying names showing, must be provided for judge(s).

SPA ARTIST WOODWIND/BRASS

1. Please read **Repertoire Requirements** listed on p 21.
2. Maximum performance times as follows:

Level I	ages 8 - 9	10 minutes
Level II	ages 10 - 12	15 minutes
Level III	ages 13 - 15	20 minutes
Level IV	ages 16 - 19	25 minutes

(Precollegiate)

Music will be stopped at the time limit, though student is not penalized.

3. Technical Requirements:

Level I	One octave scale and arpeggio in the key of each piece.
Level II - IV	Two octave scale and arpeggio in the key of each piece.
4. Please review information on **Reproduction of Published Materials** on page 4.
5. Music, with measures numbered and with no identifying names showing must be provided for judge(s).

SPA ARTIST PERCUSSION and HARP

Performance requirements upon request.

SPA ARTIST VOICE

1. Please read **Repertoire Requirements** listed on page 21.
2. SPA Artist voice students participate only at Level IV (ages 15 -19).
3. The use of art songs, and at least one foreign language song, is encouraged.
4. Maximum performance time must not exceed 25 minutes. Music will be stopped at the time limit, though student will not be penalized.
5. Teachers may not accompany their own students.
6. All music must be memorized.
7. There is no required technical examination at the performance.
8. Students may not sing their own or other students' original unpublished composition.
9. Please review information on **Reproduction of Published Materials** on page 4.
10. Music, with measures numbered and with no identifying name showing, must be provided for judges

Artist

SPA ARTIST CLASSICAL GUITAR

Artist

1. Please read *Repertoire Requirements* listed on p 21.
2. The three selections must represent three contrasting music periods.
3. Maximum total performance time as follows:

Level I	ages 8 - 9	10 minutes
Level II	ages 10 - 12	15 minutes
Level III	ages 13 - 15	20 minutes
Level IV	ages 16 - 19	25 minutes

(Precollegiate)

Music will be stopped at the time limit, though student will not be penalized.

4. Teachers may not accompany their own students.
5. All music must be memorized.
6. There is no required technical examination at the performance.
7. Please review information on *Reproduction of Published Materials* on page 4.
8. Music, with measures numbered and with no identifying names showing, must be provided for judge(s).

Chamber Fest CSMTA ChamberFest

ChamberFest will be held annually at the CSMTA State Conference. The purpose of this event is to promote the performance, enjoyment, and listening of Chamber Music among young musicians. A qualified adjudicator will hear each ensemble and will give a written evaluation and a rating for the overall performance.

Application Information

Applications are printed in the January issue of CSMTA *Notes & News*, and are available through the CSMTA Web site: www.comusicteachers.net. Completed applications and fees (checks payable to CSMTA) are sent to the ChamberFest chair.

All application forms and fees, along with the full conference fee, must be delivered or postmarked by the deadline printed on the form. There will be no exceptions.

Entrant Eligibility

All participants, including the page turner, must be pre-college students through age 19 years on the entry deadline.

Chamber Fest

Ensemble Requirements

The ensemble must consist of at least two (2) performers and may not have more than six (6) performers.

Ensembles may be any combination of instruments. However, only one (1) piano is permitted.

During the course of the performance, an ensemble may change in size, through the addition or subtraction of personnel. However, no changes to the ensemble personnel may be made after the application deadline.

The performance must be without a conductor.

Teacher Eligibility

1. Teachers of performing students must pay dues according to rules on p. 4.
2. Teachers entering students must pay the full conference fee by the application deadline.
3. All teachers, or a representative approved by the ChamberFest chair, must be available to assist during the event.

Repertoire Requirements

1. Two (2), and only two, selections of contrasting style and / or period are required. Level of difficulty is not an issue. Repertoire is subject to approval by the ChamberFest chair.
2. A movement of a sonata, suite, or the like, is considered one (1) selection. Theme and Variations must be performed in the entirety as one (1) selection.
3. Maximum performance time allowed is 15 minutes.
4. Students may not perform their own or another student's original unpublished compositions.
5. Cuts in the music are not permitted.
6. Repeats are left to the discretion of the ensemble.
7. A score, or complete set of parts, with measures numbered and with no identifying names showing, must be provided for the judges during the performance.
8. No changes in repertoire are allowed following the application deadline.

Chamber Fest

CSMTA ChamberFest, cont.

These rules, and the rules listed on page 4 of the *Student Activities Handbook*, must be followed. Failure to do so will result in the disqualification of the ensemble.

Adjudication

Teachers and parents must avoid contact with the adjudicator(s) and may not assist the entrants during the performance. To do so may result in disqualification.

Each ensemble will receive a written critique by a qualified adjudicator. The adjudicator will award 2 points (needs improvement), 3 points (good), 4 points (excellent), or 5 points (superior) in the following areas:

- Interpretation and Style (performance practices, dynamics, articulation, phrase shaping)
- Rhythm (accuracy, tempo, fluency)
- Pitch (accuracy, intonation)
- Specialized techniques pertaining to the instruments
- Stage Presence (etiquette, poise, appearance)
- Ensemble Awareness

These points will be added and the ensemble will receive recognition as follows:

24-30 points = Sforzando 18-23 points = Fortissimo 12-17 points = Forte

CSMTA Student Theory Activity (STA)

Purpose

The purpose of STA is to stimulate and recognize theory competency among all Colorado music students. Theory tests, and appropriate Study Guides, are available for Keyboard, Strings (Violin, Viola, Cello), Winds, and Voice. Test levels range from Prep to Advanced. They are based on knowledge, not age, and are appropriate for 2nd year students through advanced high school students.

A Certificate of Participation is presented to each participating student. Ribbons are presented to the highest-scoring students, based on their final test scores:

Gold Ribbon: Test score of 96% - 100%

Silver Ribbon: Test score of 91% - 95%

Bronze Ribbon: Test score of 86% - 90%

STA is available each year at the CSMTA State Conference. It is also available locally or regionally for local associations, or a group of local associations, who wish to participate without having to travel long distances to Conference.

Applications and Description Information

Test Order Forms are available in the October issue of the CSMTA Notes and News, and are posted on the CSMTA website: www.comusicteachers.net. Completed forms and fees (checks payable to CSMTA) are sent to the STA Chair.

STA Applications are available in the January issue of the CSMTA Notes and News, and are posted on the CSMTA website: www.comusicteachers.net. Completed applications (no further money is due) are sent to the STA Chair.

All applications, forms and fees must be delivered or postmarked on or before the appropriate deadline date which appears on the form. There are no exceptions to this rule.

Teacher Eligibility and Rules

1. Teachers of participating students must pay dues according to rules on p. 4.
2. All teachers, or a representative approved by the STA Chair, must be available to assist at the STA event in which their students participate.
3. These rules and all rules listed on page 4 must be followed. Failure to do so will result in the disqualification of the student.

Guidelines for Local/Regional STA Testing

1. Each local association (or regional group) will appoint a STA Chair to coordinate the ordering and administration of the tests for their association or region.
2. CSMTA uses the California Certificate of Merit tests for STA. Because California has limits on the number of sites to which they will mail the tests, all tests will be mailed to the CSMTA Theory Chair.
3. Test Order Forms and the Registration Fee for all students are due to the CSMTA Theory Chair by November 15th so that all tests can be ordered by California's December 1st deadline.
4. The STA Applications, with student, parent, and teacher signatures, are due to the CSMTA Theory Chair by April 1st. The CSMTA Theory Chair will then distribute the tests as ordered to each participating local/regional STA Chair, along with a Certificate of Participation for each student registered (to be filled out and signed by the local teachers.)
5. Local/Regional STA testing will take place between April 15th and May 20th, at the time and location pre-arranged by the local/regional STA Chair.
6. The ungraded tests will be mailed to the CSMTA Theory Chair by May 28th for grading. The graded tests and appropriate ribbons will be available for teachers to pick up at Conference. Any tests not picked up at Conference will be mailed, along with appropriate ribbons, to the local/regional STA Chair for distribution to the students.