



# **29<sup>th</sup> Annual DEMTA Music Festival**

## **2024 HANDBOOK**

May 4, 2024

Parker United Methodist Church  
11805 S Pine Dr  
Parker, CO 80134

Sponsored by

*Douglas-Elbert Music Teachers Association*

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## Festival Chairs and Functions

<p style="text-align: center;"><b>FESTIVAL CHAIR</b></p> <p style="text-align: center;"><b>LENORE ODEKIRK</b> lenore.odekirk@comcast.net 301-693-5443</p>	<ul style="list-style-type: none"> <li>• Oversee other committees</li> <li>• Update Handbook and post on DEMA website</li> <li>• Organize Festival Teacher Work Schedule</li> <li>• Keep DEMA members updated on Festival information</li> <li>• Oversee Festival flow</li> <li>• Troubleshoot problems on Festival Day</li> </ul>
<p style="text-align: center;"><b>FESTIVAL SITE</b></p> <p style="text-align: center;"><b>NANCY HOOVER</b> nancyhoover6@gmail.com 303-517-5493</p> <p style="text-align: center;"><b>SHEILA SONDROL</b> thesondrols@gmail.com 720-624-9663</p>	<ul style="list-style-type: none"> <li>• Secure Festival site and dates</li> <li>• Determine rooms and judges from pre-registration results</li> <li>• Organize Set-Up and Clean-Up of site on Festival day</li> <li>• Set up registration table and judges' rooms</li> <li>• Provide signs to direct people during Festival</li> <li>• Return rooms to original configuration and clean up, if directed, at the end of Festival day</li> </ul>
<p style="text-align: center;"><b>PIANO COMMITTEE</b></p> <p style="text-align: center;"><b>LYNETTE MCKINNEY</b> clmckmusic@gmail.com 719-213-8667</p>	<ul style="list-style-type: none"> <li>• Order piano rentals and arrange delivery date</li> <li>• Supervise delivery and pick-up of rental pianos</li> <li>• Supervise return of rental pianos</li> </ul>
<p style="text-align: center;"><b>REGISTRATION</b></p> <p style="text-align: center;"><b>LENORE ODEKIRK</b> lenore.odekirk@comcast.net 301-693-5443</p>	<ul style="list-style-type: none"> <li>• Compile registration results and notify Adjudication, Festival Site, and Scheduling chairs the totals</li> <li>• Help teachers create online accounts to online registration system</li> <li>• Give final registration results to scheduling chairperson</li> <li>• Update online registration forms</li> <li>• Consult with adjudication, piano procurement, and treasurer on registration fees</li> <li>• Post registration link on DEMA website and email teachers</li> <li>• Answer questions and solve registration problems as they arise</li> <li>• Compile final registration info and give to Scheduling chair</li> </ul>
<p style="text-align: center;"><b>SCHEDULING</b></p> <p style="text-align: center;"><b>KATHY MICHAUD</b> andykathymichaud@gmail.com 303-915-5026</p>	<ul style="list-style-type: none"> <li>• Organize schedule from student registrations</li> <li>• Email schedule to teachers</li> <li>• Provide copies of schedule to Festival Site chair and judges</li> <li>• Answer questions and solve scheduling problems as they arise</li> </ul>

<p><b>ADJUDICATION</b></p> <p><b>ANN ALLETTO</b> annalitto@gmail.com 720-427-4418</p> <p><b>LINDSAY WOLFE</b> lindsay.wolfe@hotmail.com 617-549-3344</p>	<ul style="list-style-type: none"> <li>• Select, contact, and secure number and type of adjudicators needed</li> <li>• Obtain a biography of each judge for display along with a photo, if possible</li> <li>• Mail judge packets: 3-4 weeks prior to festival, send confirmation letter confirming adjudication time and fee, Handbook, Copy of rating sheet, site directions</li> <li>• Calculate percentage of Superior ratings allowed</li> <li>• Obtain checks from Treasurer and mail checks to judges</li> <li>• Determine which levels of adjudication will be assigned to each judge</li> <li>• Meet with judges the morning of Festival to go over expectations and final instructions</li> <li>• Confer with Site person to determine room placement for judges. Notify scheduler.</li> <li>• Conduct exit interviews to confirm Honors Concert winners</li> <li>• Email teachers the results and Honors Concert winners</li> <li>• Give Honors Concert winners list to Honors Concert chairperson the day following adjudication</li> </ul>
<p><b>AWARDS</b></p> <p><b>DENISE BUNCH</b> dndbanana@comcast.net 303-840-4761</p> <p><b>SEUNG-MEE OH</b> Seung-mee@hotmail.com 303-690-4556</p>	<ul style="list-style-type: none"> <li>• Check prices and determine color, wording, style and number of ribbons for the following: Festival participation ribbons, placement ribbons, and Honorable Mention ribbons</li> <li>• Sort ribbons by teacher and put in manilla envelopes to distribute to teachers</li> <li>• Design and print certificates</li> <li>• Organize certificates in exact performing order by judge for distribution to judges' rooms before adjudication begins Festival morning</li> <li>• Select Honors Concert trophies within price budget and order the appropriate number chosen by the adjudication chairperson</li> <li>• Send list of student names to the business preparing trophies for engraving</li> <li>• Pick up trophies in time for Honors Concerts</li> <li>• Coordinate delivery and organization of trophies with Honors Concert Chairperson</li> </ul>

<p><b>HONORS CONCERTS</b></p> <p><b>ROSEMARY ROGERS</b>  RRRmusicstudio@gmail.com  303-601-0246</p>	<ul style="list-style-type: none"> <li>• Secure concert site reservation for Honors Concerts</li> <li>• Secure emcees</li> <li>• Coordinate Set-up/Clean-up; arrange for piano, music stands, microphone, lighting, and seating</li> <li>• Obtain Greeters to hand out programs</li> <li>• Maintain local guidelines for mask-wearing and social distancing</li> <li>• Design programs</li> <li>• Organize arrangement of ribbons and awards</li> <li>• Coordinate and organize reception with refreshments for each concert</li> <li>• Arrange for photographer to take group photo</li> <li>• Put up signs directing guests to recital location</li> <li>• After final concert, secure and clean-up site</li> </ul>
<p><b>POSTER CONTEST</b></p> <p><b>PAULA GILBERT</b>  303-617-8203</p>	<ul style="list-style-type: none"> <li>• Communicate with DEMA membership Jan-March requesting donations from members, businesses, and within studios.</li> <li>• Create donation letter and fliers for teachers to use.</li> <li>• Coordinate all donations to sponsor a poster.</li> <li>• Create posters with music questions.</li> <li>• Collect prizes prior to Festival; prepare prize envelopes.</li> <li>• Prepare 1,000 drawing slips, containers for drawing slips and pencils.</li> <li>• Poster display: Hang posters before, monitor during, and take down after Festival day.</li> <li>• Create small committee of teachers to draw winners, starting from prizes of most value, working to prizes of least value, and supervise drawing of winners (1 winner per student).</li> <li>• Report winners to HC program chair and give prizes to teachers or winners.</li> <li>• Take pictures of each poster to include in thank you notes to each donor</li> </ul>
<p><b>FOOD &amp; REFRESHMENT</b></p> <p><b>TERRI KASEN</b>  terrikasen@gmail.com  224-715-7067</p>	<ul style="list-style-type: none"> <li>• Purchase all the food supplies and paper products needed throughout the day, including tablecloths and centerpieces.</li> <li>• Prepare bottled water, coffee, juice and breakfast items such as bagels, donuts, muffins, yogurt, etc. for judges during their morning briefing.</li> <li>• Replenish judges' water throughout the day.</li> <li>• Arrange on-site catered luncheon for judges and DEMA members.</li> <li>• Keep lunch and snack areas clean.</li> </ul>

## General Information

*The spirit of the DEMA Music Festival is to celebrate music! Music students benefit by setting and achieving their musicianship goals and by receiving evaluation and guidance from professional musicians. The purpose of the Music Festival is to give students a positive, supportive experience and to provide them with an opportunity to grow musically.*

<b>FESTIVAL DATE, TIME &amp; LOCATION</b>	<p><b>Saturday, May 4, 2024 from 8:00AM - 4:00PM+</b></p> <p><i>Please note that individual audition times depend on availability of judges and rooms, so time preferences may not be feasible.</i></p> <p><b>PARKER UNITED METHODIST CHURCH</b> 1805 S Pine Dr. Parker, CO 80134</p>
<b>HONORS CONCERTS</b> <i>(Only for competitive, 1+ Superior rating winners)</i>	<p><b>Saturday, May 11, 2024 (12:00, 1:30, 3:00, 4:30)</b></p> <p><b>GRACE BAPTIST CHURCH</b> 10816 S. Parker Rd Parker, CO 80134</p>
<b>ELIGIBILITY</b>	<p>Festival participation is open to all music students of Douglas-Elbert Music Teachers Association members. <i>Member teachers must be providing the direct instruction to their piano/voice/instrumental student entrants.</i> Final date for teachers to join DEMA and be able to participate in Festival is January 31, 2024.</p>
<b>CATEGORIES</b>	<ul style="list-style-type: none"> <li>• Solo or Ensemble</li> <li>• Piano, Voice, Guitar, Strings, Woodwinds, Brass, and Percussion.</li> <li>• Competitive or Non-Competitive (Non-competitive registrants will only receive feedback, no rating, and are not eligible to perform in the Honors Concert.)</li> <li>• Adult</li> <li>• Composition</li> </ul>
<b>STUDENT ONLINE REGISTRATION</b>	<p><b>March 1 - 30, 2024</b></p> <p><b>LATE REGISTRATION: March 31 - April 6 , 2024 (+\$10 fee)</b></p>
<b>FEES</b>	<p><b>IN-PERSON AUDITION:</b> \$45/solo, \$45/composition, \$60/duet, \$75/trio</p> <p><b>LATE REGISTRATION:</b> +\$10 to regular audition fee</p>

<b>ONLINE REGISTRATION</b>	<p>All registration links can be found on the DEMTA.org homepage. There will be no changes which are deemed to give a competitive advantage (i.e. changes of piece or level) after registration closes.</p> <p>Students and teachers will need to create an account during registration. This is how parents and teachers can access their registration information to make corrections (i.e. spelling errors.)</p> <p>The registration fee is non-refundable.</p>																		
<b>STUDENT MUSIC</b>	<p><b>PIANO &amp; VOICE STUDENTS:</b> 2 contrasting selections, both memorized</p> <p><b>DUETS &amp; ENSEMBLES:</b> 2 contrasting selections, memorization optional</p> <p><b>OTHER INSTRUMENTALISTS:</b> 2 contrasting selections, one piece memorized</p> <p><b>NON-COMPETITIVE AND ADULT STUDENTS:</b> 2 contrasting selections, memorization optional</p> <p style="text-align: center;"><i>See pages 8 and 13-33 for more details.</i></p> <p><b>COMPOSITION ENTRIES:</b> 1 original work, memorization optional</p> <p style="text-align: center;"><i>See page 9 for more details.</i></p>																		
<b>ADJUDICATION</b>	<p>University professors and professional musicians serve as adjudicators. DEMTA stresses the importance of positive adjudication. Decisions of the judges are final and may not be questioned by students, parents, or teachers.</p> <p>Adjudicators evaluate student performances for accuracy, technique, rhythm, musicianship and memory. They provide each student with written comments and a final rating.</p>																		
<b>RATINGS &amp; AWARDS</b>	<table border="0"> <tr> <td>1+</td> <td>"High Honors"</td> <td>Perform in Honors Concert and Trophy</td> </tr> <tr> <td>1</td> <td>"Superior"</td> <td>Long rosette ribbon</td> </tr> <tr> <td>1-</td> <td>"Excellent"</td> <td>Flat Ribbon</td> </tr> <tr> <td>2+</td> <td>"Good"</td> <td></td> </tr> <tr> <td>2</td> <td>"Fair"</td> <td></td> </tr> <tr> <td>2-</td> <td>"Needs Improvement"</td> <td></td> </tr> </table> <p>*All students will receive a Certificate of Participation</p>	1+	"High Honors"	Perform in Honors Concert and Trophy	1	"Superior"	Long rosette ribbon	1-	"Excellent"	Flat Ribbon	2+	"Good"		2	"Fair"		2-	"Needs Improvement"	
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2	"Fair"																		
2-	"Needs Improvement"																		
<b>CLEF AWARD</b>	<p><b>"Crowning Long-Term Excellence in Festival"</b></p> <p>Students who receive a 1+, 1, or 1- rating for more than 3 years are eligible for the CLEF Award plaque. Eligible years are 3, 5, 7, etc...</p> <p><i>See page 10 for more details.</i></p>																		
<b>QUESTIONS?</b>	<p>Contact: Lenore Odekirk at <a href="mailto:festival@demta.org">festival@demta.org</a></p>																		

# Student & Parent Instructions

WHERE: **PARKER UNITED METHODIST CHURCH**  
11805 S Pine Dr.  
Parker, CO 80134

WHEN: **SATURDAY, MAY 4, 2024**

AUDITION TIME: \_\_\_\_\_

## ATTIRE

- Dress attractively in respect of this important event.
- Wear appropriate footwear for effective pedaling. Please, no flip-flops.

## GET READY TO GO

- Gather your PUBLISHED or teacher-authorized music to bring to your judge.
- Be sure that measures are numbered at the beginning of each line in your music.

## ARRIVING

- Park in the North and South parking lots. Enter the building on the West side (downhill).
- Plan to arrive 15 minutes before your scheduled adjudication time.
- Check in at the Registration Table to confirm your room number and judge.

## ADJUDICATION

- Prepare your music for the judge by opening your pieces and putting them in play order.
- Greet your judge, but realize conversation will be brief, as time is limited.
- Before you play, remember to adjust the piano bench to your body size.
- Relax! Take a deep breath and focus.
- Communicate! Play your pieces musically, with feeling, and with artistry.

## RESULTS

- The judge is there to help you by giving you an evaluation of your musicianship skills at this stage of your music study. The judge will have positive comments about how you are doing and possible suggestions for improvement.
- Students will receive a rating of (highest to lowest order) 1+, 1, 1-, 2+, 2, or 2-. Competitive entrants who receive a 1+ perform at the Honors Concert the following Saturday.
- Results will be posted by the evening of Festival day. Your music teacher will give you your results.

## HONORS CONCERTS

- Held on Saturday, May 11, 2024 at Grace Baptist Church, 10816 S. Parker Rd, Parker, CO 80134.
- Anyone can attend the Honors Concert! These concerts are enjoyable because the choice of music is appealing and the level of performance is high. You also may hear new pieces that you would like to learn. Come and support your fellow musicians!

## QUESTIONS?

FESTIVAL CHAIRS:

Lenore Odekirk / 301-693-5443 / festival@demta.org



## For Teachers

INFORMATION TO GIVE STUDENTS	Print off the "General Information" and "Student & Parent Instructions" for your interested families.
TEACHER SERVICE	<p>DEMTA teachers who are entering students in the Festival are expected to work the day of Festival or provide an adult substitute.</p> <p>Teachers working the day of Festival may pre-order a luncheon through the Food &amp; Refreshment Chair, usually costing around \$15.</p>
ACCOMPANISTS	Instrumentalists and vocalists must provide their own accompanists. DEMTA teachers may accompany students. Electronic or recorded accompaniment is not permitted. Accompanists cannot use copied music.
TEACHER ANONYMITY	Adjudicators will NOT be able to see which students belong to which teachers. Teachers will be assigned a random number for the judging forms.
COPYRIGHTED MUSIC	<p>All students furnish a published copy of the music to the judge. No copied music is allowed, even for accompanists, non-competitive, and instrumental registrants.</p> <p>Music purchased and printed from online music publishers and free online music are permitted with the teacher's authorization written at the top of the piece. If the music is out of print, the student presents written permission from the publisher or copyright holder to copy the music. No other photocopies are permitted either for performers or adjudicators, except copies of single pages to facilitate page turns.</p> <p><u>Two</u> original published works of music are required for any piano duet or vocal adjudication, one for the judge and one for the accompanist or duet partners.</p> <p>Non-competitive soloists and instrumentalists must provide two published original works of music, one for the judge and one to use if needed. One page of copied music is allowed for a difficult page turn.</p> <p>Trios may use copied music, but the judge must have an original and there must also be an extra original in the room at the time of performance.</p>
NUMBERED MEASURES	Measures in the music selections should be clearly numbered every five measures or at the beginning of each line. Music should be relatively free of other markings.
REGISTRATION CHANGES	NO changes are allowed to performance piece titles or level of entry after close of registration without approval of the Festival Chair.

# General Performance Requirements

## ADULT STUDENTS

- Adult students may participate in the Festival only as non-competitive and are not required to fill time limits.
- Although adult students are encouraged to perform at least one piece from memory, memorization of pieces is not required. See *Copyrighted Music* on page 7 for more information.

## STUDENTS

- Student participants are not required to fill time limits and may play for less than the allotted time without penalty.
- Students entering the Festival as “non-competitive” are encouraged to memorize their pieces, but they may use music, with a second published copy for the judge. See *Copyrighted Music* on page 7 for more information. They are not eligible to be chosen for the Honors Concerts.

## PERFORMANCE LITERATURE

- The two required solos are to be in contrasting style unless otherwise specified.
- The two required duets, trios, and ensembles are to be in contrasting style unless otherwise specified.
- Piano and voice arrangements are permitted at all levels for the NON-ACADEMIC piece only.
- Original works with a minimum of 15 measures are required for piano and voice students at the Intermediate levels, Early Advanced, and Advanced levels, excluding ensembles.
- Piano solos for Early Intermediate, Intermediate, Late Intermediate, Early Advanced and Advanced must include one original, academic piece from the Baroque, Classical, Romantic, Impressionistic or Contemporary Period.
- Only one piece need be performed if it is scholarly and its time duration is 75% or more of that level's allotted time. For example, only one movement from a Sonatina, Sonata or Concerto is required for performance if its duration is longer than 75% of that level's allotted time; “Theme and Variations” must be performed in its entirety. Choose literature carefully, so as not to go over the time limits. Single performance pieces must be approved by the Festival Chair.
- Questions on the level of a piece or its contents may be directed to Debbie Turnbull (dsturningbull@aol.com)

## INSTRUMENTALISTS

- Instrumentalists - strings, woodwinds, brass, and percussion- may use arrangements at any level. One piece is required to be memorized. Memorization of the second piece is optional.
- Instrumentalists must provide their own instruments.

# Composition Contest Information

**PURPOSE:** To encourage creativity in student musicians as they compose and perform a piece.

## CONTEST RULES

- Registration of entry and payment of fees are due by the Festival registration deadline.
- No changes may be made after submission.
- If a text is used in a composition, permission from the copyright holder must be given in a written statement.
- A composition may be in any style.
- Compositions for solo piano, piano duet/ensemble, vocal or instrumental solo or other ensemble of five (5) or less performers will be accepted.
- Students must compose all of the work for a duet/ensemble, including accompaniments and all performers' parts.
- Ensembles should have a single performer on each voice/part per Festival Guideline for Ensemble performance.
- Composition pieces may or may not be memorized for performance.
- No prepared/arranged pieces will be accepted. Composition must be original work.
- The performance time for each composition may not exceed six (6) minutes.
- A copy of the score for the winning entries will be retained by DEMTA.
- Decision of contest judge(s) is final.
- First place and/or Honorable Mention will be awarded on merit, not on number of entries.
- Students (except adult category) must be receiving direct instruction from a current DEMTA member.
- Adult category entrants may be DEMTA teachers, DEMTA student alumni, current DEMTA students, or community members.
- Pieces submitted must be published/computer generated using music software (Finale, Sibelius, or other programs such as Noteflight) in a PDF format. Handwritten music will not be accepted.

## LEVELS

The competition is open to composers in the following categories:

Elementary	Ages 5-9
Junior	Ages 10-14
Senior	Ages 15-19
Adult	Ages 20 and above

## CLEF Award Information

The DEMA CLEF (**C**rowning **L**ong-Term **E**xcellence in **F**estival) Award is a long-term award students earn by accumulating a 1+, 1, or 1- rating each year for the following number of years of performing in DEMA Festivals:

3 years 2016, 2017, 2018, 2019, 2020  
5 years 2018, 2019, 2020, 2021, 2022  
7 years 2020, 2021, 2022, 2023, 2024  
9 years 2022, 2023, 2024, 2025, 2026  
11 years 2024, 2025, 2026, 2027, 2028

- The purpose of the award is to encourage students to set long-range goals over repeated Festival performances.
- The award is a plaque. Plaques will change for different years.
- The accumulating years of “1” ratings do not have to be consecutive.
- Students earn their ratings in exclusive categories, such as Vocal Solo or Piano Ensemble.
- Students receive their award at the end of each time period.
- Students can work on their CLEF Awards in more than one category in the same year, such as performance in Piano Solo and performance in Piano Duet.
- Students may not perform in the same category more than once in a year; for example, they cannot play a piano duet with one partner and then play a second piano duet with a different partner and have it count as two performances (years).
- Different types of ensembles can be combined from year to year.

<u>Correct</u>	<u>Incorrect</u>
2014 - Piano Duet	2014 - Piano Duet
2015 - Piano Trio	2014 - Piano Duet with another partner
2016 - Piano Duet	2014 - Piano Trio
- The first DEMA CLEF Awards were awarded to students in 2016 for those who performed in the DEMA Festivals of 2014, 2015 and 2016.
- Teachers are responsible for completing the “1” rating CLEF Award Report Form, which simply includes the student’s name, performance category and year of performance. This is to be sent to the CLEF Award Chair within two weeks of the conclusion of the Festival.

## Adjudication and Concert Policies

- Each entrant registers as a competitive OR non-competitive performer. Adults and non-competitive performers are not eligible to play in the Honors Concerts.
- Adjudication is private between the student and the judge.
- Students are heard by an adjudicator who gives a written evaluation, and students receive a rating on their overall performance skills. The ratings are 1+, 1, 1 -, 2+, 2, 2 -, with 1+ being the highest.
- No more than one-third of all participants will receive a 1+ and thus be eligible for the Honors Concert. Depending on the total number of participants, up to four Honors Concert programs may be scheduled. Students are selected by judges from the various levels and categories on a percentage basis, with a higher percentage taken from ensembles and the more advanced levels.
- Festival judges may select as many students as they feel are deserving for Honorable Mention (a "1" rating). "Honorable Mentions" do not perform in the Honors Concert but will receive a special rosette ribbon.
- Only teachers who are on the Adjudication Committee are allowed at the adjudication tabulation site.
- At the close of Festival, the Adjudication Committee meets to compile the Honors Concerts' top performers. A serious attempt is made Saturday evening to notify teachers of their individual top performers in all categories or no later than Sunday following Festival. Teachers may make arrangements to pick up their Judging Reports, and ribbons.
- Teachers are encouraged to notify all of their students of their ratings by the Sunday following Festival.
- The Adjudication Chair compiles a list of the top performers in all categories, along with the names of the pieces to be played at the Honors Concert, and gives it to the person typing the Honors Concerts program as soon as possible after the final tallies.
- Students need to plan in advance to be available for any of the concerts. If the person preparing the Honors Concerts program is agreeable to taking requests for times, teachers may request specific Honors Concerts for their students according to available space in those concerts.
- The Honors Concert Committee may contact each teacher who has students playing in the Honors Concerts to help with refreshments for the receptions.
- If not already picked up, Judging Sheets, and ribbons may be collected at the end of the Honors Concert by each teacher. Any remaining ribbons and reports may be picked up at the Adjudication Chair's home or another location announced by the Adjudication Chair.

# Judging Guidelines

For Festival Judges

- Try to make the festival performance a positive experience for each student.
- Teachers may inadvertently place their students in an incorrect level. We ask that you not penalize students for this but judge them on their performance.
- Judges may bring their own personal laptops for the adjudication process. An online software program will be used for typing in comments and assigning ratings. It is recommended to become familiar with the software and create an account before Festival day. More specific details to follow.
- Ratings are as follows:
  - 1+ "High Honors" May perform in Honors Concert
  - 1 "Superior" Honorable Mention
  - 1- "Excellent"
  - 2+ "Good"
  - 2 "Fair"
  - 2- "Needs Improvement"
- On Festival morning, each judge will be instructed as to how many 1+ High Honors ratings he or she may give for the day. (No other ratings are limited.) The 1+ students will be top-rated performers chosen to perform in the Honors Concert. Use the subcategory ratings (scale of 1 to 5) to express clarification and further understanding for the students and teachers of your final decision. Please do not inform students of their rating.
- Please try not to exceed time limits with any student. Students are not required to fill time limits; they may play for less than the allotted time.
- As time allows, write as many comments as possible. Make use of the subcategory ratings as well. We realize judges have to do a lot of work in a short amount of time, but students and teachers will appreciate your expertise with written comments.
- Sometimes judges give instruction to students during their time slot. As long as time permits, we appreciate this.
- So as not to penalize the first students of the day, a short break in the schedule is given to each judge to look over the ratings of the first seven or so students and adjust as necessary, based on that sampling.
- The Adjudication Committee reviews all online ratings at the end of the day. The Adjudication Committee Chair meets with each judge to discuss any concerns or recommendations.

***We appreciate you being a part of our Festival and want your day to be a pleasant one. Please be sure to let us know of any needs you may have during the course of the day.***

## Duet/Ensemble Requirements

- Two duets, two trios, or two ensembles are required for performance and are to be in contrasting style.
- Duet/ensemble pieces may be either original repertoire or arrangements.
- Equal part arrangements or individually challenging parts are encouraged.
- The lowest entry level permitted of an ensemble piece is one level below the lowest partner's Solo level.
- Memorization of duet/ensemble parts is not required. Two original published copies of music must be present in the room at the time of adjudication. See *"Copyrighted Music" on page 7 for more details.*
- Ensemble partners receive an evaluation of their combined skills rather than an individual evaluation.
- Ensembles are intended for student performers. Teachers or parents are allowed to substitute for a student only in an emergency situation approved by the Festival Chair.
- This event is limited to piano duets (2 performers) and piano trios (3 performers). Piano duos (2 performers and 2 pianos) and piano quartets are excluded. The ensembles may include a combination of other instruments and/or voices and instruments. **Only one piano is available for any of the combinations.**

ALL LEVELS	Total Time: Same as Solo Level of Highest Level Partner
GRADE LEVEL	<ul style="list-style-type: none"> <li>• Beginner to Advanced Senior</li> </ul>
ENTRY LEVELS	<ul style="list-style-type: none"> <li>• Solo levels of ensemble entrants must be at the same level or within three levels (Ex: Early Elem and Late Elem). The possible combinations are:             Example: Beg + Early Elem . . . . . or . . . Beg + Elem                      Early Elem + Elem . . . . . or . . . Early Elem + Late Elem                      Elem + Late Elem . . . . . or . . . Elem + Early Int                      Late Elem + Early Int . . . or . . . Late Elem + Int                      Early Int + Int . . . . . or . . . Early Int + Late Int                      Int + Late Int . . . . . or . . . Int + Early Adv                      Late Int + Adv</li> <li>• The lowest permissible entry level of a piece is one level below the lowest partner's Solo Level.</li> </ul>
REPERTOIRE	<ul style="list-style-type: none"> <li>• Two contrasting pieces.</li> <li>• Original repertoire and/or arrangements are permitted at all levels.</li> </ul>

## Piano Requirements

### Beginner: Primer

<b>Total Time: 5 minutes</b>		<b>P I A N O</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Music is marked “Primer or Beginner.”</li> <li>• Single-note melodies in either hand.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• Two contrasting pieces, each a minimum of 8 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> </ul>	

### Early Elementary

<b>Total Time: 6 minutes</b>		<b>P I A N O</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Single-note melodies in either hand with no accompaniment patterns.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces, each a minimum of 12 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> <li>• Examples: Alfred 1A, Faber 1 or similar</li> </ul>	

### Elementary

<b>Total Time: 7 minutes</b>		<b>P I A N O</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Music includes accompaniment patterns and may include 8th notes.</li> <li>• Developing LH patterns</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces, each a minimum of 16 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> <li>• Examples: Alfred 1B, Faber 2A or similar</li> </ul>	

### Late Elementary

<b>Total Time: 8 minutes</b>		<b>P I A N O</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Includes a definite moving 8th note pattern in one or both hands.</li> <li>• More difficult L.H. accompaniment patterns with harmonic intervals.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces, each a minimum of 16 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> <li>• Examples: Alfred 2, Faber 2B</li> </ul>	



### Early Intermediate

<b>Total Time: 9 minutes</b>		<b>PIANO</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Music may include 16th notes and will involve more movement around the keyboard</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces, memorized. One piece in original form must be from an <b>academic period</b>: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period.</li> <li>• Lengthy repeats need not be performed.</li> </ul> <p>Examples:</p> <ul style="list-style-type: none"> <li>~ Alfred 3, Faber 3A, Jane Magrath Level 2-4</li> <li>~ Easiest pieces from Anna Magdalena Bach notebook</li> <li>~ Simple Sonatinas such as those by Duncombe or Atwood (found in Faber &amp; Faber Sonatina Book 1 or Alfred's Sonatina Book)</li> <li>~ Mozart Minuets 1 &amp; 2</li> <li>~ Easier pieces in Album for the Young by Schumann</li> </ul>	

### Mid-Intermediate

<b>Total Time: 10 minutes</b>		<b>PIANO</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Includes a moving 16th note pattern in one or both hands and even more movement around the keyboard than Early Int.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces, memorized. One piece in original form must be from an <b>academic period</b>: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period.</li> <li>• Lengthy repeats need not be performed.</li> </ul> <p>Examples:</p> <ul style="list-style-type: none"> <li>~ Alfred 4-5, Faber 3B-4, Jane Magrath Level 4-5</li> <li>~ Easy Clementi Sonatinas</li> <li>~ Easiest of the Bach Little Preludes</li> <li>~ More difficult Mozart Minuets</li> <li>~ Easiest Chopin pieces</li> <li>~ Less difficult pieces in Album for the Young by Schumann</li> </ul>	

### Late Intermediate

<b>Total Time: 11 minutes</b>		<b>PIANO</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>Includes more difficult 16th note patterns in both hands, extensive movement around the keyboard, and fairly extensive independence of hands</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 contrasting pieces, memorized. One piece in original form must be from an <b>academic period</b>: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period.</li> <li>Examples:               <ul style="list-style-type: none"> <li>~ Alfred 5-6, Faber 4-5, Jane Magrath Level 5-7</li> <li>~ More difficult Sonatinas</li> <li>~ More difficult Bach Little Preludes</li> <li>~ More difficult pieces in Album for the Young by Schumann</li> </ul> </li> </ul>	

### Early Advanced

<b>Total Time: 12 minutes</b>		<b>PIANO</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>Students who possess the ability to employ difficult rhythms with clarity and expression while maintaining balance. Independence of hands and full use of the keyboard are essential.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 contrasting pieces, memorized. One piece in original form must be from an <b>academic period</b>: Baroque, Classical, Romantic or Contemporary.</li> <li>Examples:               <ul style="list-style-type: none"> <li>~ Jane Magrath Level 7-8</li> <li>~ Bach 2-part Inventions</li> <li>~ Easier Chopin Waltzes, Preludes, Mazurkas</li> <li>~ Easier Mozart and Beethoven Sonatas</li> <li>~ Easier Chopin Nocturnes and Etudes</li> </ul> </li> <li>Style of the academic piece may be written by a composer from a different period.</li> </ul>	

### Advanced

<b>Total Time: 12 minutes</b>		<b>PIANO</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>Similar skills as early advanced with increased difficulty and further mastery of the keyboard</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 contrasting pieces, memorized. One piece in original form must be from an <b>academic period</b>: Baroque, Classical, Romantic or Contemporary.</li> <li>Examples:               <ul style="list-style-type: none"> <li>~ Jane Magrath Level 8-10</li> <li>~ Bach Preludes and Fugues</li> <li>~ More difficult Chopin Waltzes, Preludes, Mazurkas</li> <li>~ More difficult Mozart and Beethoven Sonatas</li> <li>~ More difficult Chopin Nocturnes and Etudes</li> </ul> </li> <li>Style of the academic piece may be written by a composer from a different period.</li> </ul>	

## GUIDE FOR PIANO REPERTOIRE LEVELS

	<b>BAROQUE 1600-1750</b>	<b>CLASSICAL 1750-1825</b>	<b>ROMANTIC 1825-1900</b>	<b>20th CENTURY 1900-Present</b>
<b>Beginner</b>				Alfred's <i>Solo Spectacular</i> Book 1 Belwin <i>Banner Book Early Elementary Favorites</i> <i>The Best of Martha Mier</i> Book 1
<b>Early Elementary, Elementary</b>	Alfred's <i>First Steps in Keyboard Literature</i> , (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> (ed. By Bigler & Lloyd-Watts) Alfred's <i>Essential Keyboard Repertoire</i> , Volume 1 Beginning Piano Solos (ed. Paul Sheftel)	Alfred's <i>First Steps in Keyboard Literature</i> , (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> , (ed. Bigler & Lloyd-Watts) Alfred's <i>Essential Keyboard Repertoire</i> , Volume 1 Beginning Piano Solos (ed. Paul Sheftel)	Alfred's <i>First Steps in Keyboard Literature</i> (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> , (ed. Bigler & Lloyd-Watts)	<i>Kaleidoscope Solos</i> Book 1 (Jon George) <i>Accent on Solos</i> , Level 1 (William Gillock) <i>Near the Beginning</i> (Lynn Freeman Olson) <i>The Best of Margaret Goldson</i> , Book 1
<b>Late Elementary</b>	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	<i>The Magic of Music</i> , Book 1 (Dennis Alexander) <i>The Best of Margaret Goldston</i> , Book 2 <i>Celebrated Piano Solos</i> Volume 1 (Robert Vandall)
<b>Early Intermediate Intermediate</b>  <b>Magrath Book Levels 2-5</b>	Bastien <i>Piano Lit.</i> , Vols. 1 & 2 Pieces from AMB Notebook Bach Aria, BWV 515 Bach Chorale BWV 514 Scarlatti <i>Sonata in C</i> , K.73b, L.217	Alfred's <i>Essential Keyboard Repertoire</i> , Volume 3 (Sonatinas) Clementi <i>Sonatina</i> Op.36, No.2 Mozart <i>Allegro in B Flat</i> , K.3 Mozart <i>Minuet in F Major</i> , K.15 Mozart <i>Allegro in F Major</i> , K.14/a	Bastien <i>Piano Literature</i> Volumes 1 & 2 Easy Schubert Waltzes Schumann Op.68 #1 <i>Melody</i> #2 <i>"Soldier's March"</i> #3 <i>"Humming Song"</i> #4 <i>"Chorale"</i> #8 <i>"Wild Rider"</i> #14 <i>"Little Study,"</i>	Granados <i>"Dedication"</i> Op. 1, No. 1 Kabalevsky <i>"Toccatina"</i> Shostakovich <i>"March from Six Children's Pieces"</i> Tchaikovsky <i>"In Church"</i> Op.39, No.24 Tchaikovsky <i>"Morning Prayer"</i> Op.39, No. 1
<b>Late Intermediate</b>  <b>Magrath Book Levels 5-7</b>	J.S. Bach Short Preludes, Inventions, dances from suites Scarlatti <i>Sonata in d minor</i> , K.34, L.S.7 Scarlatti <i>Sonata in d minor</i> , K.32, L.423 Byrd <i>"Pavanne"</i> Purcell <i>"Hornpipe"</i>	Samuel Arnold <i>"Song of the Shepherd Boy"</i> Clementi <i>Sonatina</i> , Op.36, No.4 Diabelli <i>"Military Rondo"</i>	Gounod <i>"Prelude"</i> Liszt <i>"Consolation No. 1"</i> Mendelssohn <i>"Character Piece"</i> Op.7, No.6 Schumann Op.68, No.12 <i>"Knight Rupert"</i> Schubert D.915, <i>Allegretto</i> ; D.29, <i>Andante</i> ; D.780, <i>Moments Musical</i> Op.94, Nos. 2, 3, & 6	Kabalevsky <i>Children's Pieces</i> , Op.27, Nos. 11, 19, 20, 24, 27 Khachaturian <i>Children's Album</i> , Volumes 1 & 2 Rege <i>"Reconciliation"</i> Op.17, No.20
<b>Early Advanced, Advanced</b>  <b>Magrath Book Levels 7-10</b>	J.S. Bach Little Fugues, Inventions, Sinfonias, Preludes or Fugues from WTC Scarlatti <i>Sonata in F Major</i> , K.446, L.433 Scarlatti <i>Sonata in D Major</i> , K.415, L.S.11 Scarlatti <i>Sonata in A Major</i> , K208, L.238	Beethoven <i>Sonata in G Major</i> , Op.49, No.2 Beethoven <i>Sonata in g minor</i> , Op.48, No.1 Haydn <i>Sonata in C Major</i> , Hob. XVI/35 Haydn <i>Sonata in D Major</i> , Hob. XVI/37 Mozart <i>Sonata in C Major</i> , K.545 Mozart <i>Sonata in G Major</i> , K.189h	Chopin Preludes Op. 28, Nos. 15, 22 Chopin Nocturnes, Op.9, No.2 Op. Posth. In c# minor MacDowell <i>Sea Pieces</i> Op. 55, Nos. 1, 5 Schubert <i>Impromptus</i> Op. 90, Nos. 2, 4 Schumann <i>Fantasy Pieces</i> Op. 12, Nos. 2, 3, 4	Bartok <i>Three Rondos on Folk Tunes</i> Debussy <i>Children's Corner</i> , <i>"Le Petit Negre"</i> <i>"Reverie"</i> <i>"Two Arabesques"</i> Gershwin <i>Preludes for Piano</i> Khachaturian <i>"Sonatina"</i> (1959) <i>"Toccatina"</i> (1932)

For all levels, consider stylistic 21st Century compositions by composers such as Dennis Alexander, Glenda Austin, Melody Bober, Timothy Brown, William Gillock, Margaret Goldston, Martha Mier, Lynn Freeman Olson, Eugenie Rocherolle, Catherine Rollin and Robert Vandall.

**NOTE:** Each movement in a multi-movement work is considered a separate piece for performance at the DEMA Festival

## Voice Requirements

### Beginner

<b>Total Time: 8 minutes</b>		<b>VOICE</b>
GRADE GUIDE	This vocal level is intended for students who have had less than one year of lessons with a private teacher/vocal coach and are learning to sing simple phrases and match pitch	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 songs, memorized, one of which must be a simple art or folk song.</li> <li>• Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, traditional folk, early American, and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged.</li> <li>• Simple Art and Folk Song Examples: <i>Simple Gifts</i>, <i>Beautiful Dreamer</i>, <i>My Wild Irish Rose</i>, <i>Some Folks</i>, <i>I’ve Been Working on the Railroad</i>, <i>Oh! Dear</i>, <i>What Can the Matter Be?</i>, <i>He’s Got the Whole World In His Hands</i>, and <i>Skip to My Lou</i>.</li> </ul>	

### Intermediate

<b>Total Time: 10 minutes</b>		<b>VOICE</b>
GRADE GUIDE	<ul style="list-style-type: none"> <li>• This vocal level is intended for students who have had lessons for at least a year with a private teacher/vocal coach and are beginning to master breath control. Their voices have a fuller tone and they consistently sing with good vibrato.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 songs, memorized, one of which must be an art, early American or Folk song.</li> <li>• Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, folk, early American, simple art songs and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged.</li> <li>• Suggested Selections:               <ul style="list-style-type: none"> <li>~ <b>FOLK</b> – <i>All Through the Night</i>, <i>Cindy</i>, <i>Turtle Dove</i>,</li> <li>~ <b>EARLY AMERICAN</b> – Stephen Foster songs</li> <li>~ <b>ART</b> – <i>Lullaby</i> by Mozart, <i>Below in the Valley</i> by Brahms, <i>Velvet Shoes</i> by Randall Thompson</li> <li>~ <b>THEATER/MOVIES</b> – songs from Disney movies, such as <i>My Favorite Things</i>, or <i>Do Re Mi</i> from “The Sound of Music.”</li> </ul> </li> </ul>	

**Early Advanced**

<b>Total Time: 12 minutes</b>		<b>VOICE</b>
GRADE GUIDE	<ul style="list-style-type: none"> <li>This vocal level is intended for students who have had several years of lessons with a private teacher/vocal coach and who can sing long passages with supported tone. They are capable of singing with more difficult accompaniment where the vocalists notes are not necessarily played.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 songs, memorized, one of which must be an art song.</li> <li><b>Early Advanced</b> level must sing one song in a foreign language.</li> <li>Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, folk, early American and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged.</li> <li>Suggested Art Song Selections:               <ul style="list-style-type: none"> <li>~ <b>ITALIAN ART SONGS</b> from the 17<sup>th</sup> and 18<sup>th</sup> centuries, sung in Italian</li> <li>~ <b>GERMAN ART SONGS</b> by Mozart, Haydn, Schubert, Schumann or Brahms, sung in German</li> <li>~ <b>FRENCH ART SONGS</b> by Faure, Debussy, Chausson, Hahn or Bizet, sung in French</li> <li>~ <b>CONTEMPORARY ART SONGS</b> sung in English</li> </ul> </li> </ul>	

**Adult**

<b>Total Time: 12 minutes</b>		<b>VOICE</b>
QUALIFICATION	<ul style="list-style-type: none"> <li>Adults enter the Festival as <b>NON-COMPETITIVE ONLY</b></li> </ul>	

## Guitar Requirements

NOTE: One piece must be memorized. Memorization is optional for the second piece. Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 5 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Single-note melodies in 1st position; right hand using a flat pick or fingers	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces using quarter, half and whole note rhythms</li> <li>• Suggested Method Books: For Standard Pick Style, use <i>Hal Leonard Book 1</i> or <i>Mel Bay Book 1</i> For Classical Style, use <i>Aaron Shearer Volume 1</i></li> </ul>	

### Elementary 1

<b>Total Time: 6 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces in 1st position using quarter, half, dotted half and whole note rhythms	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces in 1st position</li> <li>• Suggested Method Books: For Standard Pick Style, use <i>Hal Leonard Book 1</i> or <i>Mel Bay Book 1</i> For Classical Style, use <i>Aaron Shearer Volume 1</i></li> </ul>	

### Elementary 2

<b>Total Time: 7 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces in 1st position using eighth notes, quarter notes, half notes, dotted half notes and whole notes	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Method Books: Begin using <i>Hal Leonard Book 2</i> or <i>Mel Bay Book 2</i></li> </ul>	

### Intermediate 1

<b>Total Time: 8 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces in 1st and/or 2nd position, including dotted quarter note and dotted eighth note rhythms	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces</li><li>• Suggested Method Books: For Flat Pick Style, continue using <i>Hal Leonard Book 2</i> or <i>Mel Bay Book 2</i> For Classical Style, use <i>Christopher Parkening Method Book 1</i></li><li>• Suggested Works: <i>Nine Country Dances</i> (Anon) <i>Five Easy Pieces</i> by Fernando Carulli <i>Three Easy Sonatinas</i> by Fernando Carulli <i>Ten Easy Pieces</i> by Antonio Diabelli, Opus 89 These pieces and others of this level are included in <i>The Classic Guitar Collection</i>, Volume 3</li></ul>	

### Intermediate 2

<b>Total Time: 10 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces using positions 1-5, to include chords and/or arpeggios combined with the melody	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces</li><li>• For Flat Pick Style, use <i>Mel Bay</i> or <i>Hal Leonard, Book 3</i></li><li>• Suggested Works: <i>Bouree in E minor</i> by J.S. Bach <i>Prelude (in D minor)</i> by J.S. Bach <i>Spanish Ballad (Traditional)</i> These pieces and others of this level are included in <i>World's Favorite Solos for Classic Guitar</i>, Series No. 43, Ashley Publications, Inc.</li></ul>	

### Early Advanced

<b>Total Time: 12 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces using positions 1-7, to include chords and/or arpeggios, combined with melody.	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• For Flat Pick Style, use <i>Mel Bay Method Books 4 &amp; 5</i></li> <li>• Suggested Works:  <i>Plaisir d'amour</i> by Martini  <i>Prelude, Nocturne and Vals</i> by Chopin  <i>Gran Jota De Concierto</i> by Francisco Tarrega                      These pieces and others of this level are included in <i>Favorite Solos for Classic Guitar</i>, by Liona Boyd</li> </ul>	

### Advanced

<b>Total Time: 12 minutes</b>		<b>GUITAR</b>
TECHNIQUE	Pieces using positions 1-12, to include chords and/or arpeggios, combined with melody.	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Method Books:                      For Flat Pick Style, use <i>Mel Bay Books 6 &amp; 7</i></li> <li>• Suggested Works:  <i>J.S. Bach: 15 Two-Part Inventions</i>, Alfred's Distinguished Performer Series                       *<i>Grand Etude</i> by Fernando Carull                      *<i>Six Caprices, Op. 26</i> by Matteo Carcassi                          *Included in <i>The Classic Guitar Collection, Volume 3</i>                       **<i>Leyenda</i> by Isaac Albeniz                      **<i>Recuerdos De La Alhambra</i> by Francisco Tarrega                          **Included in <i>World's Favorite Solos for Classic Guitar</i>, Series No. 43</li> </ul>	



## Violin & Viola Requirements

NOTE: One piece must be memorized; memorization is optional for the second piece.  
Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 6 minutes</b>		<b>STRINGS: Violin &amp; Viola</b>
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces in first position using simple bowing techniques.</li> </ul>	

### Elementary 1

<b>Total Time: 8 minutes</b>		<b>STRINGS: Violin &amp; Viola</b>
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces in first position with slurred bowing and rhythms that vary</li> <li>• Suggested Works: ~ <b>Violin or Viola</b> – Selections from second half of <i>Suzuki Book 1</i>.</li> </ul>	

### Elementary 2

<b>Total Time: 8 minutes</b>		<b>STRINGS: Violin &amp; Viola</b>
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces using varying keys; ex. flat keys or minor keys</li> <li>• Suggested Works: ~ <b>Violin &amp; Viola</b> – <i>Gavotte</i> by Lully; <i>Humoresque</i> by Dvorzak</li> </ul>	

### Intermediate 1

Total Time: 10 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces using shifts from 1st to 3rd position</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <b>Violin</b> – <i>Concerto in A minor, 1st &amp; 3rd Movements</i> by Vivaldi; <i>Concerto No. 5, 1st &amp; 3rd Movements</i> by Seitz</li><li>~ <b>Viola</b> – <i>Concerto in G minor</i> by Telemann</li></ul></li></ul>	

### Intermediate 2

Total Time: 10 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces or one longer masterwork</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <b>Violin</b> – <i>LaFolia</i> by Corelli <i>Concerto in a minor, 1st and 3rd Movements</i> by Vivaldi.</li><li>~ <b>Viola</b> – <i>1st Cello Suite</i>, transcribed for Viola by J.S. Bach; <i>Concerto No. 3 in C minor</i> by Seitz</li></ul></li></ul>	

### Advanced

Total Time: 12 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"><li>• Two contrasting pieces or one longer masterwork</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ Partitas, Concertos or Sonatas by J.S. Bach, Mozart, Beethoven, Mendelssohn or Kreisler, as appropriate for the time allowance</li></ul></li></ul>	

## Cello Requirements

NOTE: One piece must be memorized. Memorization is optional for the second piece.  
Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 6 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"> <li>• First position; simple bowing</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Works: <i>French Folk Song</i> or <i>Allegro</i> (Suzuki, Book 1)</li> </ul>	

### Elementary 1

<b>Total Time: 8 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"> <li>• Varied rhythms and bowing; slurs</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Works: <i>The Happy Farmer</i> by Schumann</li> </ul>	

### Elementary 2

<b>Total Time: 8 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"> <li>• More string crossings, extension, or some shifting</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Works: <i>Minuet 1, 2, or 3</i> by Bach</li> </ul>	

### Intermediate 1

<b>Total Time: 10 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"> <li>• Most bowing techniques and shifting 1-4 positions</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> <li>• Suggested Works: <i>Scherzo</i> by C. Webster; <i>Gavotte</i> by Lully</li> </ul>	

### Intermediate 2

<b>Total Time: 10 minutes</b>		<b>STRINGS:</b>
<b>Cello</b>		
TECHNIQUE	<ul style="list-style-type: none"><li>• Vibrato; more challenging string crossings</li></ul>	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <i>Humoresque</i> by Dvorzak</li><li>~ <i>Sonata in C</i> by J. B. Breval</li></ul></li></ul>	

### Early Advanced

<b>Total Time: 12 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"><li>• Advanced technical skills; Tenor Clef</li></ul>	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces OR one longer masterwork</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <i>Suites for Unaccompanied Cello</i> by J.S. Bach;</li><li>~ <i>Danse Rustique</i> by Squire</li></ul></li></ul>	

### Advanced

<b>Total Time: 12 minutes</b>		<b>STRINGS: Cello</b>
TECHNIQUE	<ul style="list-style-type: none"><li>• Advanced technical skills; Tenor Clef, or 4th thumb position</li></ul>	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting shorter pieces OR one longer masterwork</li><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <i>Kol Vidre, 1st Movement; Sonata in E minor</i> by Vivaldi</li></ul></li></ul>	

## String Bass Requirements

Please contact instructor for suggested repertoire and technique.

NOTE: One piece must be memorized. Memorization is optional for the second piece.  
Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 6 minutes</b>		<b>B A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Elementary

<b>Total Time: 8 minutes</b>		<b>B A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Intermediate

<b>Total Time: 10 minutes</b>		<b>B A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Advanced

<b>Total Time: 12 minutes</b>		<b>B A S S</b>
REPERTOIRE	• Two contrasting pieces or movements	

## Woodwind Requirements

NOTE: One piece must be memorized. Memorization is optional for the second piece. Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 6 minutes</b>		<b>WOODWINDS</b>
GRADE GUIDE	<ul style="list-style-type: none"> <li>Students in first year of instruction.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 contrasting pieces</li> </ul>	
FLUTE	<ul style="list-style-type: none"> <li>Suggested Works: ~ <i>Suzuki Vol. 1; A Beginners Book for the Flute</i> (Wye)</li> </ul>	
OBOE		
CLARINET		
SAXOPHONE		

### Elementary 1

<b>Total Time: 8 minutes</b>		<b>WOODWINDS</b>
GRADE GUIDE	<ul style="list-style-type: none"> <li>Students in second or later year of instruction</li> </ul>	
CHARACTERISTICS	<ul style="list-style-type: none"> <li>Introduction of 8th note rhythms; legato and staccato articulations</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>2 contrasting pieces</li> </ul>	
FLUTE	<ul style="list-style-type: none"> <li>Suggested Works: ~ <i>Suzuki Vol. 1; 40 Little Pieces</i> (Louis Moyse) ~ <i>Solo Pieces for the Beginning Flutist</i> (McCaskill/Mel Bay)</li> </ul>	
OBOE		
CLARINET		
SAXOPHONE		

## Elementary 2

<b>Total Time: 8 minutes</b>		<b>WOODWINDS</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Arrangements; dotted rhythms; easiest four key signatures for instrument</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces</li> </ul>	
FLUTE	<ul style="list-style-type: none"> <li>• Suggested Works:            ~ <i>Suzuki Vol. 2; 40 Little Pieces</i> (Louis Moyse); <i>A Treasury of Flute Music</i> (Louis Moyse); <i>Solo Pieces for the Beginning Flutist</i></li> </ul>	
OBOE		
CLARINET		
SAXOPHONE		

## Intermediate

<b>Total Time: 10 minutes</b>		<b>WOODWINDS</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• Original pieces (arrangements permitted)</li> <li>• Complex rhythm patterns; key signature changes; accidentals; introducing ornamentation; limited range of instrument</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 contrasting pieces or movements</li> </ul>	
FLUTE	<ul style="list-style-type: none"> <li>• Suggested Works:            ~ <i>Rubank Book of Solos</i> (Voxman)            ~ <i>Suzuki Vol. 3, Solos for Flute</i>            ~ <i>36 Repertoire Pieces</i> (Donald Peck)            ~ <i>Concert and Contest Collection</i> (Voxman)            ~ <i>24 Short Concert Pieces</i> (Cavally)</li> </ul>	
OBOE		
CLARINET		
SAXOPHONE		

**Advanced**

<b>Total Time: 12 minutes</b>		<b>WOODWINDS</b>
CHARACTERISTICS	<ul style="list-style-type: none"><li>• Original pieces; use of vibrato; technically , musically, stylistically challenging; passages in extended ranges of instrument</li></ul>	
REPERTOIRE	<ul style="list-style-type: none"><li>• 2 contrasting pieces or movements OR one larger masterwork</li></ul>	
FLUTE	<ul style="list-style-type: none"><li>• Suggested Works:<ul style="list-style-type: none"><li>~ <i>Suzuki Vol. 4 &amp; 5; 24 Short Concert Pieces</i> (Cavally)</li><li>~ Movements of sonatas/concerti by Handel, Mozart, Bach, Telemann</li><li>~ <i>Flute Music by French Composers</i> (Louis Moyse)</li></ul></li></ul>	
OBOE		
CLARINET		
SAXOPHONE		



## Brass Requirements

Please contact instructor for suggested repertoire and technique.

NOTE: One piece must be memorized. Memorization is optional for the second piece.  
Arrangements are permitted at all levels.

### Beginner

<b>Total Time: 6 minutes</b>		<b>B R A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Elementary

<b>Total Time: 8 minutes</b>		<b>B R A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Intermediate

<b>Total Time: 10 minutes</b>		<b>B R A S S</b>
REPERTOIRE	• Two contrasting pieces	

### Advanced

<b>Total Time: 12 minutes</b>		<b>B R A S S</b>
REPERTOIRE	• Two contrasting pieces or movements	

## Percussion Requirements

NOTE: Both pieces must be memorized. Arrangements are permitted at all levels. A drum pad may be used. For Snare Drum, rudiments may be demonstrated individually or as part of a drum cadence.

### MELODIC (Orchestra Bells) and NON-MELODIC (Snare Drum)

#### Beginner

<b>Total Time: 5 minutes</b>		<b>PERCUSSION</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• MELODIC: one note melodies, quarter notes.</li> <li>• NON-MELODIC: single stroke roll, single paradiddle, and flam.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 pieces, each a minimum of 8 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> </ul>	

#### Elementary

<b>Total Time: 6 minutes</b>		<b>PERCUSSION</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• MELODIC: one-note melodies, quarter and eighth notes.</li> <li>• NON-MELODIC: all single stroke rolls, bounce roll, double stroke open roll, single and double paradiddle, flam, and drag.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 pieces, each a minimum of 16 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> </ul>	

#### Intermediate

<b>Total Time: 9 minutes</b>		<b>PERCUSSION</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• MELODIC: occasional harmonic intervals (two notes played at the same time), more advanced rhythms (e.g., dotted notes).</li> <li>• NON-MELODIC: all roll and diddle rudiments, flam, flam tap, flamacue, flam paradiddle, drag, single drag tap, double drag tap, and single ratamacue.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 pieces, each a minimum of 16 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> </ul>	

#### Advanced

<b>Total Time: 12 minutes</b>		<b>PERCUSSION</b>
CHARACTERISTICS	<ul style="list-style-type: none"> <li>• MELODIC: some harmonic intervals, sixteenth notes, advanced rhythms; demonstrates some double mallet technique.</li> <li>• NON-MELODIC: all 40 percussion rudiments.</li> </ul>	
REPERTOIRE	<ul style="list-style-type: none"> <li>• 2 pieces, each a minimum of 32 measures, memorized.</li> <li>• Both original compositions and arrangements are acceptable.</li> </ul>	