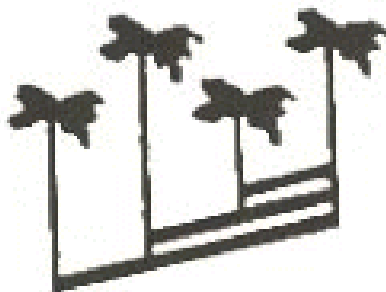


SOUTH CAROLINA  
MUSIC TEACHERS ASSOCIATION

MEMBERS  
HANDBOOK



Revised 2003

# SOUTH CAROLINA MUSIC TEACHERS ASSOCIATION MEMBERS HANDBOOK

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**Constitution and By-Laws**  
**of the**  
**South Carolina Music Teachers Association, Inc.**

**Constitution**

PREAMBLE

The South Carolina Music Teachers Association, Incorporated, an affiliate of the Music Teachers National Association (MTNA), in order to further the art of music; and to promote the growth and professional development of its members by providing programs that encourage and support teaching, performance, composition, and research; and being a not-for-profit organization whose funds are used solely to accomplish these objectives, does hereby adopt this Constitution and Bylaws.

ARTICLE I - MEMBERSHIP

Section 1. Membership classifications and privileges shall be prescribed in the Bylaws of South Carolina Music Teachers Association, hereinafter designated as SCMTA or as the Association.

Section 2. Membership dues shall be proposed by the Executive Committee and approved by the SCMTA Board at an appropriate meeting in which a quorum of the Board is present.

Section 3. Membership in the Association may be terminated by the member or revoked by the Association as prescribed in the Bylaws.

ARTICLE II - AFFILIATED LOCAL CHAPTERS

Section 1. Any city, town, or district music teachers association may become and remain affiliated with SCMTA by fulfilling the requirements of membership as stated in the Constitution and Bylaws.

Section 2. The Executive Committee may suspend or terminate any affiliated Local chapter at any time for justifiable cause, as outlined in the Bylaws, subject to ratification of this action by the SCMTA Board.

ARTICLE III - OFFICERS

Officers of the Association shall be a President, President-Elect, Vice President for Conventions, Vice President for Membership, Vice President for MTNA Competitions, Secretary, and Treasurer. The manner of election and the duties of each officer shall be defined in the Bylaws.

ARTICLE IV - EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall be composed of the President, President-Elect, three Vice Presidents, Secretary, and Treasurer.

Section 2. The Executive Committee shall determine policies of the Association in consultation with the SCMTA Board and within the limits of the Constitution and Bylaws. It shall actively pursue the purposes of the Association and shall have discretion in the disbursement of all funds of the Association. It may adopt such rules and regulations for the conduct of Association business as shall be deemed advisable and may, in the execution of the powers granted, appoint such agents as it may consider necessary.

Section 3. In order to transact business, a quorum consisting of four (4) voting members of the Executive Committee, at least one of them being the President or President-Elect, must be present.

Section 4. Any action of the Executive Committee may be rescinded by a two-thirds vote of the SCMTA Board.

Section 5. Members of the Executive Committee may not vote on any matter presented by the Executive Committee to the SCMTA Board for approval.

## ARTICLE V - SCMTA BOARD

Section 1. The SCMTA Board shall be composed of the Immediate Past President, MTNA Certification Chair, MTNA Foundation Chair, MTNA Student Chapters Chair, MTNA Competitions Chairs, SCMTA District Piano Chairs, SCMTA State Piano Chair, SCMTA Spring Festival Chair, NewsNotes Editor, Publicity Chair, Advertising Chair, Independent Music Teachers Chair, Local Associations Chair, Commissioning Chair, Arts Advocacy Chair, Community Outreach and Education Chair, and Local Chapter Presidents. The manner of appointment shall be defined in the Bylaws.

Section 2. The SCMTA Board shall make recommendations to the Executive Committee regarding policy and membership concerns.

Section 3. The SCMTA Board shall have the power to rescind by a two-thirds vote any decision of the Executive Committee.

Section 4. Ten (10) members shall constitute a quorum of the SCMTA Board.

Section 5. The Executive Committee may submit items of business by mail to the full membership of the SCMTA Board requesting a vote via a mail ballot. The contents of the proposals and the results of such mail ballots shall be reported to the Secretary. Upon approval by the SCMTA Board, the results will be incorporated into the minutes of the next meeting of the SCMTA Board.

## ARTICLE VI - COMMITTEES

The President, subject to the approval of the Executive Committee, shall appoint such ad hoc committees and chairs as may be required by the Constitution and Bylaws, or as he or she may deem beneficial to the Association. The President shall be a member ex officio of all committees except the Nominating Committee.

## ARTICLE VII - MEETINGS

Section 1. There shall be an annual session (commonly called a Convention) of the Association, time and place to be determined by the Executive Committee. Notice of such session shall appear in the official Association publication at least ninety (90) days prior to the time appointed.

Section 2. A quorum of the Executive Committee and the SCMTA Board plus twenty-five (25) Active members present at any meeting of the Association shall constitute a quorum.

Section 3. Special meetings of the Executive Committee may be called by the President, or upon the request of not less than four (4) of the SCMTA Board or upon a signed petition from twenty-five (25) Active members of the Association.

Section 4. Special meetings of the SCMTA Board may be called by the President, or upon the request of not less than fifteen (15) of the SCMTA Board or upon a signed petition from twenty-five (25) Active members of the Association.

Section 5. The Executive Committee and the SCMTA Board shall meet three times each year as a combined group. Prior to such meetings the Executive Committee will meet to prepare various items to be presented before the SCMTA Board.

Section 6. The rules contained in the current edition of Robert's Rules of Order shall govern the Association in all cases to which they are applicable, and in which they are not inconsistent with the Constitution and Bylaws of the Association or any special rules of order the Association may adopt.

Section 7. The President may appoint a parliamentarian to provide opinion during various meetings.

## ARTICLE VIII - SEAL

The Association shall have a seal of such design as the Board of SCMTA may adopt.

## ARTICLE IX - PUBLICATION OF THE CONSTITUTION AND BYLAWS

The SCMTA Constitution and Bylaws shall be printed and distributed to the membership annually.

## ARTICLE X - AMENDMENTS

Section 1. This constitution may be amended upon the recommendation of the Executive Committee and the SCMTA Board at any annual session of the Association by a two-thirds vote of the Active members of SCMTA present and voting. Written notice of the proposed amendment(s) must be submitted to the membership of SCMTA at least thirty (30) days in advance of the session.

Section 2. Upon the recommendation of the Executive Committee and the SCMTA Board this Constitution may be amended by a mail ballot. Approval by a two-thirds vote of the Active members shall constitute amendment. The ballot and proposed amendments must be submitted to the members of SCMTA at least thirty (30) days in advance of the required return date. The date for return of the completed ballots must be clearly stated on the ballot.

### **By-Laws**

## ARTICLE I - MEMBERSHIP

Section 1. Active membership shall be open to all individuals professionally engaged in any field of music activity who are also members of Music Teachers National Association. Those persons holding Active Membership shall be entitled to participate in all Association activities and programs, to vote, hold office, and receive the official Association publications. MTNA strongly encourages its members to adopt the Code of Ethics as their personal model of professional conduct.

Section 2. Student membership shall be open to all full-time college students currently involved in music study, who are also members of an affiliated association. Student members shall be entitled to attend programs of the Association upon payment of the registration fee, to receive the official Association publications, and to enter students in local, district, and state SCMTA auditions. Student members shall not have the right to vote, hold office, apply for national certification, or enter students into MTNA competitions.

Section 3. Honorary Life Membership may be conferred by the Executive Committee upon individuals who have given distinguished service to SCMTA or to the art of music. Honorary Life members shall receive the official Association publications, but shall not have the right to vote or hold office. Honorary life members qualifying for Active Membership shall have the rights and privileges of such membership.

Section 4. Senior Membership shall be open to all individuals sixty-five (65) years or older who have actively been professionally engaged in any field of music activity and who have maintained MTNA membership for a minimum of five years.

Section 5. Patron Membership shall be open to all individuals and businesses who wish to support the programs of the Association. Patron members shall be entitled to attend programs of the Association, and to receive the official Association publications, but shall not have the right to vote or hold office.

## ARTICLE II - REVOCATION OF MEMBERSHIP

No person who has been convicted of a crime involving the sexual or other abuse of a person shall be a member of SCMTA. Any accusation that a member of SCMTA has been convicted of a crime involving sexual or other abuse of a person shall be reported to the President of SCMTA, who shall immediately report the accusation to the President of MTNA, who shall appoint a three-person committee to ascertain the validity of a conviction. If the committee substantiates that a person has been convicted of a crime involving sexual or other abuse of a person, the President of MTNA shall immediately terminate the membership and the certification of that person. Any action authorized by the MTNA President in this resolution may be appealed to the Board of Directors of MTNA.

Any membership terminated under this section shall be reinstated upon the filing with the MTNA President of a certified copy of the judgement reversing the conviction.

## ARTICLE III - FISCAL YEAR

The fiscal year shall commence on July 1 and shall end on June 30.

## ARTICLE IV - MEMBERSHIP YEAR

Section 1. The membership year for all membership categories except that of student membership shall coincide with the fiscal year, July 1 to June 30. The student membership year shall be October 1 to September 30.

Section 2. Annual dues for all categories of membership shall be paid by the first day of the membership year, after which date members are not in good standing or entitled to any of the privileges of membership until dues are paid for the current membership year. In order to enter students in SCMTA Auditions, annual dues must be paid by July 1. In order to enter students in MTNA Competitions, annual dues must be paid by the first day of September.

## ARTICLE V - ELECTION OF OFFICERS

Section 1. A Nominating Committee shall be elected in odd-numbered years to nominate SCMTA Officers. The committee shall consist of the Immediate Past President and four Active members of the Association. These four members shall be elected by the SCMTA Board whose members may be candidates for the committee in which case they would abstain from the election process. Each shall have given his or her consent. The committee shall elect its own chair. If a vacancy occurs on the Nominating Committee, the replacement member shall be the prospective committee member having received the next highest number of votes in the balloting for Nominating Committee members.

The Nominating Committee shall prepare a slate of not more than two (2) candidates for each office. The Nominees shall be selected from among current and past members of the Executive Committee and the SCMTA Board. This slate shall appear in an issue of the official Association publication at least thirty (30) days before the date of the annual session of the Association.

Section 2. The Active members of SCMTA shall elect by a majority vote the officers of the Association. Nominations from the floor shall be allowed, provided the nominee is eligible for election and has consented to be a candidate. This consent must be given in writing or given in person at the meeting. Election by the members must be by secret ballot, and each office shall be voted on separately. In the event of only one nominee for an office, the President may recommend election by general consent. The election shall take place at the annual session of the members in even-numbered years.

Section 3. The President-Elect, upon completion of his or her term of office, shall become President of the Association. Should the elected President-elect be unable to assume the Presidency, the President shall be elected, for that term only, in the same manner as that of the other officers.

Section 4. Each officer shall be elected for a term of two (2) years and no officer, with the exception of the Treasurer, may succeed himself or herself in that elected office.

Section 5. The term of office, except that of the Treasurer, commences thirty (30) days following the adjournment of the annual session of the Association in even-numbered years. The term of office for the Treasurer shall be the same as the fiscal year, beginning on July 1 following the annual session of the Association in even-numbered years and ending on June 30 two (2) years later.

Section 6. No officer may hold a national, division, state, or affiliated association office concurrently except the immediate Past President who may hold a national, division, or affiliated association office.

Section 7. A vacancy in any office, except that of President, shall be filled by the President in consultation with the Nominating Committee and the Executive Committee, and be subject to the approval of the SCMTA Board. A President-Elect selected in this manner cannot assume the office of President without being elected to that office.

## ARTICLE VI - DUTIES OF SCMTA OFFICERS

Section 1. The President shall be the principal elective officer of the Association and shall preside at the meetings of the Association, the SCMTA Board, and the Executive Committee. He or she shall appoint all ad hoc committees. He or she in consultation with the Nominating Committee shall appoint all non-prescribed members to the SCMTA Board. The President shall serve as a member ex officio of all committees except the Nominating Committee. He or she shall oversee the activity of the annual session and perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

Section 2. The President-Elect shall assume all duties of the President in the absence of that officer. He or she shall serve as liaison to the Local Chapters, serve on the Finance committee, select and prepare one major project beneficial to SCMTA, and assist the President as needed. He or she shall perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

Section 3. The Vice-President for Conventions shall preside in the absence of the President and President-Elect, shall be responsible for securing the featured performing artists and any keynote speaker for the annual session during his or her term, serve as host to the convention artist, serve on the Planning Committee for the annual session, and perform such other duties relating to the convention as prescribed by the parliamentary authority adopted by the Association.

Section 4. The Vice-President for Membership shall preside in the absence of the President, President-Elect, and the Vice-President for Conventions, shall coordinate all activity relating to recruitment, retention, and development of members, shall oversee the activity of the Certification Chair, and perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

Section 5. The Vice-President for Competitions shall coordinate all competitions at the state level, suggest individuals to serve as performance area chairs, suggest individuals to serve as competition chairs, secure judges for competitions as prescribed in the Officer's Handbook, and perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

Section 6. The Treasurer shall be responsible for overseeing, in cooperation with the President, all financial affairs of the Association, and shall serve as chair of the Finance Committee. He or she shall be responsible for the preparation of periodic reports to the Executive Committee, an annual report to the SCMTA Board, and perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

Section 7. The Secretary shall record the minutes of all meetings of the Executive committee, the SCMTA Board, and maintain files of reports from various offices, shall distribute copies of minutes in legal form to all members of the Executive committee and the SCMTA Board, and perform such other duties applicable to the office as prescribed by the parliamentary authority adopted by the Association.

#### ARTICLE VII - AFFILIATED LOCAL CHAPTERS

Section 1. Any city, town, or district music teachers association may petition to the Executive Committee for affiliation in SCMTA by providing evidence that the following requirements have been fulfilled:

- a. That its Active membership adequately represents the music teaching profession in its locale.
- b. That it guarantees on the basis of submitted membership rosters that one hundred percent (100%) of its members who meet the requirements of MTNA Active Membership, and one hundred percent (100%) of its Student Members, who meet the requirements of MTNA Student Membership, are members in good standing of MTNA.
- c. That its fiscal and membership year coincide with that of SCMTA.
- d. That two (2) copies of the Local chapter governing document(s) (e.g. Constitution, Bylaws, Articles of Incorporation) have been filed with the Secretary and that they are consistent with those of SCMTA.

Section 2. Upon determining that a petitioning local music teachers association has fulfilled the requirements of Section one (1) of this Article, SCMTA shall approve the petition.

Section 3. In referring to its affiliation, each Local Chapter shall use the phrase "Affiliated with the South Carolina Music Teachers Association." This specified phrase shall be included in the constitutions of all affiliated Local Chapters.

Section 4. Annual renewal of a Local Chapter shall be made without reconsideration by SCMTA provided:

- a. That the affiliate has not formally notified SCMTA that it wishes to discontinue affiliation.
- b. That all changes in the Constitution and Bylaws of the affiliated Local Chapter have been filed with SCMTA, that they are consistent with the Constitution and Bylaws of SCMTA, and have been approved by SCMTA.
- c. That all provisions of Sections one (1) and four (4) of the Article continue to be fulfilled.

#### ARTICLE VIII - EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall have three meetings each year prior to the combined meetings with the SCMTA Board. The committee may meet additionally upon call of the President at such times and places as he or she may designate, and may be called to meet upon demand of a majority of its members.

Section 2. At the annual session of the Association, the Executive Committee shall call an open meeting for the general membership to bring forward items for consideration.

Section 3. Executive Committee members shall not receive compensation for their services but may authorize reimbursements of non-travel expenses incurred in the performance of their duties. Such authorization may prescribe procedures for approval and payment of such expenses.

Section 4. The President shall receive one thousand (\$1000.00) dollars per membership year to attend the MTNA National Convention and Southern Division Conference. The President will provide records and receipts of the expenses incurred to the SCMTA Treasurer by the end of the fiscal year.

#### ARTICLE IX - SCMTA BOARD

Section 1. The SCMTA Board shall meet three times each year as a combined group with the Executive Committee and shall meet additionally as called by the President or upon request of not less than fifteen (15) of the Board members.

Section 2. The SCMTA Board members shall not receive compensation for their services but may authorize reimbursements of non-travel expenses incurred in the performance of their duties. Such authorization may prescribe procedures for approval and payment of such expenses.

#### ARTICLE X - STANDING COMMITTEES

Section 1. The Finance Committee shall consist of the President, President-Elect, and Treasurer. The Treasurer shall serve as chair of this committee. The Committee shall submit to the Executive Committee for approval an annual budget based on recommendations of the SCMTA Treasurer. The Committee shall authorize an audit at the end of each odd-numbered fiscal year. The Committee shall be responsible for all financial records of the Association.

Section 2. The Past Presidents Advisory Committee shall consist of all past Presidents of SCMTA who are active members. This Committee shall meet at the time and place of the annual session of the Association and shall serve in an advisory capacity to the Executive Committee. The SCMTA Immediate Past President shall serve as chair of this committee.

#### ARTICLE XI - AMENDMENTS

Section 1. These Bylaws may be amended upon the recommendation of the Executive Committee at any meeting of the SCMTA Board by a two-thirds vote. Written notice of the proposed amendment(s) must be submitted to the SCMTA Board at least twenty-four (24) hours in advance of the meeting.

Section 2. Upon recommendation of the Executive Committee these Bylaws may be amended by a two-thirds vote via a mail ballot open to the members of the SCMTA Board. The ballot and proposed amendment(s) must be submitted to the SCMTA Board at least thirty (30) days in advance of the required return date. The date for return of the completed ballots must be clearly stated on the ballot.

## **Code of Ethics**

We, the members of South Carolina Music Teachers Association, having dedicated ourselves to the advancement of musical knowledge and education, recommend the following principles of ethical practice as standards of professional conduct.

### **RESPONSIBILITIES TO OUR PUBLIC**

Members shall maintain the highest standard of moral conduct, professional conduct and personal integrity.

Members shall exhibit the highest standard of expertise by maintaining their professional abilities in their fields of teaching and performing.

Members shall maintain and increase the prestige of the art of teaching and shall promote the teaching of music as a culturally enriching profession.

When asked, members shall assist those seeking guidance in selecting an independent teacher by suggesting the names of two or more teachers in the community. the final choice shall be made by the parent and the student.

Members shall refrain from making exaggerated claims or misleading statements concerning their teaching qualifications. Advertising copy shall be dignified, strictly truthful and representative of the art of music and its responsibility to the community.

### **RESPONSIBILITIES TO OUR STUDENTS**

The relationship between teacher and student shall be established, maintained, and terminated in a professional manner.

Members are responsible for encouraging, guiding and developing the musical potential of each student.

Members shall encourage students to participate in community music activities.

### **RESPONSIBILITIES TO OUR COLLEAGUES**

Members shall maintain a professional attitude and shall act with integrity in regard to colleagues in their profession.

Members shall participate as fully as possible in activities of Music Teachers National Association.

Members shall provide professional assistance to one another when such assistance is requested.

Members shall respect the rights of colleagues when speaking of other teachers' work and/or students and shall avoid conflict with the instruction of a student's regular teacher when serving as an interim instructor.

# **South Carolina Music Teachers Association**

## **Affiliated with Music Teachers National Association**

### **SCMTA AUDITIONS FOR MUSIC STUDENTS**

The South Carolina Music Teachers Association holds auditions for students of teachers of piano, voice, guitar, brass, woodwinds, strings, percussion and organ in order to encourage the many young students throughout the state, and to give support to the excellent private teachers of South Carolina.

Performance and musicianship requirements of audition participation can supply goals against which both teachers and students can measure their progress. The purpose of the audition is to encourage each student to work to his fullest capacity.

### **GENERAL REGULATIONS FOR AUDITIONS**

1. The teacher's dues must be paid by the first day of the membership year: July 1 (By Laws, Article IV, Section 2). New members may pay dues at any time before the deadline for audition applications.
2. Reproductions of printed music (either by hand or machine), including transpositions and transcriptions, may neither be used by performers or accompanists nor provided for judges.
3. Application forms for all auditions are included in this handbook and should be photo copied as necessary. **NO OTHER FORMS WILL BE ACCEPTED.** Separate forms should be used for Solo and Concerto/Aria auditions.
4. Pre-College students may enter the state competitions in either the state where the teacher has residence or in the state where the student has residence, if different. A student must have studied a minimum of 6 months with the same member teacher prior to auditions, with the exception of incapacitation, relocation, or Sabbatical leave of the regular teacher, in which case both the previous and current teachers will be listed.
5. It is the responsibility of the teacher to meet the Chairperson's deadline, to complete application forms, and to write one check to cover fees for all his/her students. Name of repertoire and composer must be stated on the application and must be approved prior to the audition. Failure to complete the application as required will result in the automatic withdrawal of those students in District Auditions. These fees are non-refundable. Make checks payable to SCMTA.
6. School grade Classifications:

Division I:	Grades 1, 2, 3
Division II:	Grades 4, 5, 6
Division III:	Grades 7, 8, 9
Division IV:	Grades 10, 11, 12
7. All entrants are rated as follows: (O) Outstanding, (E) Excellent, (G) Good, (S) Satisfactory. One over-all rating is given for the performance and theory requirements. All students are presented with a critique and a Certificate of Merit displaying the SCMTA seal and the State President's signature.
8. Students should sign in at the registration desk at least 20 minutes prior to their designated time.
9. Each participant will provide the judge with one published edition of each piece to be performed. The music must not contain any identifying marks (such as name, or location of student, teacher, school, library, etc.).
10. Accompanists must be provided by the student.



## THEORY/TECHNIQUE REQUIREMENTS

Theory and technique requirements are not repeated at the State Auditions.

DIVISION I	
<b>Grade 1</b>	<b>Required Major Keys - C G</b>
Scales	one octave, hands separately or together, tetrachords permitted, minimum speed quarter note = 60.
Chords	Tonic (I), root position only in required keys, broken form permitted.
Diatonic Intervals	played from keynote of the required scales.
<b>Grade 2</b>	<b>Required Major Keys - C G D; Required Harmonic minor key - a</b>
Scales	one octave, hands separately or together, no tetrachords permitted, minimum speed quarter note = 60.
Chords	Tonic (I), Subdominant (IV), Dominant (V) root position only in required keys, broken form permitted.
Diatonic Intervals	played from keynote of the required scales
<b>Grade 3</b>	<b>Required Major Keys - C G D F; Required Harmonic minor keys - a e</b>
Scales	one octave, hands separately or together, no tetrachords permitted, minimum speed quarter note = 60.
Chords	Tonic, Subdominant, Dominant root position only in required keys, solid form
Diatonic Intervals	played from keynote of the required scales.

DIVISION II	
<b>Grade 4</b>	<b>Required Major Keys - C G D A E F; Required Harmonic minor keys - a e d</b>
Scales	one octave, hands together, minimum speed quarter note = 60.
Chords	Tonic, Subdominant, Dominant root position only in required keys.
Diatonic Intervals	Isolated intervals named 6th, 3rd etc. tones sounded together, reckoned from bottom tone as keynote in required major and minor keys.
<b>Grade 5</b>	<b>Required Major Keys - C G D A E B F; Required Harmonic minor keys - a e d g c</b>
Scales	two octaves, hands separately or together, minimum speed quarter note = 60
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands separately or together in required keys.
Diatonic Intervals	Isolated intervals named 6th, 3rd, 7th etc. reckoned from bottom tone as keynote in required major and minor keys.
<b>Grade 6</b>	<b>Required Major Keys - C G D A E B F Bb; Required Harmonic minor keys - a e d g c b f</b>
Scales	two octaves, hands separately or together, minimum speed quarter note = 60.
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands separately or together in required keys. Dominant seventh (V7) in root position only, hands separately or together in required keys.
Diatonic Intervals	played from keynote of required major and minor scales
<i>NOTE: Judges will request chords for Division II in the following sequence; root position, 1st inversion, 2nd inversion.</i>	

<b>DIVISION III</b>	
<b>Grade 7</b>	<b>Required Major Keys - C G D A E B F Bb Eb Ab; Required Harmonic minor keys - a e d g c b f</b>
Scales	two octaves, hands together, minimum speed quarter note = 72
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands separately or together in required keys. Dominant seventh in root position only, hands together in required keys.
Intervals	played from keynote of required major and minor scales, designated major, minor or perfect.
Cadences	Played in the following keys: C G D A E F
<i>NOTE: Cadences may begin on any inversion of the tonic chord.</i>	
<b>Grade 8</b>	<b>Required Major Keys - C G D A E B F Bb Eb Ab; Required Harmonic minor keys - a e d g c b f; plus any one black key minor scale.</b>
Scales	two octaves, hands together, minimum speed quarter note = 72
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands together in required keys. Dominant seventh in root position only, hands together in required keys.
Intervals	played from keynote of required major and minor scales, designated major, minor or perfect
Cadences	Played in all required major keys.
<i>NOTE: The student makes the choice of the black key minor scale. Cadences may begin on any inversion of the tonic chord.</i>	
<b>Grade 9</b>	<b>Required - All Major Keys; Required Harmonic minor keys - a e d g c b f plus any two black key minor scales.</b>
Scales	two octaves, hands together, minimum speed quarter note = 72
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands together in required keys. Dominant seventh in root position only, hands together in required keys.
Intervals	All intervals - change major intervals to minor and augmented; perfect to diminished and augmented.
Cadences	Played in all major keys and all white key minors.
<i>NOTE: The student makes the choice of the black key minor scales. Cadences may begin on any inversion of the tonic chord.</i>	

<b>DIVISION IV</b>	
<b>Grade 10</b>	<b>Required - All Major Keys; Required Harmonic minor keys - a e d g c b f plus any three black key minor scales.</b>
Scales	four octaves, hands together, minimum speed quarter note = 72 (sixteenth note rhythm).
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands together in required keys. Dominant seventh in root position only, hands together in required keys.
Intervals	All intervals - change major intervals to minor and augmented; perfect to diminished and augmented.
Cadences	Played in all required keys.
<i>NOTE: The student makes the choice of the black key minor scales. Cadences may begin on any inversion of the tonic chord.</i>	
<b>Grade 11</b>	<b>Required - All Major Keys; Required Harmonic minor keys - a e d g c b f plus any four black key minor scales.</b>
Scales	four octaves, hands together, minimum speed quarter note = 72 (sixteenth note rhythm).
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands together in required keys. Be able to change major triad to minor, diminished or augmented. Dominant seventh in root position and inversions, hands together in required keys.
Intervals	All intervals - change major intervals to minor and augmented; perfect to diminished and augmented.
Cadences	Played in all required keys.
<i>NOTE: The student makes the choice of the black key minor scales. Cadences may begin on any inversion of the tonic chord.</i>	
<b>Grade 12</b>	<b>Required - All Major Keys; All Harmonic minor keys.</b>
Scales	four octaves, hands together, minimum speed quarter note = 72 (sixteenth note rhythm).
Chords	Tonic, Subdominant, Dominant chords, root position and inversions, hands together in required keys. Be able to change major triad to minor, diminished or augmented. Dominant seventh in root position and inversions, hands together in required keys.
Intervals	All intervals - change major intervals to minor and augmented; perfect to diminished and augmented. Be able to form and play a minor, diminished and augmented interval on any given note.
Cadences	Played in all required keys.

## OTHER PRE-COLLEGE PERFORMANCE AREAS

### VOICE

#### Repertoire Requirements

DIVISION III (Grades 10, 11, 12)

Short Audition - Two songs in contrasting style sung from memory.

Long Audition - Four songs in contrasting style sung from memory. Italian/German/French/English

#### Time Requirements

Short Audition - 10 minutes for repertoire

Long Audition - 20 minutes for repertoire

#### Theory / Technic Requirements

Sing major scale with any vowel or syllable student wishes to use, ascending and descending.

Sing major and minor one-octave arpeggios, ascending and descending.

Legato

Staccato

### STRINGS

#### Repertoire Requirements

Divisions I and II

Two compositions from contrasting style periods, one from memory.

Division III

Two Compositions from contrasting style periods. String students must play one composition from memory; memorization is optional for others.

#### Theory / Technic Requirements

DIVISION I (Grades 3 - 6)

**Violin** Scales: One octave, memorized. Major and melodic minor in the keys of C G D A E B.  
Separate bows and two notes slurred.

Arpeggios: One octave, memorized. Same keys as above scales.  
Separate bows and three notes slurred.

**Viola** Scales: One octave, memorized. Major and melodic minor in the keys of F C G D A E  
Separate bows and two notes slurred.

Arpeggios: One octave, memorized. Same keys as above scales.  
Separate bows and three notes slurred.

**Cello** Scales: One octave, memorized. Major; C G D A F Bb Eb Minor (melodic): a e b f# d g c  
Separate bows and two notes slurred.

Arpeggios: One octave, memorized. Same keys as above scales.  
Separate bows and three notes slurred.

## DIVISION II (Grades 7 - 9)

- Violin** Scales: Two octaves, memorized. (Repeat tonic if desired). Major and melodic minor in the keys of C G D A E B F.  
Separate bows; Two notes slurred; Four notes slurred.  
Arpeggios: Two octaves, memorized. Same keys as above scales.  
Separate bows; Three notes slurred.
- Viola** Scales: Two octaves, memorized. (Repeat tonic if desired.) major and melodic minor in the keys of F C D A E B. Separate bows; Two notes slurred; Four notes slurred.  
Arpeggios: Two octaves, memorized. Same keys as above scales.  
Separate bows; Three notes slurred.
- Cello** Scales: Two octaves, memorized. Major: G A F Bb. Minor (melodic): a e b f# g. Separate bows; Two notes slurred; Four notes slurred.  
Arpeggios: Two octaves, memorized. Same keys as above scales.  
Separate bows; Three notes slurred.

## DIVISION III ( Grades 10 - 12 )

- Violin** Scales: Three octaves, memorized. (repeat tonic if desired). All Major and melodic minor keys. (Grades 10 and 11 may omit g# minor.) Separate bows. Two notes slurred; Four notes slurred; Each note twice in spiccato.  
Arpeggios: Three octaves, memorized. All Major and melodic minor keys.  
Separate bows, Three notes slurred.
- Viola** Scales: Three octaves, memorized. (repeat tonic if desired). All Major and melodic minor keys. (Bb and B Major and minor may be played in two octaves.) Separate bows; Two notes slurred; Each note twice in spiccato.  
Arpeggios: Three octaves, memorized. All major and melodic minor keys. (Bb and B Major and minor may be played in two octaves.)
- Cello** Scales: All Major and melodic minor scales, memorized. (a) Three octaves for all scales starting on the C string. (b) Two octaves for all scales starting on the G string.  
Separate bows; Two notes slurred; Four notes slurred; Eight notes slurred (repeat tonic).  
Arpeggios: All keys (three octaves). Separate bows; Three notes slurred.

## **WOODWIND INSTRUMENTS**

### **Repertoire Requirements**

#### Divisions I and II

Two compositions from contrasting style periods, one from memory.

#### Division III

Two Compositions from contrasting style periods. Memorization is optional.

### **Theory / Technic Requirements**

#### Division I (Grades 3 - 6)

Major scales -C through two sharps and two flats and arpeggios of same, played two octaves in eighth notes at MM quarter note-60; all slurred, all tongued.

#### Division II (Grades 7 - 9)

Add to Division I requirements: C through four sharps and four flats: and corresponding arpeggios, all slurred, all tongued.

#### Division III (Grades 10 - 12)

All major and melodic minor scales and arpeggios for at least two octaves at various speeds up to MM quarter note - 60 in 16th notes; All slurred, all tongued, slur two -- tongue two, and tongue two -- slur two. Chromatic scales throughout the player's range.

## **BRASS INSTRUMENTS**

### **Repertoire Requirements**

#### Division I and II

Two compositions from contrasting style periods, one from memory.

#### Division III

Two Compositions from contrasting style periods. Memorization is optional.

### **Theory / Technic Requirements**

#### Division I ( Grades 3 - 6)

Major scales of F Bb G D C A for one octave in player's range, moderate tempo, in rhythm, all slurred, all tongued.

#### Division II ( Grades 7 - 9)

Add to Division I requirements another flat and another sharp major scale, and melodic minors a d g c f e b f# and c#. Also two octave chromatic scale in player's range.

#### Division III ( Grades 10 -12 )

All major and melodic minor scales, moderate speed, same rhythm. Chromatic scale throughout player's range.

**SOUTH CAROLINA MUSIC TEACHERS ASSOCIATION**

District or State Audition  
(Circle one)

District Number \_\_\_\_\_  
(Pre-College Piano Only)

Codes: Student \_\_\_\_\_  
Teacher \_\_\_\_\_

Teacher's Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Student's Name \_\_\_\_\_ Division \_\_\_\_\_  
(I, II, III, IV)

Age \_\_\_\_\_ Grade in School \_\_\_\_\_ Instrument \_\_\_\_\_

Accompanist's Name for Concerto (if applicable) \_\_\_\_\_  
.....

Student's First Name \_\_\_\_\_ Codes: Student \_\_\_\_\_

Teacher \_\_\_\_\_

Division \_\_\_\_\_ Age \_\_\_\_\_ Grade in School \_\_\_\_\_

Total Length of Study \_\_\_\_\_ Instrument \_\_\_\_\_

**PROGRAM: TITLE**

**COMPOSER**

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Concerto (when applicable)

**JUDGE'S COMMENTS:** (Please comment on accuracy, rhythm, tone quality, technique, phrasing, interpretation, stage presence and overall effect. Use the reverse side for additional comments.)

Rating \_\_\_\_\_

Judge's Signature \_\_\_\_\_

# STATE FESTIVAL

## South Carolina Music Teachers Association Auditions

Available to ALL ages including both college and adult students  
Open to SCMTA AND non-SCMTA teachers

### 3 opportunities: choose 1...2...or all 3!

#### 1. PERFORMANCE: Piano, Voice, Organ, Guitar, and Flute in solo or ensemble

-Division I	Pre-school - Grade 6	Performance time 8 minutes
-Division II	Grades 7, 8, and 9	Performance time 10 minutes
-Division III	Grades 10, 11, and 12	Performance time 15 minutes
-Division IV	College and Adult	Performance time 20 minutes

-Repertoire requirements: 2 selections in contrasting style. One piece may be seasonal. Choose 2 Solos, 1 solo + 1 duet, or 2 duets.

-Student evaluation sheets can be rated (superior, excellent, etc.) or Non rated (for comments only). Teachers choice.

-Memory is optional. QUALITY of performance is stressed. Memory is NOT required for Organ.

-Certificates will indicate the following:

Gold Ribbon	Both pieces memorized
Silver Ribbon	1 memorized; 1 unmemorized
Bronze Ribbon	memory not required

#### 2. WRITTEN THEORY TEST

6 levels -Students may enter at any level regardless of grade in school, number of years studied or performance level.

-Syllabus provided.

-Students receive a Certificate with Gold Seal and their graded Theory test.

#### 3. KEYBOARD SKILLS TEST

6 levels -Students may enter at any level regardless of grade in school, number of years studied or performance level.

-Syllabus provided.

-Students play for an adjudicator and receive a Certificate with Gold Seal and their graded Keyboard Skills test.

#### STUDENT FEES\*

-Performance <i>Only</i> .....	\$ 10.00
-Performance + Written Theory.....	\$ 10.00
-Performance + Keyboard Skills.....	\$ 15.00
-Performance + Keyboard Skills + Written Theory.....	\$ 15.00
-Written Theory <i>only</i> .....	\$ 5.00
-Keyboard Skills <i>only</i> .....	\$ 10.00

#### TEACHER FEES\*

-SCMTA, Academy teachers.....	FREE
-Non-SCMTA teachers.....	\$10.00

\*Entry fees are non-refundable. CHECKS ARE PAYABLE TO SCMTA

#### GUIDELINES

1. In duets, teachers may serve as the second performer. Only the student will receive comments or an evaluation. Teachers will identify themselves on the *State Festival* Entry Form.
2. Reproductions of printed music (either by hand or by machine), including transcriptions and transpositions, may neither be used by performers or accompanists nor provided for judges. The exception to this rule is for music that is out of print or still in manuscript (not published). In either of these cases, the student must present written permission from the publisher or the copyright holder to copy the music. Reproductions of single pages (but not the entire score) may be used to facilitate page turns.
3. Each participant will provide the judge with one published edition of each piece to be performed.
4. If not performing from memory, the student must bring his own music as well as an edition for the judge.
5. Accompanists must be provided by the student.
6. Teachers entering students are expected to help monitor and assist the days of *State Festival* if at all possible.

# Written Theory Syllabus. . . . . State Festival

Written theory is NOT required, but may be done alone or in conjunction with *Performance* and/or *Keyboard Skills*

## LEVEL 1 - to write/recognize

NOTE READING: On the staff, middle C to treble and bass C.

NOTATION: whole, dotted half, half, quarter notes and rests  
sharp, flat, and natural signs  
time signatures for 2/4, 3/4, 4/4, C-common time  
treble and bass clef  
slur and tie  
measure, measure bar, double bar and ending bar.

PENTASCALES (five-finger pattern): Major on C, G, D, A, E, B, and F with tonic chord (1) chord.

INTERVALS: Second, third, fourth, and fifth (no quality) named from keynote of required pentascales.

RHYTHM: Adding bar lines to 2/4, 3/4, 4/4, 5/4 with only whole, dotted half, half, and quarter notes writing in counts for simple rhythms.

TERMS:

1. Forte	<b>f</b> = loud	7. whole step	to the 2nd nearest key;
2. Pianop	= soft		skip a key = whole step
3. crescendo	gradually louder	8. staccato	separated or detached
4. diminuendo	gradually softer	9. legato	smoothly connected
5. ritardando, ritard., rit.	gradually slowing down	10. allegro	fast, quicker than <i>moderato</i>
6. half step	to the nearest key either side;	11. andante	walking pace
	next key=half step	12. Moderato	moderately

## LEVEL 2 - to write/recognize

NOTE-READING: Adding full staff + 3 Ledger lines above bass clef and 3 ledger lines below treble clef

NOTATION: signs for fermata, accent, repeat bar  
eighth notes and rests

SCALES C major scale going up and down.  
Chromatic scale going UP. adding sharps to ascending scale

PENTASCALES: Major and minor with tonic chord (triad) on C, G, D, A, E, B, and F.

INTERVALS: 2nd through octave (8th) No quality.

CHORDS(Triads) Major and minor tonic (I) C, G, D, A, E, B, and F; root position.

RHYTHM: Add bar lines to simple rhythms; eighth notes will be included. Double bar to be added at end of exercises.

TERMS:

1. mezzo piano	<b>mp</b>	moderately soft	6. da capo al fine	<b>D.C. al fine</b>	repeat from beginning
2. mezzo forte	<b>mf</b>	moderately loud			and play to the end ( <i>Fine</i> )
3. pianissimo	<b>pp</b>	very soft	7. presto		very fast
4. fortissimo	<b>ff</b>	very loud	8. allegretto		lively; not as fast as <i>allegro</i>
5. fermata		a pause	9. A tempo		a return to original tempo

## LEVEL 3 - to write/recognize

NOTE-READING: Full staff adding 3 Ledger lines above treble clef and 3 ledger lines below bass staff.

NOTATION: Add triplet, dotted quarter in compound (6/8, 9/8) meter and dotted quarter-eighth note combination in simple (2/4, 3/4, 4/4) meter.

SCALES: Major scales C, G, and F.  
Chromatic scale using sharps ascending and flats descending

PENTASCALES: Major and minor in ALL 12 keys.

INTERVALS: Major and perfect up from keynote keys of C, G, and F

WHOLE/HALF STEPS

CHORDS (Triads) Major and minor Tonics root position in all 12 keys.

RHYTHM: Add 6/8, 3/8, 9/8, 5/8  
eighth note triplets, dotted quarter and eighth note combination.  
Add bar lines, fill in the time signature, write in counts.

TERMS:

1. vivace	faster than <i>allegro</i>	5. accelerando	increase speed gradually
2. adagio	slowly	6. sforzando	<b>sfz</b> very strong accent
3. grave	slow, serious in expression	7. dal segno	<b>D.S.</b> begin over again from the sign
4. rallentando	growing gradually slower	8. espressivo	with expression

## LEVEL 4 -to write/recognize

NOTATION: Correct stemming  
sixteenth notes and rests  
dotted eighth and dotted sixteenth  
double sharp and double flat

#### LEVEL 4 WRITTEN Continued.....

SCALES: Majors in keys of C, G, D, A, E, B and F marking half steps.

Harmonic minors in keys of c, g, d, a, and e marking half steps

CHORDS:(Triads) Major, minor, diminished, and augmented root position in keys of C, G, D, A, E, B and F.

INTERVALS: Major, minor, and perfect UP from key note.

RHYTHM: Understanding of triplets for ALL note values using dotted eighth and sixteenth in exercises.

KEY SIGNATURES: Write sharps and flats in correct order using letter names.

Identify major key from a given key signature in keys of C, G, D, A, E, B and F.

CONCEPT Concept of Parallel minor.

TERMS:

1. leggiero	Light, swift	9. Diminished $\circ$	made less
2. con	with		applied to intervals less than minor or perfect
3. prestissimo	very rapidly		applied to chords less than minor
4. poco	a little ; rather.	10. Augmented $+$	made larger
5. menoless			any interval greater than perfect or major by
6. piu	more		1/2 step
7. molto	much, very much		any major chord with the 5th tone raised
8. dolce	sweetly, softly, delicately		1/2 step.

#### LEVEL 5 - to write/recognize

SCALES: Major in the keys of C, G, D, A, E, B, and F.

Harmonic minor in the keys of c, g, d, a, e, b and f.

CHORDS:(Triads): Root position and inversions with figured bass numbers ( 6-3 6-4 ) in keys of required scales.

Major, minor, diminished, and augmented root position in keys of C, G, D, A, E, B and F.

KEY SIGNATURES: 12 major key signatures

RHYTHM: Understanding of triplets for ALL note values using dotted eighth and sixteenth in exercises.

CONCEPT of relative minor.

CONCEPT of the Circle of Fifths for Major Keys.

CONCEPT of Principal Triads (Primary Triads), I, IV, and V.

SCALE DEGREE NAMES tonic (I), sub-dominant (IV) , and dominant (V).

TERMS:

1. Senza	without	8. tre corda	(three strings) soft pedal released
2. con pedale	with pedal (any mechanism controlled by foot]	9. mosso	certain rate of speed
			meno mosso = less movement
3. simile	in the same manner, similarly	piu mosso	= more movement
4. sempre	always, continually	10. moto	motion
5. non troppo	not too much	11. grazioso	graceful, smooth, elegant
6. animato	lively, animated	12. subito	suddenly, immediately, at once
7. una corda	Soft pedal (one string)		

#### LEVEL 6 - to write/recognize

SCALES Major in keys of C G D A E B F Bb Eb Ab

Harmonic minors in keys of a e b f c g d

CHROMATIC SCALE: Write using sharps ascending and flats descending.

CONCEPT: of the Circle of Fifths for *minor* keys.

KEY SIGNATURES: major and relative minor in all keys.

CONCEPT of enharmonic notes, chords, keys or scales.

CONCEPT : of scale degrees - Functional names for II (super-tonic), III (mediant), VI (submediant), and VII (leading tone).

CONCEPT: of diatonic and chromatic half steps.

RHYTHM: Thirty-second notes and rests added to examples.

CADENCES I V I in required keys in piano style (root in bass and three notes in treble)

TERMS:

Calando	Gradually diminishing
morendo	fading away, growing fainter and fainter
smorzando	Fading away
allargando	Slowing down, usually accompanied by a crescendo at a climax
stringendo	hastening, accelerating the movement, usually suddenly and rapidly with a crescendo
diatonic scale	the natural scale, consisting of 5 whole tones and 2 semitones
chromatic scale	the subdivision of a diatonic whole tone into two semitonal intervals; the application of this principle to all 5 whole tones of the diatonic scale produces the chromatic scale with 12 tones to the octave
lento	slow; between adagio and andante.
largo	broad; slower than lento
tri-tone	the interval of 3 whole tones, or an augmented 4th
enharmonic	tones that are actually one and the same degree of the chromatic scale but are named and written differently: g sharp = a flat

# KEYBOARD SKILLS. . . . . *State Festival*

*Keyboard Skills* is NOT required, but may be done alone or in conjunction with *Performance* and/or *Written Theory*  
\*\*\*\*\*A metronome will be used in the audition - Key order as specified\*\*\*\*\*

## LEVEL 1 . . . Keyboard Skills: Metronome = 60 - 80

SCALES: none.

PENTASCALES: (5 finger pattern) Major C G D A E B F hands together/separately 1 note per tic.

CHORDS (triads): Tonic (I) Majors C G D A E B F hands together/separately, root position; one chord = 4 ticks

CADENCES: none

INTERVALS: isolated intervals from keynotes of C G D A E B F 2nd, 3rd, 4th, and 5th only (no quality).

ARPEGGIOS: Tonic (I) Major Triads C G D A E B F two octaves with crossover, root position 1 note per tic.

SIGHT-READING: Primary level (quarter and half notes).

## LEVEL 2 . . . Keyboard Skills: Metronome 72 - 92

SCALES: Major C, G, and F one octave hands separately/together 1 note per tic.

chromatic scale one 8va hands separately from C going up only 1 note per tic.

PENTASCALES: Major + minor on C, G, D, A, E, B, and F keys hands together/separately 1 note per tic.

CHORDS (triads): Major + minor Tonics C, G, D, A, E, B, and F hands together/separately, root position; 1 chord = 4 ticks.

CADENCES: Major C, G, and F I V I or I V7 I hands together/separately, root position, 2 ticks per chord.

INTERVALS: Isolated intervals from keynote of major scales C, G, and F 2nds - 8ths. (no quality).

ARPEGGIOS: Major + minor Tonic Triads C, G, D, A, E, B, and F four octaves with cross-over, root position 1 note per tic.

SIGHT-READING: primary level (includes quarter, half, whole notes).

## LEVEL 3 . . . Keyboard Skills: Metronome 82 - 104

SCALES: Major C G D A E B and F one octave hands together/separately 1 note per tic.

Chromatic one 8va hands separately up and down from C 1 note per tic.

Harmonic minors keys of a, e, and d one octave hands together/separately 1 note per tic.

PENTASCALES: Major + Minor hands together or separately all 12 keys up and down 1 note per tic.

CHORDS (triads): Major + minor Tonics (I) C G D A E B and F hands together/separately, root position + inversions 1 chord = 2 tics.

CADENCES: Major + harmonic minor scale keys hands together/separately, I V I or I V7 I root position, 1 chord = 2 tics.

ARPEGGIOS: Major + minor scale keys two octaves with thumb-turns, root position, hands separately 1 note per tic.

INTERVALS: Isolated intervals played from keynote of Level 3 scales.

SIGHT-READING: Level 1 (includes 8th notes).

## LEVEL 4 . . . Keyboard Skills: Metronome 96 - 116

SCALES: Major C G D A E B and F two octaves hands together/separately 1 or 2 notes per tic.

Harmonic minors a e d g and c two octaves hands together/separately 1 or 2 notes per tic.

CHORDS (triads): M, m, dim chords + inversions Level 4 scale keys hands together/separately 1 or 2 tics per chord.

CADENCES: Major + harmonic minor Level 4 scale keys hands together/separately, I V I or I V7 I root position 1 or 2 tics per chord.

ARPEGGIOS: M + m Level 4 scale keys two octaves with thumb-turns, root position, hands separately 1 or 2 notes per tic.

INTERVALS: Isolated intervals played from keynote of Level 4 scales adding terms M, m, and P.

SIGHT-READING: Level 1+ 2 (includes dotted rhythms).

## LEVEL 5 . . . Keyboard Skills: Metronome 108 - 126

SCALES: Majors in C G D A E B F Bb Eb Ab two octaves hands together/separately 1 or 2 notes per tic.

Harmonic minors keys of a e b d g c and f two octaves hands together/separately 1 or 2 notes per tic.

CHORDS (triads): M, m, dim 3 note *broken* chords + inversions Level 5 scale keys hands together/separately 1 or 2 tics per chord.

CADENCES: M + har. minor Level 5 scale keys I IV V V7 I or I IV I V7 I root position hands together/separately 1 or 2 tics per chord.

ARPEGGIOS: M + m two octaves with thumb-turns, root position hands together/separately Level 5 scale keys 1 or 2 notes per tic.

INTERVALS: Isolated from keynote of major + harmonic minor scales with terms M, m, d, and P.

SIGHT-READING: level 2 (includes dotted rhythms and 6/8 meters).

## LEVEL 6 . . . Keyboard Skills: Metronome 120 - 138

SCALES: Majors in keys of C G D A E B F Bb Eb Ab *hands together* 2 octaves 1 or 2 notes per tic.

Harmonic minors keys of a e b #c# d g and c hands together/separately 2 octaves 1 or 2 notes per tic.

CHORDS (triads): M, m, dim, + Aug. *broken* chords + inversions Level 6 scale keys hands together/separately 1 or 2 chords per tic.

CADENCES: M + m Level 6 scale keys I IV V V7 I or I IV I V7 I root position *hands together* 1 or 2 tics per chord.

ARPEGGIOS: Tonic M + m Triads Level 6 scale keys 4 octaves with thumb turns root position hands together/separately 1 or 2 notes per tic.

INTERVALS: Named from keynote of scale keys with terms M, m, P, d, A.

SIGHT-READING: level 3 (includes 16th notes).

# STATE FESTIVAL KEYBOARD SKILLS INFORMATION

**ALL ELEMENTS WILL BE PERFORMED IN THE KEY ORDER SPECIFIED IN THE FESTIVAL GUIDELINES.**

**A METRONOME WILL BE USED WITH ALL ELEMENTS EXCEPT INTERVALS AND SIGHT-READING.**

Complete a Keyboard Skills form (enclosed) for *each* student entering the Keyboard Skills audition. State the student's number, name, level, hands together/separately, and exact metronome speed for *each* of the required elements. Metronome settings may vary from element to element as long as the speeds are within the specified tempo for the level entered. The metronome will not be used for the Sight-reading and Interval elements.

Each student will bring their Keyboard Skills form to the audition and present it to the Keyboard Skills monitor. The student will be assigned to the next available Keyboard Skills adjudicator. Each Keyboard Skills Audition takes a minimum of 15 - 20 minutes.

At the onset of the Keyboard Skills audition, the student will draw from a cup one of the following elements: scales and/or pentascales, chords, cadences, or arpeggios. THE ELEMENT DRAWN FROM THE CUP IS THE ONLY ELEMENT OF THE FOUR THAT WILL BE PERFORMED IN ITS ENTIRETY. The remaining elements will be requested in sets of 2 or 3 from a specified key. For example, the adjudicator may say "Please play your arpeggios with your right hand beginning in the key of G major and continuing in the specified order for two more keys." After setting the metronome to the tempo specified on the Keyboard Skills form the student will perform as requested.

The Keyboard Skills audition may be taken at any time during the audition day. It is suggested that Keyboard Skills audition *follow* the Performance Audition.

## WRITTEN THEORY EXAM INFORMATION

The written Theory Exam may be taken at any time during the run of the auditions....students go to the Written exam area and give their names to the monitor. The monitor will direct the student to a designated area to complete the exam. Pencils and erasers will be provided. Allow approximately 30 minutes to complete the Theory Exam.

Graded Theory Exams and certificates will be mailed to the teacher within 10 working days after the auditions.

MUSIC TEACHERS NATIONAL ASSOCIATION  
COMPOSER COMMISSIONING PROGRAM

South Carolina Music Teachers Association Guidelines

**Statement of Philosophy**

Music Teachers National Association is dedicated to encouraging the creation of new works by American composers and annually assists its affiliated state associations in the generation and performance of new music through the national composer commissioning program. SCMTA, as the MTNA affiliated organization in South Carolina, annually commissions an American composer to write a new work which will premiere at its annual conference.

**SCMTA Commission**

When a composer is chosen by SCMTA, the proposed work will be officially commissioned, a premiere performance will be presented at the state conference no less than ten months after commissioning (usually the November following) and the composer and the work will be entered into the pool of state applicants for the MTNA-Shepherd Distinguished Composer of the Year Award. SCMTA will pay a commission fee, commensurate with the scope of the work commissioned, which will include MTNA's matching funds up to \$500 (for a potential total of \$1,000).

**Composer Eligibility and Rules**

1. The composer to be commissioned by SCMTA must live and work in South Carolina.
2. The composer must apply for nomination including a current completed application for nomination and a curriculum vitae by the postmark deadline.
3. Other supporting materials may be requested for finalists in the selection process at a future date, such as: manuscripts, tapes or CDs of previously written works.
4. Each finalist will also submit a description of a proposed work to be commissioned. Any performance medium is allowed, however fresh new ideas are encouraged.
5. A stamped self-addressed envelope must accompany these materials to facilitate return to the composer.
6. The SCMTA commissioned composer will be selected by a committee composed of three members of SCMTA.
7. Final approval will be made by the SCMTA Executive Committee.
8. A composer, who has been previously commissioned by SCMTA, cannot reapply for commissioning until a period of five years has commenced.

## **Composer Guidelines for the commissioned work and its performance**

1. The newly commissioned work must not have been previously written, in part or whole, before the SCMTA commissioning.
2. The commissioned work should be 10-15 minutes in length.
3. The commissioned work may be for any performance medium.
4. The commissioned work will be presented at the SCMTA state conference (usually in November) following the date of the composer commissioning.
5. The commissioned composer is responsible for securing the performer(s) for the commissioned work both at the SCMTA state conference, as well as at the national MTNA conference should the composer be selected the MTNA-Shepherd Distinguished Composer of the Year (\$3,000 MTNA award). Neither SCMTA nor MTNA provides an honorarium or expenses for these performances.
6. SCMTA will provide for a recording of the premiere work at the state convention.

### **Timeline**

Exact postmark deadlines will be provided on the SCMTA Composers Commissioning Application each year. An example of the timeline is as follows:

November 17, 2001	Postmark deadline for applications for composer nomination
January 5, 2001	Composer chair receives supporting materials from finalists
January 12, 2002	Commissioning committee selects the new composer
January 20, 2002	Composer, state president, commissioning chair sign contract
October 12, 2002	Copy of the newly commissioned work is sent to chair
November 12, 2002	Premiere work is presented at the convention and the composer receives his/her commissioning check.
December 1, 2002	The manuscript and tape of the work is sent to MTNA
January 15, 2003	MTNA-Shepherd Composer of the Year is chosen
March 25, 2003	National award winner presents work at MTNA convention

Approved January 13, 2001  
SCMTA Executive Committee