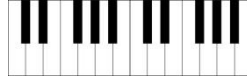


AMTA Piano Festival Information



AMTA sponsors a Piano Festival annually for all students regardless of age, ability, or length of study. It is not a competition but an opportunity to play for a judge for comments and a rating. They are evaluated against a standard of excellence, not each other. The goal is to encourage each child in his/her study of piano, to promote excellence, and to help each child grow musically. Festival is open to students of non-member teachers. We hope you will take advantage of this great opportunity to motivate and inspire your students to further their growth, and to further your own growth as a teacher!

DATE

AMTA Piano Festival will be held in the Fine Arts Building of Augusta University from 9:00 am until approximately 4:00 pm. Registration opens at 8:30am. Students will be assigned individual times with judges, and the schedule will be sent to each teacher. Teachers are responsible for notifying students of location, time, rules, etc.

Registration Materials

Each teacher should send the following materials in their registration packet:

1. Cover sheet
2. Registration form for each student participating in Festival in any capacity
3. Duet forms
4. Media release form signed by parent for each student
5. **One check** from your studio that includes all student fees, any applicable teacher fees, and teacher lunch fee. No individual checks from parents will be accepted.

Before sending in registration forms, please ask students about any scheduling conflicts. Arrangements *may* be possible to allow a student to have a morning or an afternoon time with the judge upon request, but these requests should be specified on the registration form at the time of submission, and they are not guaranteed to be honored.

Fees

Student fees:

The non-refundable fee for each student is **\$20.00**. The duet category carries an *additional* fee of **\$10.00** per student. You may choose to do the theory exam only for **\$10.00**. Because Festival is a performance event, theory is the only skills challenge that may be chosen without also participating in the solo performance judging. The \$20 fee is the base price for reserving time with a judge.

Teacher fees:

AMTA member teachers – no fee.

Non-member teachers - \$25

Teacher lunch registrations - \$10.

Solo Performance

Students will play two memorized pieces of contrasting style with NO repeats. Duets do not have to be memorized. Students play in private for their assigned judge. Parents and teachers should wait in the hall. The judge must be provided with the music with measures numbered. Students may NOT use photocopies of printed music. Music purchased and legally downloaded and printed will be allowed, but must include an indication of legal usage.

Skills Challenges

Students have the option of participating in the following skill challenges in addition to solo performance: Sight Reading, Scales & Cadences, and Theory. Festival is a performance event, and only the Theory exam may be taken without also participating in the solo performance (in this case, student may omit the \$20 registration fee and pay only \$10 for the theory test).

Ratings and Judges' Comments

Students are evaluated against a standard of excellence (not each other) and will receive a rating of Superior, Excellent, Good, Fair, or Poor. Teachers will receive envelopes containing student adjudication sheets at the end of the afternoon and may share them with the students at the student's next lesson.

For more information, please contact Cindy Wilkinson at chwnchrist@gmail.com. Forms and information are also available online at AugustaMusicTeachers.org.

TEACHERS

The Piano Festival requires much work prior to the event and many workers on that day. **All teachers are invited to help; teachers with participating students are expected to help.** Please remember that our volunteer efforts are not only for our own students. Many of us devote dozens of hours to Festival even though we have only a few students participating. We are working for every teacher's students and to promote music study within the entire community. Please let that value determine your level of involvement.

Suggested letter to students and families:

Dear piano family,

The Augusta Music Teachers Association sponsors an annual piano festival to encourage students in their piano study and promote achievement and joy in music making. Students do not compete against each other but are evaluated against a standard of excellence. Students will receive constructive comments from the judge and a rating such as Superior, Excellent, or Good. We are happy that you are participating in this event!

Students should arrive at least 15 minutes prior to their assigned time to allow time to check in. It is appropriate to dress nicely to show respect for the judges and respect for the event.

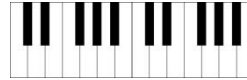
If you are participating in skills challenges such as scales, sight-reading, or hymn playing, these challenges will take place in the room with the judge. The theory exam is given continuously in the theory room, so students may check in to the theory room at any time to take the exam.

The performance evaluations are not a public performance but are done in private with the judge. Parents and teachers may wait outside the door.

Don't forget to bring your music! You may have it memorized, but the judge does not!

Your performance time is: _____

Skill Challenges at Festival



In addition to the performance audition, AMTA offers students the following optional challenges.

- Sight-Reading
- Scales / Cadences
- Theory

The challenges for sight-reading and scales are done in the audition room for the judge. The theory exam takes place in a separate room.

Sight-Reading

This challenge can be a level below that of the performance. The judge will choose two selections at the sight-reading level written on the student's registration form.

Scales and Cadences

All scales at every level are to be played ascending and descending. Students do not have to choose the same level as the performance level. See the chart for requirements for scales and cadences in each level. It's available in the yearbook and online. Note: It *is* acceptable for students playing one-octave scales to use an alternative fingering which facilitates later progression into two-octave scales (i.e., ending the RH ascending scale by crossing 1 under 4, then crossing back down to 4 for the descent), and judges will be alerted to this possibility.

Theory

The theory room will be open all day except from 12:00-1:00 p.m. Guidelines for these tests are available in our yearbook.

Scales/Cadences at Piano Festival

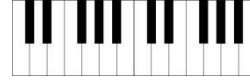
Please note the addition of black key scales at levels I and LI.

Level	Scales	Cadences
EE Early Elementary	All white key major 5-finger patterns, up & down, HS (hands separate) or HT (hands together)	Broken tonic chord, up and down, OR solid triad HS or HT
E	All white key major scales,	I – V (or V7) – I

Elementary	1 octave up & down, using tetrachords OR thumb turns, HS or HT	One position with I chord in root HS or HT
LE Late Elementary	All white key major & harmonic minor scales (excluding f & b minors), 1 octave, HS or HT with thumb turns	I – V (or V7) – I and i – V (or V7) – i One position with I chord in root HS or HT
EI Early Intermediate	All white key major and harmonic minor scales, 1 octave, HT	I – V (or V7) – I and i – V (or V7) – i One position with I chord in root HT
I Intermediate	All white key major scales plus Bb and Eb major scales, as well as white key harmonic minor scales, 2 octaves, HS or HT	I – IV – V (or V7) – I and i – iv – V (or V7) – i One position with I chord in root, HT
LI Late Intermediate	All white key major scales and Bb, Eb, Ab, Db major scales, as well as white key harmonic minor scales, 2 octaves, HT	I – IV – V (or V7) – I and i – iv – V (or V7) – i 3 positions (3 cadence patterns, starting with tonic chord in root, 1 st inv, and 2 nd inv) , HS or HT
EA Early Advanced	All black key major and harmonic minor scales, 2 octaves, HT	I – IV – V (or V7) – I and i – iv – V (or V7) – i 3 positions (3 cadence patterns, starting with tonic chord in root, 1 st inv, and 2 nd inv) , HT
A Advanced	All major and harmonic minor scales, 3 or 4 octaves, HT	All cadences, major/minor, 3 positions, HT

All scales at every level are to be played ascending and descending. Students may play a more advanced technique in a lower level. For example, in EI level, the student may play 2 octave scales as required in the I level, but play cadences at the EI level.

Theory Guidelines for Festival Exams



Level 1

Identify whether notes are high or low.

Know the musical alphabet.

Identify line (L) notes or space (S) notes .

Know finger numbers.

Recognize melody direction – up, down, or same.

Terms

Piano

Forte

Repeat Sign

Treble (G) Clef

Whole note

Bass (F) Clef

Quarter Note

Half note

Level 2

Know all of the above plus the following:

Identify and write steps and skips on the staff.

Name notes on a keyboard.

Name and write line/space notes.

Fill in missing bar lines for 3 / 4 or 4 / 4 time using quarter notes, half notes, whole notes, dotted half notes, quarter

rests, half rests, and whole rests.

Terms

mezzo forte

mezzo piano

whole rest

tie

crescendo

diminuendo (decresc.)

half rest

quarter rest

legato

staccato

dotted half note

Level 3

All of the above plus the following:

Identify

Simple Intervals (all white keys, no quality)

Half/Whole steps

Major key signatures and scales in keys up to 2 sharps or 2 flats

(Level 3 continued on next page...

Level 3 continued

Add bar lines in 2 /4 time signature.

Add time signatures to 2 /4, 3 /4, 4 / 4 musical examples.

Complete measures with notes and rests.

Terms

accent	ritardando	8va	eighth rest
flat	sharp	natural	fermata
andante	allegro	eighth note	D.C. al fine

Level 4

All of the above plus the following:

Write and/or identify

Simple Intervals (number only, no quality) – may contain black keys.

Major scales. Be able to write the scales adding sharps or flats for keys with up to 4 sharps or 4 flats.

Major key signatures for keys with up to 4 sharps or 4 flats.

Major triads in root position for key signatures up to 4 sharps or 4 flats.

I chord in root position (tonic).

6/8 time signature.

Change triads from major to minor for keys with up to 4 sharps or 4 flats.

Triplets.

Terms

pianissimo (pp)	a tempo	sixteenth rest	vivace
rallentando	molto	meter	fortissimo
sixteenth note	poco a poco	common time	adagio

Level 5

All of the above plus the following:

Identify major and perfect intervals - may contain black notes as part of the interval.

Write and/or identify the following:

Major key signatures and major scales in keys up to 5 sharps and 5 flats.

Minor key signatures and harmonic minor scales in keys up to 3 sharps or flats with proper placement of accidentals.

Root position major triads in keys up to 5 sharps or flats.

I-IV-V (or V7) chords for major keys up to 3 sharps or flats using root or cadence positions.

Terms

transpose	sforzando (sfz)	maestoso	opus
tonic	animato	D.S. (Dal Segno)	alla breve
agitato	dominant	ostinato	

Level 6

All of the above plus the following:

Write and/or identify:

Number and quality of all intervals.

All major key signatures.

All minor key signatures in keys up to 5 sharps or 5 flats.

All major and harmonic minor scales in keys up to 5 sharps or 5 flats.

Augmented and diminished triads (root position) up to 4 sharps or 4 flats.

Add bar lines to rhythm section examples of increasing difficulty.

Terms

Meno	Presto	32 nd notes	32 nd rests
Dolce	subito	piu mosso	syncopation
Subdominant	meno mosso	largo	con brio
Tenuto	leggiero		

Level 7

All of the above plus the following:

Write and/or identify

All major key signatures and all major scales using key signatures or adding sharps or flats when needed.

All minor key signatures and all minor scales (3 forms) ascending and descending, adding sharps or flats as needed.

Triads in root and inversion positions (all key signatures).

Identify chords by Roman numeral and/or scale degree (I-tonic, IV-subdominant, etc.).

Transpose a melody.

Identify half, authentic, plagal, and deceptive cadences.

Terms

Supertonic

leading tone

cantabile

tritone

giocoso

Double flat (bb)

double sharp (x)

median

pizzicato

pesante