



Augusta Music Teacher Association

Affiliate organization of the Georgia Music Teachers and Music Teachers National Associations

2024-2025 Year Book

“
Music gives a soul
to the universe,
wings to the mind,
flight to the
imagination, and
life to everything.

Plato

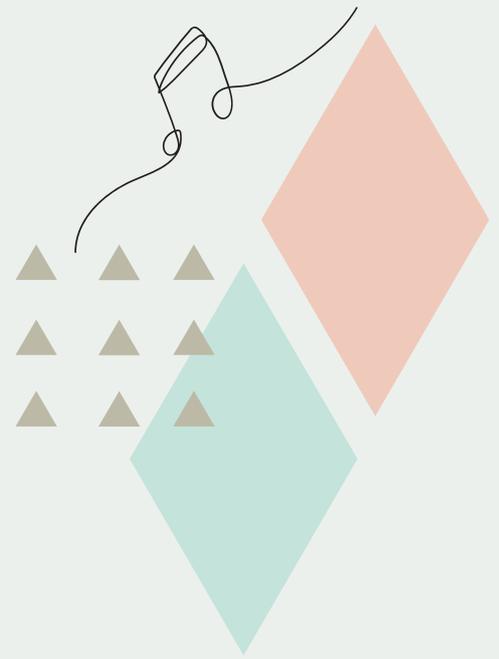


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Statement of Purpose & Past Presidents

Augusta Music Teachers Association

The purpose of this organization shall be to promote fellowship and unity among the members of the profession and those engaged in furthering and fostering the musical growth of our city; to advance the general musical culture by supporting concerts, lectures, and entertainments of a musical nature, to lend aid and encouragement to any civic or private musical undertaking whenever possible and practicable; and at all times to cooperate and keep in touch with the national and state affairs through their respective organizations for professional growth and improvement of teachers.

Past Presidents

1971-1973	Artemisia Thevaos	2015-2017	Sarah Moore
1973-1982	Lydia Porro Milham	2017-2019	Martha Childers
1982-1984	Vola Jacobs	2019-2022	Amy Phillips
1984-1986	Elizabeth McKenzie	2022-2024	Colette Keogh
1986-1988	Catharine McClure		
1988-1990	Alice Barbee		
1990-1992	Sidney Richardson		
1992-1994	Edith Sweatman		
1994-1996	David Neches		
1996-1998	Catharine McClure		
1998-2000	Jacqueline Heider		
2000-2002	Colette Keogh		
2002-2004	Clara Park		
2004-2006	Edith Sweatman		
2006-2008	Sue Moncrief		
2008-2010	Catharine McClure		
2010-2011	Laura Lowe		
2011-2013	Colette Keogh		
2013-2015	Betty Atkins		

2024-2025 Executive Board

Elected Officers

President: Amy Phillips 706-437-0697 amyphillipsiano@gmail.com

Vice President/Programs: Colette Keogh 706-830-8736 cakeogh16@gmail.com

Vice President/Festival: Jolene Long 706-833-8693 jolong91@gmail.com

Assistant: Cindy Wilkinson 706-373-2984 chwnchrist@gmail.com

Vice President/Auditions: Clara Park 706-339-7110 clarapark@aol.com

Treasurer: Song Ha 910-224-6585 song_piano@yahoo.com

Member at Large: Martin Jones 706-860-2109 mdjones@au.edu

Committee Chairs

Yearbook: Temeka Davis

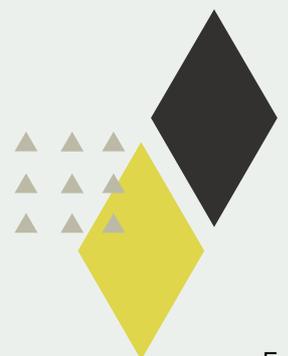
Website Manager: Amy Phillips

Hospitality: Song Ha & Hiroko Hogarth

GMTA Theory: Colette Keogh

GATE Theory: Colette Keogh

Nominating Committee: Edith Sweatman, Amy Phillips, Colette Keogh, & Clara Park





AMTA Membership

Inspiring musical progress, excellence, and achievement in our students and one another.

Cleaveland, Nancy

Evans, GA 30809
musimp@bellsouth.net
706-228-4877

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Martinez, GA 30907
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706-855-8287

Davis, Temeka

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tdavis@themusicalexpress.com
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Ha, Song

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Hennessy, Paul

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706-854-7729 or 706-829-2598

Hogarth, Hiroko I.

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706-731-9771

Jones, Martin David

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706-434-9117

Keogh, Colette, NCTM

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706-830-8736

Long, Jolene E.

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706-833-8693

Macey, Donald L.

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706-736-3886 or 706-993-6359

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clarapark@aol.com
706-339-7110

Phillips, Amy Veldboom

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706-437-0697

Pritchard, Sarah

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Sweatman, Edith

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Wells, Judy

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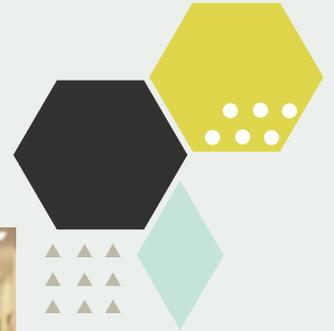
706-863-4505

Wilkinson, Cindy

Augusta, GA 30907

chwnchrist@gmail.com

706-373-2984 or 706-733-4207



State & National Addresses

MTNA National Office

441 Vine St. Suite 405
Cincinnati, Ohio 45202
1-888-512-5278

President GMTA

Kristi Helfen, *NCTM*
453 Sherwood Greens
Stone Mountain, GA 30087
president.georgiamta@gmail.com

President-Elect GMTA

Jeri-Mae G. Astolfi, *NCTM*
PO Box 2272
Clarkesville, GA 30523
presidentelect.georgiamta@gmail.com

Executive Director GMTA

Mandy Reynolds
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Dacula, GA 30019
georgiamta@gmail.com



AMTA Honorary Members

Moncrief, Sue

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706-737-5953
SueMon99@knology.net

Powers, Fred

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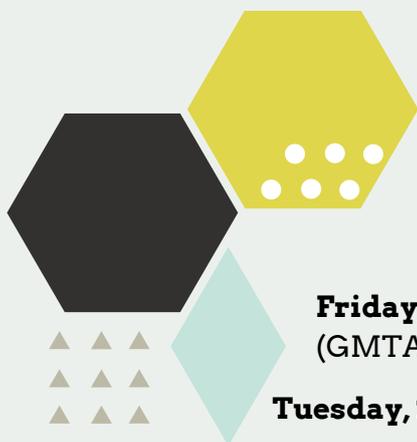
Seaborn, Barbara

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seabara@aol.com

Wells, Judy

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706-863-4505

AMTA has granted honorary memberships to select individuals. Some have been former members who generously gave their time, musical abilities, and leadership skills through the years. Others have been very supportive of AMTA in various ways and have helped advance the purposes of AMTA through their generosity and vision. The teachers of AMTA are grateful to each one.



2024-2025 Calendar

Friday, 9/6 - AMTA Kickoff at Augusta University @ 10:00
(GMTA's New & Revised Theory program will be explained)

Tuesday, 10/1 - Fall registration deadline for GATE & GMTA theory

Wednesday, 10/2 - GATE/GMTA Theory registrations will be emailed to local chairs

Friday, 10/4 - AMTA meeting-The Great Exchange (exchanging ideas, music, methods, policies, etc.) *10am @ Colette Keogh's home*

Thursday - Saturday, 10/24-10/26 - MTNA Competitions, Piedmont University

Thursday - Saturday, 11/7-11/9 - GMTA State Conference, Georgia State University - Perimeter College (Clarkston Campus)

Saturday, 12/7 - Masterclass/Teaching Demonstration with Martin Jones and Clara Park - *10am @ AU Fine Arts Building*

Wednesday, 1/15 - Spring Registration deadline for local auditions/GATE/GMTA theory

Thursday, 1/16 - GATE/GMTA Theory registrations will be emailed to local chairs

Saturday, 2/8 - Winter Workshop: Jerico Vasquez, from Shorter University, will be our presenter. His lectures will be: 1. My Friends Chuck and Sid: A Fresh Approach to Technical Exercises; 2. Olga Samaroff's "Method of Work": An Interactive Demonstration (explores Madam Samaroff's method of learning music quickly through a series of steps)

Saturday, 2/15 - Festival Registration deadline; hand delivered by 2/17

Saturday, 2/22 - Local Auditions

Monday, 2/24 - Deadline to pay teacher/student Regional Audition fees; deadline for local associations to submit local ratings and GATE scores to Mandy

Thursday, 2/27 - Winners' Recital

Monday, 3/3 - State Auditions Registration Deadline (College Piano, Instrumental, and Voice)

Friday, 3/7 - Regional Auditions Video Submission Deadline

Saturday, 3/8 - 2025 Piano Festival - *9am-4pm @ Augusta University*

Friday, 3/14 - Piano Festival Evaluation meeting

Saturday - Wednesday, 3/15-3/19 - MTNA Conference, Minneapolis, MN

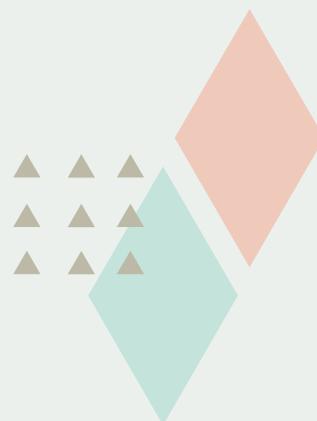
Thursday, 3/27 - State Auditions volunteer form/fee due

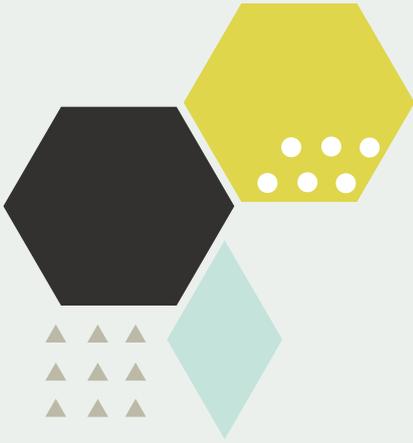
Friday - Saturday, 4/4-4/5 - GMTA State Auditions, Piedmont University

Monday, 4/28 - AMTA Nominating Committee Meeting

Friday, 5/16 - AMTA luncheon

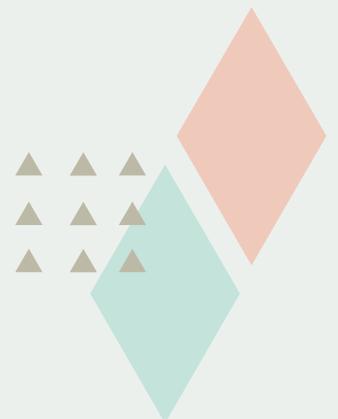
Monday, June 30 - Membership Renewal Deadline: membership year runs July 1-June 30





Music Events in CSRA

- 1 [The Augusta Symphony](#)
- 2 [Augusta University's Department of Music](#)
- 3 [Augusta University's Maxwell Theater's Calendar](#)
- 4 [Jabez Sanford Hardin's Performing Arts Center's Calendar](#)
- 5 [The Augusta Choral Society](#)
- 6 [The Augusta Players](#)
- 7 [Tuesday's Music Live](#)
- 8 [Harry Jacobs Chamber Music Society](#)
- 9 [The Columbia County Performing Arts Center](#)





2025 AMTA Piano Festival

Saturday, March 8th
Doors open: 8:30am
Event closes: 4:00pm



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: 3/8/25 (Saturday)

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**.

Since 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. 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.

Duet Performance

Students performing a duet must bring the original score and an additional photocopy for the judge. Duets do not have to be memorized. There is an extra fee of \$10 per student to participate in the duet category.

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 Jolene Long at jolong91@gmail.com or Cindy Wilkinson at chwnchrist@gmail.com. Forms and information are also available online at AugustaMusicTeachers.com.



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: _____

Festival Registration Cover Sheet

Please photocopy as needed for additional students

Teacher _____ Phone _____ Teacher email _____

Non-member teacher fee (if applicable) \$25 _____ Reg. fees for students: _____

Lunch reserved? (\$10) _____ Total enclosed: \$ _____

Below please print the NAME of each participant and the LEVEL (EE, E, LE, EI, I, LI, EA, A) for each category. Leave the category box blank if not participating in it.

STUDENT	Perf	S.R.	Sc. / Cad.	Theory	Duet*
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					

*Please note that there is an additional \$10 per student fee for the duet category.

AMTA Piano Festival - Student Registration Form

Please photocopy this form as needed to create a separate registration form for each student.

Student Name:

Please clearly print name exactly as you would like it to appear on the certificate.

Age: _____ Grade: _____ Years Studied: _____ Teacher: _____

Parent phone: _____ Parent email: _____

Siblings participating: _____

Duet partner, if applicable: _____

Performance Level (Teacher discretion)

Early Elem. _____ Early Inter. _____ Early Advanced _____

Elem. _____ Intermediate _____ Advanced _____

Late Elem. _____ Late Inter. _____

Skills Challenges (Please do not leave levels blank if participating!)

Sight Reading Participating _____ Level _____

Scales / Cadences Participating _____ Level _____

Theory Test Participating _____ Level _____

Duet Participating _____ Please fill out and submit the Duet
Registration Form

I understand that as an AMTA member entering students to participate in the piano festival, I am required to volunteer at the event and will be assigned a MORNING or AFTERNOON shift.

Check the box if you would like to volunteer for both a Morning and Afternoon shift

Please mail or hand deliver cover sheet and registration form to

Cindy Wilkinson
109 Gardners Mill Rd
Augusta, GA 30907
706-373-2984

AMTA Piano Festival – Duet Registration

Please photocopy this form as needed for additional students

Students participating in the Duet challenge should submit this form in addition to the Student Registration Form

Teacher _____

Primo

Student Name:

Age _____ School grade _____ Years studied _____ Performance Level _____

Siblings participating:

Secondo

Student Name:

Age _____ School grade _____ Years studied _____ Performance Level _____

Siblings participating:

Primo part is level _____ Secondo part is level _____

Please mail or hand deliver cover sheet and registration form to

Cindy Wilkinson
109 Gardners Mill Rd
Augusta, GA 30907
706-373-2984
chwnchrist@gmail.com

AMTA Release Form for Media Recording



Augusta Music Teachers Association (AMTA) has my permission to use any photographs, lesson videotapes, recital or performance event videotapes, or digital recordings of lessons and/or performances events of my child(ren) for any marketing materials in print or electronic form (i.e. Newsletters, Advertisements, Website, Facebook, etc...). I further consent that my child(ren)'s name(names) and identity(identities) may be revealed therein or by descriptive text or commentary.

I understand that there will be no financial or other compensation for media recordings of my child(ren), either for initial or subsequent transmission or playback.

Parent's Name: _____ Date: _____

Parent's Signature: _____

Address: _____

Phone: () _____

Piano Teacher's Name: _____

Please list all students subject to RELEASE FORM:

Special notes for **AMTA** concerning media presentation of my child(ren):

Fun at AMTA's Piano Festival

Students are inspired and parents are impressed with the AMTA Piano Festival experience. Don't miss this first-rate opportunity to strengthen musical growth and development in your students!



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 Elementary	All white key major scales, 1 octave up & down, using tetrachords OR thumb turns, HS or HT	I – V (or V7) – I 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 high/low notes on the staff

Know musical alphabet, forwards and backwards

Identify and Label white keys on the keyboard

Identify line (L) notes and space (S) notes

Identify note direction – up, down, or same

Know finger numbers, Right Hand (RH) and Left Hand (LH)

Terms & Symbols



Piano



Forte



Bass Clef



Treble Clef



Repeat Sign



Quarter Note



Half Note



Whole Note

Level 2

Know all the above plus the following:

Identify and write steps and skips on the staff

Name and write line/space notes on the grand staff (bass C to treble C).

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

Identify correct placement of stems on notes and rests on the staff

Identify the parts of the grand staff using a word bank

Terms & Symbols



mezzo-forte



mezzo-piano



dotted half note



staccato



legato



tie



half rest



whole rest



quarter rest

grand staff

  treble/bass clef signs bar line brace double bar line

Level 3

All the above plus the following:

Notes on the grand staff (low G – high F, also middle ledger lines D and B)

Simple intervals (all white keys, no quality)

Half/Whole steps

Scales and key signatures in C, F and G (ascending and descending)

Tonic and dominant chords in C, F, and G

Add time signature or bar lines to 2/4, 3/4 and 4/4 rhythmic examples

Complete measures with notes and/or rests

Note and rest values used are: quarter, half, whole, dotted half and eighth note pairs

Terms and Symbols

 flat  sharp  natural  accent  fermata

 *8va* octave higher  eighth rest  eighth note ritardando (rit.)

allegro andante D.C. al Fine 

 crescendo (cresc.)  diminuendo (dim.) or decrescendo

Level 4

All the above plus the following:

Write and identify:

Notes on the grand staff including two ledger lines above, below and middle of staff

Major scale intervals (up to 2 sharps/flats), melodic and harmonic (Major or Perfect)

Chromatic (C – C#) and Diatonic (C – D flat) Half steps and Whole steps

Major key signatures and scales up to 2 sharps and flats, ascending and descending

Tonic (I) and Dominant (V) triads, root position in keys up to 2 sharps and flats

Change major triads into minor

Add time signature or bar lines in 3/8, 6/8, 2/4, 3/4, 4/4 meter

Complete measures with missing notes and/or rests

Note and rest values used: quarter, half, whole, dotted half, eighth note pairs, dotted quarter note followed by an eighth note

Terms and Symbols

All the above plus the following:

	tonic	dominant	subdominant
dolce	cantabile	molto	poco a poco
meter	 common time	time signature	key signature
rallentando	a tempo	adagio	vivace

Level 5

All the above plus the following:

Write and identify:

Notes on the staff to include 3 ledger lines above, below and between staves

Major scales and key signatures up to 4 sharps/flats (ascending & descending)

Minor scales and key signatures up to 3 sharps/flats (ascending & descending)

Tonic, dominant & leading tone degrees of the scale

I, IV, V(V7) triads in root or cadence position in keys up to 4 sharps

I, iv, V(V7) triads in root or cadence position in keys up to 3 sharps

Change root position triads from Major to minor and/or from minor to Major

Minor scale intervals (M2, m3, P4, P5, m6, M7, P8) up to 3 sharps/flats

Interval inversions

Enharmonic tones, Whole steps, Chromatic & diatonic half steps

Add time signatures or bar lines to rhythmic examples in 3/8, 6/8, 9/8, 2/4, 3/4, 4/4, 5/4 meter

Note and rest values used: quarter, half, whole, dotted half, eighth note pairs, dotted quarter/eighth, 4 sixteenths, triplet

Transpose a melody into the other clef

Terms and Symbols

leading tone	transpose	agitato	animato	maestoso
ostinato	 D.S. (Dal Segno)	 sfz	sforzando	 
con moto	lento	espressivo		

<i>pp</i> pianissimo	<i>ff</i> fortissimo
 sixteenth note	 sixteenth rest

Level 6

All the above plus the following:

Write and identify:

Major/minor scales and key signatures up to 5 sharps/flats (ascending & descending)

I, IV, V(V7) chords in Major/minor keys up to 5 sharps/flats in root or cadence positions

Dominant 7th chords, root position

Chord inversions and naming root, 1st inversion only

Major, minor, diminished triads

Major, minor, perfect, diminished intervals

Diatonic and chromatic half steps, enharmonic notes (without double flats or double sharps)

Chromatic scale (ascending & descending)

Add time signatures and/or bar lines to rhythm examples of increasing difficulty

Terms and Symbols

meno mosso	piu mosso	presto	largo	subito
syncopation	32 nd notes	32 nd rests	opus	tenuto
con brio	leggiero	non legato	accelerando	
risoluto	transpose			

Level 7

All the above plus the following:

Write and identify:

Major and minor keys signatures and scales up to 5 sharps/flats, using key signatures or accidentals

3 forms of minor scales ascending and descending, adding accidentals as needed

Triads in root and all inversion positions

Identify secondary chord tones by Roman numeral

Identify half, authentic, plagal and deceptive cadences

Augmented, Major, minor, diminished intervals and triads and inversions (may include double sharps/flats)

Enharmonic notes (may include double sharps/flats)

Dominant 7th chords and 1st inversion

Add time signatures and/or bar lines to rhythmic examples in 9/8, 12/8, 2/2, 3/2 meters using note and rest values:

quarter, half, whole, dotted half, eighth note pair, dotted quarter/eighth, triplet, 4 sixteenths, quarter note triplet, 2 sixteenths/eighth

Transpose a melody

Terms and Symbols

 supertonic	leading tone	cantabile	tritone giocoso	
 double flat	double sharp	mediant	pesante	alla breve
simile	sostenuto	senza	marcato	con brio

Level 8

All the above plus the following:

Identify and write:

All Major and minor key signatures

All Major and 3 forms of minor scales (ascending & descending)

Augmented, Major, minor, diminished triads in all inversions

Identify scale degrees by name (tonic, supertonic, mediant, etc.)

Identify triads of the scale by Roman numeral or scale degree (I-tonic, ii-supertonic, iii-mediator, etc.)

Dominant 7th chords in all inversions

Transpose a melody

Half, authentic, plagal and deceptive cadences

Time signatures and bar lines to 9/8, 3/2, 6/4, and other unusual meters using more complex rhythms

Terms & Symbols

scherzando

rubato sotto voce

una corda

tre corda

portato

animato

giocoso

pesante

tranquillo

Level 9

All the above plus the following:

Identify and write:

Major 7th chords, Dominant 7th chords, minor 7th chords and their inversions

Authentic, Deceptive, Half, and Plagal cadences; be able to name key, label chords and type of cadence

Use Roman numerals to label chords in a progression

Transpose a short melody from Major to minor or vice versa

Use Roman numerals to label secondary dominants in a chord progression

Add time signatures and/or missing bar lines or notes to incomplete measures in meters that include, but are not limited to: 5/4, 3/2, 6/8, 9/8 Other time signatures and more complex rhythms are to be expected.

Terms & Symbols

homophonic

polyphonic

modulation

ornaments

motive

imitation

sequence

repetition

binary form (AB)

ternary form (ABA)
Recapitulation)

Rondo form (ABACA)

Sonata-Allegro form (Exposition, Development,

Level 10

All the above plus the following:

Could include:

Changing meter in rhythmic examples

Parallel major/minor scales

Identify non-chord tones (passing tones/neighbor tones) in a melody

Definite use of figured bass

Maj. 7ths, Dom. 7ths, Min. 7ths, Half dim. 7ths, and Dim. 7ths and inversions

Figured bass for 7th chords

7ths built on all degrees of the major scale

Secondary dominants/modulation

Transpose up or down to any interval within the octave

Terms & Symbols

Common French and German terms, i.e.,

avec

cedez

douce

sans

lebhaft

langsam

schnell

tres vif

en retenant

leicht

plus

lent

lustig

assez

ralentir

mit





AMTA / GMTA

Piano Auditions

REVISED GMTA/GATE CURRICULUM

The GMTA Theory Committee has completely revised the theory curriculum for GMTA and GATE. Both curriculums are now aligned by levels and have the same criteria. GATE exemptions earned by passing the GMTA test at the same level.

Exemptions previously earned will be honored.

The Committee has developed a **GMTA Theory Outline** which lists each category and what is required of each grade level in that category. It is an overview of the entire curriculum.

There is a separate **Categories List**. It shows all the categories included in the Theory Curriculum and the requirements for each Level in detail. Once teachers are familiar with the content the outline should be sufficient.

Next, each Level with all the requirements for that level, including vocabulary is posted separately. Levels are cumulative! If you do not start your student at Level 1, be sure to have mastered all the requirements of previous levels.

A **Master Vocabulary List** is on the website which lists all the vocabulary in alphabetical order for ALL levels.

GATE is **still required** for all GMTA Audition participants. The levels correspond as follows:

GATE A - Grades 4-5 - GMTA Theory Levels 4 & 5	Passing Score 24/30
GATE B - Grades 6-7 - GMTA Theory Levels 6 & 7	Passing Score 24/30
GATE C - Grades 8-9 - GMTA Theory Levels 8 & 9	Passing Score 32/40
GATE D - Grades 10-12 - GMTA Theory Levels 10, 11, & 12	Passing Score 32/40

To exempt from GATE the student must achieve the following scores on GMTA Theory Tests:

GATE A - 90 or above on GMTA Theory Test Level 5
GATE B - 90 or above on GMTA Theory Test Level 7
GATE C - 85 or above on GMT A Theory Test Level 9
GATE D - 80 or above on GMTA Theory Test Level 10

All GMTA/GATE Theory information is on the GMTA website.

Go to: <https://georgiamta.org>

Click on: **Student Activities**

Click on: **Theory**

Click on: **GMTA Theory Tests** for the new curriculum

1

Georgia Auditions Theory Examination (GATE)

GMTA Audition Requirement

The GATE (Georgia Auditions Theory Exams) is a required component of GMTA's Auditions competition and supports GMTA's belief that excellent performers are also knowledgeable performers. Each GMTA Auditions participant in the category of piano or piano concerto must take and pass the appropriate level test at his or her local association unless granted an exemption. The GATEs include three levels of testing (A, B, and C). Levels A and B are multiple choice, and Level C includes both multiple choice and handwritten responses.

1. All GMTA Audition participants must pass or exempt the GATE in order to be eligible to advance to the Regional Level of the competition.

Passing Scores are:	Level A (Grades 4-6)	24/30
	Level B (Grades 7-9)	24/30
	Level C (Grades 10-12)	32/40

2. The **student fee for GATE is \$15.00**. There is no teacher fee. Registration forms must be completed **online** for each student when registering for Auditions.

3. AMTA will administer the GATEs to all potential Audition Entrants at Augusta University.

4. 12th grade Piano Solo and Piano Concerto Audition participants must take the GATEs at their Local Association. No tests will be administered at Regional/State levels.

5. Students who have earned the GATE exemption by meeting the requirement of GMTA Theory Tests are listed on the GMTA website.

The 2015 revised curriculum and practice tests for each level are on the GMTA website. General Information, How to Earn EXEMPTIONS from taking the GATE, Registration Form and FAQs are also found there.

Go to: Georgiamta.org Click on: **Student Activities** Click on: **Theory** Click on: **GATE**

2

Auditions

For GMTA Local Audition Application Form go to: www.Georgiamta.org click: *Student Activities*, then click: *Piano*

FEES FOR LOCAL AUDITIONS:

The AMTA Local Registration fee for each student is \$20.00. Fees will be collected by the state administrator at the time of online registration. There is no teacher fee for Local Auditions.

For GMTA Local Audition Application Form go to: www.Georgiamta.org click: *Student Activities*, then click: *Piano*

FEES FOR LOCAL AUDITIONS:

The AMTA Local Registration fee for each student is \$20.00. Fees will be collected by the state administrator at the time of online registration. There is no teacher fee for Local Auditions.

APPLICATION FORM:

All applications will be done **online** on the GMTA website www.georgiamta.org. Click on Student Activities and Piano. Follow instructions for registration and payment of fees.

FEES FOR GMTA REGIONAL/STATE AUDITIONS:

Students who receive an "Outstanding Performance" rating will advance and are expected to compete in the Regional level of the GMTA Auditions.

Student Fee: \$30.00 - for each GMTA Auditions performance event entered
(This one-time fee covers region and state auditions)

Teacher Fee: \$20.00 - One-time fee regardless of the number of students entered in GMTA Auditions.

WINNER'S RECITAL

Students receiving an "Outstanding Performance" rating will choose one of their pieces to perform at the annual Winners' Recital.

SECTION B: ELIGIBILITY FOR STUDENTS AND TEACHERS

1. **Non-member teachers** may enter students in GMTA Local and Regional Auditions. Fees for non-member teacher and their students are set by GMTA and are as follows:
Local Auditions non-member teacher fee: \$75 student fee: \$35
Regional Auditions non-member teacher and student fees: see GMTA website
2. Students can only enter one grade level one time. They cannot repeat the grade level.
3. Participating teachers who are members of MTNA, GMTA and AMTA, all membership dues must be paid by **December 31**.

SECTION C: REQUIREMENTS

- 1 Auditions are open to any student in grade 4 through 12.
2. The judge must be given the original score for each selection with the measures numbered. No reproduction or copy of printed music may be used unless the music is out of print or still in manuscript form. The student must present written permission from the publisher or copyright holder to copy the music at each level of the GMTA competition.
3. Memorization of all piano repertoire is required.

4. Each student is to play for the judge to which he/she is assigned.

SECTION D: REPERTOIRE REQUIREMENTS

1. Pre-College Piano Grades 4-11: Two pieces are required. One piece from Baroque or Classical (through Beethoven), PLUS one piece from Romantic, Impressionistic, or Contemporary period. Only original solo piano compositions will be accepted.
2. A single movement from a sonata or suite may count as one piece. Also, several movements, including selections from theme and variation, may be grouped to count as a single piece, when appropriate. Any other sectional pieces, such as fantasies, must be performed in their entirety.
3. Audition Time Allotments

Grades 4 – 5	8 minutes
Grades 6 – 8	10 minutes
Grades 9-12	12 minutes
4. Contemporary pedagogical repertoire is considered “contemporary” regardless of style.
5. Pieces should be played without repeats.
6. It is strongly recommended that the same repertoire not be used two years (or more) in a row. This recommendation is stated on the GMTA website under Section C of the Pre-College Piano GMTA Auditions Information & Requirements.
7. Changes to registered repertoire can be made no later than 1 week prior to Local Auditions.
8. No changes in repertoire are allowed at the Regional or State level of the Auditions.

SECTION E: GENERAL INFORMATION

1. Only teachers receive information regarding auditions, schedules, etc. Therefore, it is the responsibility of the teacher to give full details concerning the auditions to the student entrants.
2. Application fees are non-refundable.
3. Each grade is a separate event and will be judged separately. Students compete only with other students in the same grade. All references to grades mean school grade levels.
4. Auditions will be closed.
5. All auditions are to be performed **in person** on the specified GMTA Auditions date.
(No recordings, no make-ups)
6. Teachers, students and parents are not to identify themselves to the judge, nor converse with the judge before or during the auditions or at any time before the judge’s decision is announced.
7. **The decision of the judge is final and cannot be questioned by the participant, teacher, parent or chair.**
8. Students may choose the first piece to perform at the auditions, with the judge choosing the order of the repertoire performance thereafter when there are more than two pieces. **Judges may choose to**

stop a student on any or all pieces if hearing the pieces in their entirety will exceed the time allotment. Judges may stop students before the maximum time has expired in order to write comments.

9. A maximum of **10** students per grade level may be sent to **Regional Auditions** from each Local Association Audition Event.
10. A maximum of **7** students per grade level will be sent to the **State Auditions** from every Region. The total number of entries for each grade level will be 30 students based on 5 regions.
11. **COMMENTS ONLY:** Students in all divisions may enter at the appropriate grade level for COMMENTS ONLY.
12. All applications will be checked for appropriate literature, signatures, registration fees and current membership of teachers. Applications not meeting these criteria are subject to disqualification.

SECTION F: GMTA PIANO CONCERTO

1. Piano Concerto Auditions are open to students in Grades 9 - 11.
2. Registration fee is \$30 per student with a teacher fee of \$20 (one-time fee regardless of the number of students). Non-member teacher fee: \$50 and \$100 per student.
3. One movement, **ONLY**, of any concerto written by any composer. Publication must be before 1925. Students are allotted 15 minutes for the audition. Memorization is required.
4. Application Form and Information can be found on the website:
www.georgiamta.org/StudentActivities-piano.php

3

GMTA Theory Achievement Test

The GMTA Theory Achievement Test is dedicated to providing recognition for outstanding achievement in music theory. GMTA's Theory program includes five levels of testing. Each level includes an ear training section. GMTA Theory Achievement Test Curriculum, Guidelines, Practice Tests, Ear Training Audio Files and Application Form can be found on the website: www.georgiamta.org. Click on "Student Activities," then "Theory."

1. **This is a separate event with no performance requirement.** GMTA Theory tests are taken at the same time as Local Auditions.
2. Open to all students in grades 4 – 12.
3. Registration fee is \$15.00 per student. Teacher is responsible for collecting all the fees and submitting one check, payable to AMTA, with the application forms. (Non-Member Teacher Fee: \$50.00 and \$25 per student.)
4. Application Form and detailed information, including curriculum, ear training audio files and previous tests can be found on the website at www.georgiamta.org/StudentActivities-theory.php.

The Augusta Music Teachers Association's Constitution and By-Laws

ARTICLE I - NAME

The name of the organization shall be the Augusta Music Teachers Association, affiliated with the Georgia Music Teachers Association and with the Music Teachers National Association.

ARTICLE II - PURPOSE

The purpose of the organization shall be to promote fellowship and unity among the members of the profession and those engaged in fostering the musical growth of our city; to advance the general musical culture by supporting concerts, lectures, or entertainments of a musical nature; and by lending aid and encouragement to any civic or private musical undertaking whenever possible and practical; and at all times to cooperate and keep in touch with national and state musical affairs through their respective organizations for professional growth and improvement of teachers.

ARTICLE III

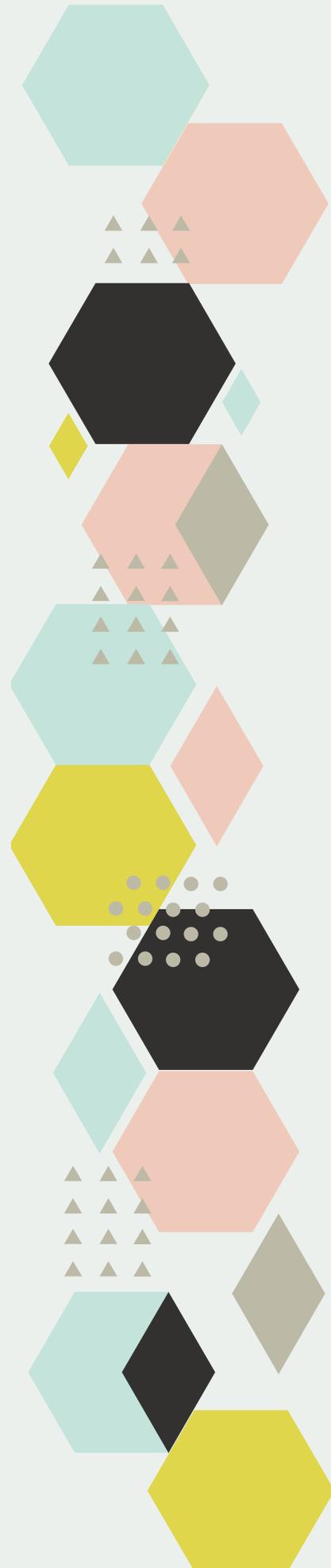
Membership shall be open to all teachers of music who are residents of the state of Georgia and/or the Central Savannah River Area. The members shall be classified as active, senior, or student.

ARTICLE IV

Active membership dues shall be the amount required by the Music Teachers National Association, plus the Georgia Music Teachers Association, plus the local dues. All dues are payable by June 30 at the beginning of the fiscal year. Members one year behind with dues shall be automatically dropped from the organization.

ARTICLE V

The officers of the Augusta Music Teachers Association shall be a President, four Vice Presidents, Secretary, and Treasurer. They shall hold office for two years. No officer shall serve for more than two consecutive terms in the same office. The election of officers shall be held at a meeting prior to May 31st by the majority of those present. Members shall be informed of the nominees one month prior to the election meeting. The Executive Board has the authority to appoint a replacement if an elected officer finds it necessary to resign before he/she has completed the two year term.



Section 1. President

The President shall preside at all meetings of the Association, maintain general supervision of its interests, and appoint committee chairmen. The President shall perform all other Duties implied by his/her title. He/she shall be an ex-officio member of all committees that are appointed.

At least two months prior to the last meeting of the year, the President shall appoint a committee of three active members to nominate officers for the coming year.

Section 2. Vice Presidents

The 1st Vice President shall preside at the meeting in the absence of the President. He/she shall be the Program Chairman and in charge of recitals.

The 2nd Vice President shall be the Membership Chairman and shall preside in the absence of President & 1st VP.

The 3rd Vice President shall be in charge of the Festival for piano, voice, and other instruments. He/she shall acquire rooms, pianos, and other things that are necessary. He/she shall make arrangements for administering theory tests and gathering sight reading materials. He/she shall acquire judging sheets and certificates for necessary categories.

The 4th Vice President shall be in charge of the Auditions for piano, voice, and other instruments. He/she shall acquire rooms, pianos, and arrange for the state theory examination to be given. He/she shall also acquire judging sheets and performance certificates.

Section 3. Secretary

The secretary shall take the minutes of each meeting, read them at the next meeting, and handle necessary correspondence. Each year he/shall send names of officers to the State and National associations.

Section 4. Treasurer

The Treasurer shall receive all monies, disburse funds on consent and approval of the President or Executive Committee, and perform such duties as usually pertain to the office of the Treasurer, including reading the report on the treasury at each meeting.

Section 5.

It shall be the duty of officers to attend the regular business meetings of the Association as well as Board Meetings and special called meetings.

Section 6.

In case of an officer being unable to complete his/her term of office, the executive board shall appoint someone to fill the unexpired term.



ARTICLE VI

The Executive Board shall consist of all elected officers. In addition, it shall consist of the Immediate Past President and Committee Chairmen, and one member-at-large.

ARTICLE VII

There shall be at least six meetings per year scheduled by the Executive Board.

ARTICLE VIII

The Augusta Music Teachers Association members shall abide by the current Music Teachers National Association Code of Ethics.

ARTICLE IX

- The Constitution and By-Laws may be amended by a majority vote of those present at the meeting.
- The Secretary must notify the membership, in writing, two weeks in advance of any proposal.
- Special Meetings can be called by the Executive Board or the President.

ARTICLE X - CRITERIA FOR HONORARY MEMBER

The following criteria shall be applied to identify candidates to recommend becoming an Honorary Member of AMTA and to determine if any current member should no longer be retained as such. These recommendations will be presented to the Board for their consideration and the Board shall make the final selection. The Board may also identify additional candidates.

The criteria for Honorary Member, as defined in the AMTA by-laws are: Honorary Membership.

Honorary Life Membership may be conferred by the AMTA Board of Directors upon individuals who have given distinguished service to AMTA. Honorary Life members do not pay dues and cannot vote or hold office.

Criteria for bestowing the designation Honorary Member are:

- a. Has been an active regular member for a minimum of 25 years with attendance record of not less than 80% over that period.
- b. Has been an active participant in AMTA activities.
- c. Has served as an officer in at least one major position (e.g. President, Festival Chair).
- d. Has retired from full time teaching.

ARTICLE XI

A copy of these By-laws shall be made available to all members.





Benefits of Membership

The solidarity inherent in the music-teaching profession makes membership with the Music Teachers National Association (MTNA) an invaluable investment. Throughout your career, this membership provides access to essential resources beneficial to enhancing your professional journey. MTNA will not only support your passion for teaching music, but ensure you have the tools and community necessary to thrive in your teaching.

- **Discounts and Resources**—discounts on MTNA conferences and competitions, as well as office supplies, travel and much more!
- **Educational Opportunities**—featuring MTNA's preeminent yearly national conference, with workshops and seminars on teaching (including group and recreational music-making), ethics, industry developments and more.
- **Professional Development**—MTNA's popular monthly webinars cover a variety of topics of interest to music teachers, from studio resources to ornamentation to cybersecurity.
- **Professional Support Services**—recommendations and referrals for studio resources, insurance and legal consultation, enrichment grants for teacher study, merchant services and new technology resources.
- **Exclusive Publications**—MTNA keeps you up-to-date with current trends in the music industries with our two exclusive publications: *American Music Teacher* and *MTNA e-Journal*