



NEBRASKA MUSIC TEACHERS ASSOCIATION
STUDENT FESTIVAL and COMPETITION MANUAL
Revised 2017

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PURPOSE

The purpose of this publication is to provide general information about the various festivals and competitions sponsored by the Nebraska Music Teachers Association. This information includes objectives, eligibility and requirements for District and State Festivals, theory and musicianship requirements, and sight reading requirements. Information about adjudication and repertoire is included.

INTRODUCTION

The Nebraska Music Teachers Association sponsors annual festivals for serious young musicians in the state. Pre-college students may enter in the fields of piano, orchestral strings, voice, woodwinds, brass, percussion, plectrum guitar and classical guitar. Preliminary festivals for pre-college students are held each spring at the district level under the direction of the District Festival Chairs. (Organ has been dropped.)

Pre-college students who have successfully passed the preliminary District Festivals may enter the non-competitive State Festival held in the fall under the direction of the NMTA Vice President (State Festival Chair). The festivals consist of the performance of prepared compositions and scale requirements for a competent adjudicator. In addition, students will take an ear training and written test in theory and musicianship. Sight reading will be included at the District Festivals.

Any student from age 11 through college may enter the NMTA Performance Competitions. These competitions have no scale, sight reading, ear training or written theory requirements and are not associated with any MTNA competitions. Competitors will perform a varied solo program using the NMTA Performance Competitions requirements as a guideline.

Students may enter the NMTA Performance Competitions according to their appropriate age eligibility. Collegiate students may also participate in the MTNA Collegiate Chamber Music Performance Competition. These competitions at the state level are in the fall, under the direction of the MTNA Competitions Chair for NMTA.

Composition students, both college and pre-college, may enter the MTNA Student Composition Competition held in the fall, under the direction of the MTNA Composition Coordinator for NMTA.

Entry postmark dates, entry blanks, and all rules for MTNA-sponsored competitions are published in the April/May issue of the *American Music Teacher* and online at www.mtna.org.

All entry postmark dates and locations for NMTA sponsored festivals and competitions are published in the spring edition of the *Nebraska Music Teacher* and on-line at www.nebmta.org. Registration information for Festivals will be made available by the NMTA Vice President and can also be accessed online at www.nebmta.org. NMTA Performance Competitions registration information can be accessed online at www.nebmta.org.

OBJECTIVES

1. To encourage participation in the Festival and Competition programs of the Music Teachers National Association.
2. To provide special opportunities in competition for the gifted student, as well as to offer evaluation and constructive criticism to music students who participate in festivals.
3. To promote higher musical standards among the members of the music teaching profession and their students.
4. To give an opportunity for students and teachers to come into contact with many others who share their enthusiasm for music.
5. To promote interest and participation in NMTA and MTNA.

A TYPICAL CALENDAR YEAR OF NMTA FESTIVALS AND COMPETITIONS

April/May Pre-college non-competitive District Festivals in Lincoln, Omaha, Central, Northeastern, and Western Nebraska locations

<u>Level</u>	<u>Approximate Length of Study</u>
1A	1 – 2 years
1B	2 – 3 years
2A	3 – 4 years
2B	4 – 6 years
3A	6 – 7 years
3B	7 – 9 years
4A	9 – 10 years
4B	10+ years

September MTNA Student Composition Competition

Elementary	Ages 5 – 10
Junior	Ages 11 – 14
Senior	Ages 15 – 18
Young Artist	Ages 19 – 26

October State level MTNA Competitions in conjunction with the NMTA State Conference
MTNA Junior Performance Competitions – Ages: 11 – 14
MTNA Senior Performance Competitions – Ages: 15 – 18
MTNA Young Artist Performance Competitions – Ages: 19 – 26
MTNA Chamber Music Performance Competitions – Average Age: 18 – 26

NMTA pre-college non-competitive State Festival in conjunction with NMTA State Conference. Students must have successfully completed the requirements at the District Level. See page 22 for further details.

NMTA Performance Competitions. These are also in conjunction with the NMTA State Conference and follow guidelines of the MTNA Competitions, except there are no chamber or ensemble categories. See page 22 for further details.

FESTIVAL and COMPETITION AWARDS

1. The NMTA Festivals are essentially non-competitive in character, and consequently, no winners are named. The value of participation lies in the achievement of high musical standards and the impartial evaluation of the participant's musical ability as provided by a competent adjudicator. As evidence of their excellence in performance, students who receive any "1" rating may receive a medal or trophy. All entrants will receive a written evaluation and a certificate signed by the NMTA Vice President. Students who receive a 90% or above on the theory test will receive a special certificate in recognition of an outstanding score.
2. The NMTA Performance Competitions will select a winner. In addition, second-place and possible "honorable mentions" may be named. The winner of each category may receive a monetary award. (Exception: If only one student is entered, the judge may or may not declare a winner.
3. Nebraska will select winners of the fall MTNA – sponsored competitions who may be given an NMTA award/travel grant. These students will participate in competitions held for representatives of the eight-state West Central Division, usually in January or February. Division winners advance to the national competitions held in conjunction with the annual MTNA Conference, usually in March or April.

FESTIVAL ELIGIBILITY

1. All participants, whether solo, duet, or ensemble, in festivals must be students of teachers who are members of the Music Teachers National Association and Nebraska Music Teachers Association. Dues must be paid for the current fiscal year in which the festival occurs. Remember that MTNA/NMTA dues are effective from July 1 through June 30 of the following year. Therefore, dues must be paid by March 1 in order to enter students in the spring District Festivals. The teacher must then pay the next year's dues by August 31 in order to enter students in the fall State Festival.
2. Participants in the District Festivals must have studied at least six months with the teacher who enters them in the festival. If a student has transferred to a different teacher within the six-month period, both teachers must sign the entry blank and both must be members of MTNA/NMTA.
3. Pre-college students who are advancing to the State Festival must be entered by the same teacher who entered them in the District Festival. This requirement may be waived if a change of teachers is unavoidable, if the student changes teachers at the request of the former teacher, or if both teachers sign the entry form.
4. Collegiate students need not meet the length-of-study requirement.
5. Performers may enter more than one category, which includes solos, duets, and ensembles (maximum of 6 performers per ensemble group).

Nebraska Performance Competition Eligibility see pages 22 - 23.

DISTRICT FESTIVALS

Pre-college festivals are held every spring at five district sites in piano, orchestral strings, voice, woodwinds, brass, percussion, plectrum guitar and classical guitar. (No organ)

These festivals are held in April or May at sites in the Lincoln, Omaha, Central, Northeastern and Western Districts. Students entering as soloists are required to perform at least two memorized pieces, scales or other technical requirements, sight reading and a written and ear training test in theory and musicianship.

I. Level of Music Study – District Festivals

- A. Students are entered in their starting level at their teacher's discretion. Guidelines are presented below, but teachers may choose higher or lower levels according to their best judgment. A student may participate at any given level only two times at District Festivals to be eligible for State Festival. A student may not enter in a lower level than previously entered. The exception to this is ensembles. An ensemble will enter at the lowest performance level of students participating, so an ensemble member may have previously played a solo at a higher level. The higher level student of an ensemble may opt to take the higher level theory test.

<u>Level</u>	<u>Approximate Length of Study</u>
1A	1 – 2 years
1B	2 – 3 years
2A	3 – 4 years
2B	4 – 6 years
3A	6 – 7 years
3B	7 – 9 years
4A	9 – 10 years
4B	10+ years

- B. A teacher is encouraged to enter students at the appropriate festival level.

1. If a student entered each level only once, he/she would complete the series in 8 years. If a student entered each level for the maximum of two years, it would take 16 years to complete. The following is offered only as general performance level suggestions for students wishing to attain Level 4B by 12th grade and should not be interpreted as requirements:

Early Elementary/Elementary – 1A/1B

Late Elementary/Early Intermediate – 2A/2B

Intermediate/Late Intermediate – 3A/3B

Early Advanced/Advanced – 4A/4B

2. Some students may advance more quickly and will be allowed to do so at the teacher's discretion. A student may skip a level. For example, if a 6th grader is a first-year student, he/she may enter at level 1A or 1B. But, in order to achieve level 4B by 12th grade, a few levels will need to be skipped.
3. An ensemble level will be determined by the lowest performance level of the students who are entered.
4. For students entering as soloists, performance and theory level must be the same.

5. Certificates will include a student's level of study as well as the performance rating, theory score and sight reading evaluation.
6. A student at the pre-college level cannot enter the State Festival without having first participated in the District Festival. There is, however, no District Festival requirement for students entering any of the MTNA Competitions or the NMTA Performance Competitions.
7. For younger students (preschool through 1st grade), a facilitator will be allowed to read the 1A test aloud.

II. Festival Fees

- A. Festival fees will be stipulated annually by the NMTA Vice President, with the approval of the NMTA Board.
- B. Teachers must pay entry fees for their students by check or money order, payable to NMTA, and sent to the District Festival Chair. Individual payment of fees by students or payment of fees in cash is not acceptable.
- C. There are no refunds of entry fees.

III. Additional Festival Requirements

- A. All solo voice and piano music must be performed from memory in the District and State Festivals. Memorization is not required for ensembles or for all other instrumental performances at District and State Festivals.
- B. Students are strongly encouraged to play original music for their instrument whenever possible. Original music is available for nearly every instrument at all levels from beginning to advanced. Use of simplified arrangements is discouraged. Please note that judges may consider appropriateness of repertoire in their evaluations.
- C. Optional teacher accompaniments from piano method books are not permitted. Orchestral or voice students whose performance requires accompaniment will provide their own accompanists. The student's teacher may act as the accompanist.
- D. The Festival Chair must be notified at least 10 days before the festival if there are repertoire changes. If there is a change after that time a written critique will be given but the Festival Chair will withhold the rating. If no rating is given at District Festival, the student will not be allowed to enter the State Festival.
- E. Copies of the music to be performed should be presented to the monitor at the door when the student checks in. The music will be given to the judge either by the student or the monitor when the student enters the performance room. Students who fail to provide music for the judge will be allowed to perform and receive the written critique, but will not be given a rating.
- F. Please observe the following directions concerning the music:
 1. The front cover should be labeled with the entrant's Level and Festival Number.
 2. No identifying marks such as student's or teacher's name may appear anywhere on the music.
 3. Editorial changes in the music may be indicated at the teacher's discretion.
 4. Measures must be numbered at the beginning of each system.
 5. All entrants and accompanists must abide by the MTNA Performance Guidelines pertaining to printed music (see page 27).

IV. Repertoire Requirements

- A. Levels 1A and 1B

1. For all instruments and voice, at least two compositions by different composers, preferably from different musical periods or of contrasting styles.
 2. Scales, at least one octave, in the tonalities of the compositions performed, ascending and descending, in the manner in which the student has been taught (i.e., tetrachord form, hands alone, hands together, etc.). Voice students may sing any unaccompanied vocalise.
 3. Time allotted for performance: 6 minutes.
- B. Levels 2A and 2B
1. For all instruments and voice, at least two compositions of contrasting styles and by different composers, preferably from different musical periods.
 2. Scales at least one octave, in the tonalities of the compositions performed, ascending and descending, in the manner in which the student has been taught. Voice students may sing any unaccompanied vocalise.
 3. Time allotted for performance: 8 minutes.
- C. Levels 3A and 3B
1. For all instruments, at least two compositions from different musical periods, preferably of contrasting styles.
 2. Voice students will perform two art songs from different musical periods, preferably of contrasting styles. Original language is encouraged, but not required.
 3. Scales in the tonalities of the compositions performed:
 - a. Keyboard students will play scales at least two octaves, ascending and descending, hands together.
 - b. Other instrumental students will play scales at least 1 octave, ascending and descending.
 - c. Voice students will sing a scale of one octave, ascending and descending, or any unaccompanied vocalise.
 4. Time allotted for performance: 10 minutes
- D. Levels 4A and 4B
1. Students of all instruments will perform at least two compositions from different musical periods, preferably of contrasting styles. (Baroque, Classical, Romantic, Impressionistic, Contemporary)
 2. Voice students will perform two art songs from different musical periods, preferably of contrasting styles. Original language is encouraged, but not required.
 3. Percussion students will perform any two compositions of contrasting style and preferably involving multiple instrumentation. Percussion students should be able to demonstrate skill with basic percussion rudiments.
 4. Scales in the tonalities of the compositions performed:
 - a. Keyboard students will play scales four octaves, ascending and descending, hands together.
 - b. Voice students will sing a scale of one octave, ascending and descending, or any unaccompanied vocalise.
 - c. String students will play scales three octaves, ascending and descending.
 - d. Other instrumental students will perform scales at least two octaves, ascending and descending.
 5. Time allotted for performance: 12 minutes.

E. General Repertoire Requirements

1. For the purpose of the festivals, the Classical repertoire extends to and includes Beethoven. The Romantic repertoire will begin with Schubert.
2. Only one movement, preferably a fast one, is required from a multiple movement form (i.e., concerto, sonata, suite) unless otherwise indicated. If the selected concerto contains a cadenza, that cadenza must be played.
3. String, woodwind and brass performers entered at any pre-college level may elect to perform only a concerto movement or other single work of major proportions, providing the work contains a contrast of tempi and thematic materials. If this work takes the allotted time, it may be presented by itself, without a second selection representing a contrasting style or period.
4. Students entering in ensembles will perform two compositions of contrasting styles, preferably from different musical periods. These do not need to be performed from memory. Sight reading and scales are not required in this category.

V. Sight Reading

- A. All students entering Nebraska Music Teachers Association District Festival at the pre-college level must complete the sight reading requirement. Ensemble entries do not have a sight reading requirement.
- B. Students will receive a brief critique on their sight reading, which will not affect the final performance rating. The evaluation, however, will appear on the festival certificate.
- C. Guidelines for sight reading are found on pages 17 - 20.

VI. Theory and Musicianship

- A. All students entering the Nebraska Music Teachers Association District Festivals will complete a test on theory and ear training at the appropriate level. The ear training portion of the theory test may or may not be offered at the State Festival at the NMTA Vice President's discretion, due to time and space limitations.
- B. Students participating at District Festivals must receive a passing score on the theory test to be eligible for State Festival. The theory passing grade will be determined by the NMTA Board and advertised on-line at www.nebmta.org and in pre-festival correspondence. NO make-up tests will be given.
- C. The charts which follow this section show the progression of theory material tested at each level. Questions may be asked in a variety of ways including, but not limited to: matching, multiple choice, fill in the blank, or draw/write the requested item.

The material listed on the chart is cumulative. At any level the student is also responsible for any material covered in earlier levels. It is recommended that students use the following abbreviations for clarity:

Major = maj
Minor = min

Perfect = per
Diminished = dim or °
Augmented = aug

Abbreviations such as "M" for major and "m" for minor may be accepted, BUT, if the graders cannot distinguish which is meant, the question will be counted as incorrect.

- D. The following charts list the concepts and terms included at each level. Of course, not all terms will appear in a given year's test. Please keep in mind that students must also know the information from preceding levels.

Theory and Musicianship

	Level 1A	Level 1B
Notes	<ul style="list-style-type: none"> Name notes G and? Only staff lines and spaces Middle C 	<ul style="list-style-type: none"> Name notes G and? Add one ledger line above/below staff Rests: whole, half, and quarter
Key Signatures	None	<ul style="list-style-type: none"> Major key signatures: C, F, and G
Scales	<ul style="list-style-type: none"> No scales Name or write notes up/down steps (2nds) or skips (3rds) and repeats 	<ul style="list-style-type: none"> Major scale pattern (whole, whole, half, whole, whole, whole, half) C, F, and G major scales
Intervals	<ul style="list-style-type: none"> Steps (2nds), skips (3rds), and repeats, no quality 	<ul style="list-style-type: none"> Add 4ths, 5ths, no quality Identify half steps and whole steps
Triads	None	<ul style="list-style-type: none"> Identify C, F, and G major triads in root position by letter name
Rhythm	<ul style="list-style-type: none"> Quarter, half, dotted half, whole notes 3/4 or 4/4 time signature Write missing bar lines OR give note value OR write counts for the rhythm 	<ul style="list-style-type: none"> Add 2/4 ♪ Rests notes = to rests OR write counts for rhythm Common time (C) Ties
Music History	<ul style="list-style-type: none"> Know names of festival solos 	<ul style="list-style-type: none"> Know names of festival solos AND composers
Terms	<ul style="list-style-type: none"> <i>f</i> <i>p</i> legato staccato interval time signature treble clef bass clef flat sharp 	<ul style="list-style-type: none"> <i>mf</i> <i>mp</i> fine beam natural flag key signature rit. tie slur triad
Scale Degrees	None	None
Form	None	None
Cadences	None	None
Ear Training	<ul style="list-style-type: none"> High, low, middle sounds Forte and piano sounds Pairs of notes up, down, or repeat, basic rhythm (as above) 	<ul style="list-style-type: none"> Legato or staccato 3 note patterns up, down or repeat Basic rhythm (from list above)

	Level 2A	Level 2B
Notes	<ul style="list-style-type: none"> • Write notes in 4 places, e.g. 4 G's on the grand staff • Add eighth notes and rests • Draw stems on note heads • Add two ledger lines above/below staff 	<ul style="list-style-type: none"> • Place notes and rests on staff • Add sixteenth notes and rests • Add two ledger line between staves
Key Signatures	<ul style="list-style-type: none"> • Major and natural minor keys up to 2# and 2b 	<ul style="list-style-type: none"> • Identify and/or write major and natural minor keys through 3# and 3b
Scales	<ul style="list-style-type: none"> • Major scales up to 2# and 2b with accidentals or key signatures 	<ul style="list-style-type: none"> • Add natural minor scales, • relative major/minor scales up to 3# and 3b
Intervals	<ul style="list-style-type: none"> • Add 6ths, 7ths, and 8ths/octave by number (not quality) 	<ul style="list-style-type: none"> • Number name plus perfect and major qualities
Triads	<ul style="list-style-type: none"> • Add C, F, and G minor triads, add D, A, and E major & minor triads, in root position by letter and quality 	<ul style="list-style-type: none"> • Add D^b, E^b, and A^b major and minor triads in root position by letter name and quality
Rhythm	<ul style="list-style-type: none"> • Add 6/8 • dotted quarter • single eighth note and eighth rest • meaning of top and bottom numbers of time signature • add notes or rests to complete measure 	<ul style="list-style-type: none"> • Add sixteenth notes and rests • 3/8, 2/2 time signature
Music History	<ul style="list-style-type: none"> • Know Baroque Period: see additional information on page 14. 	<ul style="list-style-type: none"> • Add Classical Period: see additional information on page 14.
Terms	<ul style="list-style-type: none"> • forte • piano • mezzo • decresc. • cresc. • adagio • moderato • allegro • D.C. • fermata • primo • secondo • ritard (ritardando, rit.) • octave • simple meter 	<ul style="list-style-type: none"> • <i>ff</i> • <i>pp</i> • andante • presto • D.S. • accelerando (accel.) • coda • diminuendo (dim.) • sempre • double sharp • double flat • octave, 8va • tonic • accent (>) • dominant • relative key/scale • compound meter
Scale Degrees	<ul style="list-style-type: none"> • Number scale degrees 1-7 	<ul style="list-style-type: none"> • Tonic (I) • Dominant (V)
Form	<ul style="list-style-type: none"> • Phrase 	<ul style="list-style-type: none"> • Period, one- part form (strophic) e.g. A, AA, AAA¹
Cadences	None	<ul style="list-style-type: none"> • Authentic cadence
Ear Training	<ul style="list-style-type: none"> • Identify Major/Minor triads • half steps and whole steps • basic rhythm (as above) 	<ul style="list-style-type: none"> • M2, P5, P8 • distinguish major/natural minor scales • triads and rhythms as above

	Level 3A	Level 3B
Notes	<ul style="list-style-type: none"> • Enharmonic flats and sharps, add three ledger lines above, below, and between staves 	<ul style="list-style-type: none"> • Ledger line notes up to 4 lines above, below, and between staves
Key Signatures	<ul style="list-style-type: none"> • Write major and minor key signatures in treble and bass up to 4♯ and 4♭ • Write order of flats 	<ul style="list-style-type: none"> • Write major and minor key signatures in treble and bass up to 5♯ and 5♭ • Write order of sharps
Scales	<ul style="list-style-type: none"> • Major and natural minor scales up to 4♯ and 4♭ 	<ul style="list-style-type: none"> • Major, natural, and harmonic minor scales up to 5♯ and 5♭
Intervals	<ul style="list-style-type: none"> • Add minor quality 	<ul style="list-style-type: none"> • Add diminished quality
Triads	<ul style="list-style-type: none"> • Add F♯/G♭, B, and B♭ major and minor triads • Add 1st inversion 	<ul style="list-style-type: none"> • Add diminished triads • Add 2nd inversion
Rhythm	<ul style="list-style-type: none"> • Increasingly complex rhythms, syncopation with quarter and half notes, triplets, alla breve 	<ul style="list-style-type: none"> • Increasingly complex rhythms, • Syncopation with eighth and quarter notes
Music History	Add Romantic Period, dates and characteristics; composers: Schubert, Schumann, Chopin	<ul style="list-style-type: none"> • Add Modern Period, dates and characteristics; composers: Kabalevsky, Bartok, Gershwin
Terms	<ul style="list-style-type: none"> • Fortissimo • pianissimo • <i>sf</i> • allegretto • prestissimo • largo • a tempo • con, senza • --issimo • --etto • simile • dolce • poco • da capo • dal segno • tenuto • moto • subdominant 	<ul style="list-style-type: none"> • Vivace • animato • --ando • meno • piu • simile • poco a poco • cantabile • tritone • espressivo • supertonic • mediant • submediant • leading tone Piano: • damper pedal • una corda
Scale Degrees	<ul style="list-style-type: none"> • Subdominant (IV) 	<ul style="list-style-type: none"> • Supertonic • Mediant • Submediant • Leading tone
Form	<ul style="list-style-type: none"> • Theme & Variation • Two-part (binary) form e.g. AB 	<ul style="list-style-type: none"> • Three-part (ternary) form • Standard Rondo form
Cadences	<ul style="list-style-type: none"> • Add plagal cadence 	<ul style="list-style-type: none"> • Add half cadence
Ear Training	<ul style="list-style-type: none"> • Add M3, M6, M7, P4 • Triads and rhythms as above 	<ul style="list-style-type: none"> • Add minor intervals, add harmonic minor scales • Triads and rhythms as above

	Level 4A	Level 4B
Key Signatures	<ul style="list-style-type: none"> Write major and minor key signatures in treble and bass up to 6\sharp and 6\flat 	<ul style="list-style-type: none"> Write major and minor key signatures in treble and bass up to 7\sharp and 7\flat
Scales	<ul style="list-style-type: none"> Identify or write major, natural, harmonic and melodic minor scales up to 6\sharp and 6\flat Identify, write or define a chromatic scale 	<ul style="list-style-type: none"> Identify or write major, natural minor, harmonic minor, melodic minor scales up to 7\sharp and 7\flat Identify, write, define or match a parallel major/minor scale, whole tone scale
Intervals	<ul style="list-style-type: none"> Add augmented quality 	
Chords	<ul style="list-style-type: none"> Add augmented triads (all inversions), Add dominant 7th (V7) chord (all inversions) 	<ul style="list-style-type: none"> Add major, minor, half-diminished, and diminished seventh chords root position
Rhythm	<ul style="list-style-type: none"> Increasingly complex rhythms, syncopation with sixteenth and eighth notes, sixteenth note triplets 	<ul style="list-style-type: none"> Increasingly complex rhythms, thirty-second notes
Music History	<p>Add composers:</p> <ul style="list-style-type: none"> Baroque—Purcell, Couperin, Classical—Kuhlau, Beethoven (noting Romantic characteristics), Romantic—Grieg, MacDowell, Mendelssohn, Tchaikovsky, Modern—Villa-Lobos 	<ul style="list-style-type: none"> Impressionistic Period: characteristics & composers: Debussy, Ravel, Satie, Fauré, Griffes <p>Add these composers:</p> <ul style="list-style-type: none"> Baroque—Rameau, Classical—Haydn Romantic—Brahms, Gottschalk, Granados, Liszt, Wagner, Rachmaninoff Modern—Copland, Prokofiev, Stravinsky
Terms	<ul style="list-style-type: none"> Sforzando (<i>sf</i>) lento andantino morendo stringendo tempo rubato --ino troppo non grazioso appassionato brio leggiero maestoso pesante scherzando semplice sostenuto modulation transposition <p>Piano:</p> <ul style="list-style-type: none"> sostenuto pedal tre corda mano destra (m.d.) mano sinistra (m.s.) <p>Strings:</p> <ul style="list-style-type: none"> pizzicato (pizz.) detaché arco frog 	<ul style="list-style-type: none"> sforzato (<i>sfz</i>) calando perdendosi tempo giusto --mente quasi fuoco agitato marcato risoluto teneramente ad lib (ad libitum) cadenza mode parallel key/scale <p>Piano:</p> <ul style="list-style-type: none"> sotto main droit (m.d.) main gauche (m.g.) <p>Strings:</p> <ul style="list-style-type: none"> col legno sul ponticello sul tasto con sordino senza sordino
Scale Degrees	<ul style="list-style-type: none"> Write scale degrees as requested 	<ul style="list-style-type: none"> Write triad as requested
Form	<ul style="list-style-type: none"> Sonata (sonata-allegro) form 	<ul style="list-style-type: none"> Outline the basic four movement form of symphonies/sonatas in order
Cadences	<ul style="list-style-type: none"> Identify cadences including authentic, plagal, and half 	<ul style="list-style-type: none"> Add deceptive cadence, write cadences or write in Roman numerals
Ear Training	<ul style="list-style-type: none"> Add tritone Add melodic minor and chromatic scales Add diminished intervals, chords and rhythms as above 	<ul style="list-style-type: none"> Add augmented intervals, Add whole tone scale, chords and rhythms as above

ADDED GUIDELINES FOR NMTA FESTIVAL MANUAL MUSIC HISTORY (REVISED MARCH 2011)

Students need to be familiar with the music history requirement of their current level and levels prior

Level	Music Period	Dates	Composers	Characteristics	Instruments
1A	N/A	N/A	• N/A	• N/A	• N/A
1B	N/A	N/A	• Composers of festival pieces		
2A	Baroque	1600 – 1750	• Bach • Handel • Scarlatti	• Frequent ornamentation • Dance suites • Counterpoint	• Harpsichord • Clavichord • Organ
2B	Classical	1750 – 1825	• Haydn • Mozart • Beethoven • Clementi • Kuhlau	• Clear and well-defined forms • Songlike melodies • Emotionally reserved	• Main Keyboard Instrument: Fortepiano
3A	Romantic	1825 – 1900	• Schumann • Schubert • Chopin • Grieg • Burgmuller	• Expressive and emotional content • Greater dynamic ranges • Less attention to the traditional forms	• Main Keyboard Instrument: Piano
3B	Modern	1900 – Present	• Kabalevsky • Bartok • Gershwin • Joplin	• Complex rhythms • Changing meters • Dissonance • Atonality (12 – tone) • 12–bar blues form • Use of synthesized sounds	• Main Keyboard Instruments: Modern acoustic piano • Electronic keyboards
4A			<p><i>Add'l Composers:</i></p> <p><u>Baroque</u></p> <ul style="list-style-type: none"> • Purcell • Couperin • Telemann • Rameau <p><u>Classical</u></p> <ul style="list-style-type: none"> • Note Romantic characteristics of late Beethoven <p><u>Romantic</u></p> <ul style="list-style-type: none"> • MacDowell • Mendelssohn • Tchaikovsky • Sibelius <p><u>Modern</u></p> <ul style="list-style-type: none"> • Villa Lobos • Tcherpnin • Muczynski • Khachaturian 	• Know characteristics of Baroque, Classical, Romantic and Modern Main Keyboard	• Know instruments of all periods

Level	Music Period	Dates	Composers	Characteristics	Instruments
4B	Impressionism	1890 – 1925 (Overlaps Romantic and Modern)	<ul style="list-style-type: none"> • Debussy • Ravel • Griffes <i>Add'l Composers:</i> <u>Romantic</u> <ul style="list-style-type: none"> • Brahms • Liszt • Wagner • Rachmaninoff • Granados <u>Modern</u> <ul style="list-style-type: none"> • Copland • Prokofiev • Stravinsky • Ginastera • Barber 	<ul style="list-style-type: none"> • Evokes a vague mood or atmosphere • Not dependent on traditional harmony or rhythms • Use of whole tone and pentatonic scales • Based on French painters of time, such as Monet 	

NEBRASKA MUSIC TEACHERS ASSOCIATION HONORS TEST THEORY AND MUSICIANSHIP

Purpose: To provide an additional challenge for students and teachers in theory.

For: Students who have previously scored above 90% on the Level 4B exam in theory.









For the Honors Test a written section will be added to the level 4B test at State Festival. The Honors portion of the test must be requested on the entry form.

Topics which may be included (all may or may not appear on any given test):

1. Scales and Modes
 - a. Any mode or pentatonic scale, ascending and descending.
 - b. Any scale degree in any mode or pentatonic scale.
2. Seventh Chords
 - a. Major-major (major 7th), major-minor (dominant 7th), minor-minor (minor 7th), diminished-minor (half-diminished 7th), and diminished-diminished (fully diminished 7th) 7th chords, all inversions.
 - b. Secondary dominants.
3. Intervals
 - a. Any intervals above or below given notes in alto or tenor clefs.
4. Rhythm
 - a. Given a series of rhythmic note values, notate these in two meters, such as: 6/8 and 3/4, written with correct beaming and bar lines.
5. Transposition
 - a. Transpose a melody from one clef to any other clef (including alto and tenor), or from one key to another.
6. Harmonic Analysis
 - a. Analyze a musical excerpt using Roman numerals and inversion numbers.
7. Form
 - a. Parallel or contrasting phrases, conclusive or non-conclusive cadences (or formal name of cadence – authentic, etc.), the key of various cadences in an excerpt.


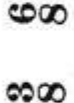

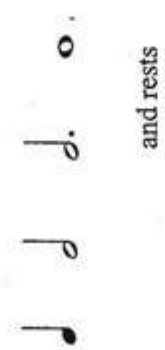






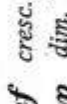
Piano Sight Reading Guidelines

The material covered on the chart is cumulative -- for example, Level 3A is also responsible for all the preceding levels, etc.

	Levels 1A, 1B	Levels 2A, 2B	Levels 3A, 3B	Levels 4A, 4B
Meter	2/4 3/4 4/4	C	3/8 6/8 8/8	2/2 3/2 4/2
Note Values	♩ ♪ ♫ ○ and rests	♩ ♪ ♫ ♮		Any
Keys	C, F, G major 5-finger patterns with attention to fingering	D, A, E major; one octave range	D ^b , A ^b , E ^b major; a, d, e minor; accidentals	All major and minor
Clefs	RH  LH 		 either hand	
Intervals	2 nd 3 rd 4 th 5 th	6 th within key signature	Through octave	Any
Melody / Accomp.	Hands alone	Hands together, melody and accompaniment: I -- IV6/4 -- V6/5	Melody with chords or linear accompaniment.	All styles
Articulation; Terms	Legato, staccato	Stur > rit.	Pedal  D.C. 	Any
Dynamics	<i>f</i> <i>p</i>	<i>mf</i> <i>cresc.</i>  <i>mp</i> <i>dim.</i> 	Any	Any
Tempo	None	None	Observe within capabilities	Any

Strings Sight Reading Guidelines

The material covered on the chart is cumulative -- for example, Level 2B is also responsible for all the preceding levels, etc.



	Levels 1A, 1B	Levels 2A, 2B	Levels 3A, 3B	Levels 4A, 4B
Meter		C		
Note Values and Bowing	 <p>and rests</p>			Orchestra-type pieces, more complex bowings
Keys	Violin: D, A G major Cello: C, G, D major	Violin: C, F major Viola: C, G, D, A, F major Cello: F, B \flat major	All major keys through 3 sharps and 3 flats; a, d, g minor; accidentals	Changes of key
Positions	Violin: 1 st pos., High finger 2, all strings Cello: 1 st pos.; all open strings	Violin: 1 st pos., Low 2 and Low 1 on A and E strings Viola: 1 st pos., High finger 2, C and G strings; Low 2 and 1, D and A strings Cello: 1 st , 2 nd , 3 rd , 4 th extensions	Violin: 3 rd pos. Viola: 3 rd pos. only on D and A strings Cello: 5 th pos.	Upper positions: Violin: through 5 th Viola: through 3 rd
Clefs	Normal			Viola:  Cello: 
Articulation; Terms	Recognition of	Slurs up to 4 and detached; > <i>rit.</i> <i>D.C.</i> 	Any	Any
Dynamics	<i>f</i> <i>p</i>	<i>mf cresc.</i>  <i>mp dim.</i> 	Any	Any
Tempo	None	None	Observe within capabilities	Any

Brass, Woodwinds and Guitar Sight Reading Guidelines

The material covered on the chart is cumulative -- for example, Level 3B is also responsible for all the preceding levels, etc.







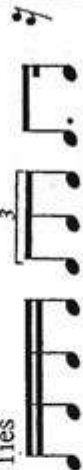


	Levels 1A, 1B	Levels 2A, 2B	Levels 3A, 3B	Levels 4A, 4B
Meter		C		
Note Values				Any
Keys	Flute, Oboe, Trombone, Tuba: C, F, Bb, Eb major Clarinet, Tenor Sax, Trumpet: C, Bb, G major Alto Sax: C, G major French Horn in F: C, F, G major Guitar: C, G major	Flute, Oboe, Trombone, Tuba: Eb major Clarinet, Tenor Sax, Trumpet: F major Alto Sax: D major French Horn in F: Bb, D major Guitar: F, D major	All major keys through 3 sharps and 3 flats; a, d, g minor; accidentals	All major and minor
Range		All instruments: Add up to a third higher and lower (within range of instrument)		Full range of instrument

Brass, Woodwinds and Guitar Sight Reading Guidelines (continued)

Clefs	Normal			
Articulation; Terms	Tongued, Legato slurs, staccato	> <i>rit.</i>	 D.C. 	Any
Dynamics	<i>f p</i>	<i>mf cresc.</i> <i>mp dim.</i>	Any	Any
Tempo	None	None	Observe within capabilities	Any

Voice Sight Reading Guidelines

The material covered on the chart is cumulative -- for example, Level 4A is also responsible for all the preceding levels, etc.

	Levels 1A, 1B	Levels 2A, 2B	Levels 3A, 3B	Levels 4A, 4B
Meter	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$	$\frac{6}{8}$	$\frac{3}{8}$ $\frac{6}{8}$ $\frac{8}{8}$	$\frac{2}{2}$ $\frac{3}{4}$
Note Values	   and rests	  	Ties 	Any
Keys	Any major keys within the voice range			Minor keys within the voice range
Intervals	2 nd 3 rd 4 th 5 th	6 th within key signature	Through octave	Any
Phrasing; Terms	Legato, staccato	2-note slur > <i>rit.</i>	1 st and 2 nd endings  D.S. D.C. 	Any
Dynamics	Any			

Guidelines for Percussion and Organ have not been written at this time. However, the meters, note values, etc. would be comparable to the Piano, Brass, Woodwinds and Guitar Guidelines. If you have a specific question about sight reading, please contact the NMTA Vice President.

VII. Assisting With Festivals

Teachers or their representatives are needed to assist with the festivals as monitors for performance rooms, theory rooms, ear training rooms, etc. A space is provided on the festival entry blank for teachers to indicate their preference of positions. Teachers are encouraged to enlist at least one studio parent to work as a monitor during the festival.

GUIDELINES FOR ROOM MONITORS FOR DISTRICT AND STATE FESTIVALS

Remain outside the performance room.

Inspect each student's music to be certain:

- The front cover is labeled with the entrant's Level and Festival Number.
- Measures are numbered at the beginning of each system.
- There are no identifying marks such as student's or teacher's name on the music.

All entrants and accompanists must abide by the MTNA Performance Guidelines pertaining to printed music (see page 27). Photocopies are strongly discouraged. Teaching marks (fingering, phrasing, pedaling, bowing, breath marks, diction, etc.) are permitted. Instruct student to give music to the judge, or give it to the judge yourself. Do not allow anyone to enter during the performance. Following each performance, pick up the music from the judge and return to the student. Do not allow any repertoire changes in music. These are all to have been cleared with the Festival Chair well in advance of the festival. Notify the Festival Chair if a student says they have different repertoire than they entered originally, or if the student does not have a copy of the music for the judge.

BE CERTAIN THAT THE FESTIVAL STAYS ON SCHEDULE! THANK YOU FOR YOUR WILLINGNESS TO HELP!

NEBRASKA MUSIC TEACHERS ASSOCIATION STATE FESTIVAL/PERFORMANCE COMPETITIONS

NMTA sponsors the non-competitive State Festival and the NMTA Performance Competitions (formerly called the Nebraska-only Competitions) in the fall of each year. Nebraska also participates in the MTNA-sponsored Competitions that are held in the fall, in conjunction with the NMTA State Conference. The State Festival is organized and administered by the NMTA Vice President, who is the overall chair for student festivals.

I. General Requirements for State Festival

- A. In order to qualify for the NMTA **pre-college performance festival** in piano, orchestral strings, voice, woodwinds, brass, percussion, plectrum guitar and classical guitar, (no organ), a student must have meet all of the following requirements:
1. The student must receive a Superior (I) or Excellent (II) rating in a District Festival.
 2. The student must complete the sight reading requirements at District Festival. Ensembles are exempt from this requirement.
 3. The student must receive a passing score on the theory and musicianship test at District Festival. NO make-up tests will be given.
 4. The student must participate at the proper level in District Festival to qualify for State Festival. (Students may only enter the same level at District Festival two times in order to be eligible for State Festival.)
 5. Teacher must pay current membership dues by the designated deadline. State Festival occurs in a different membership year from the previous spring District Festivals.

6. All repertoire requirements must be observed. (See pages 7 - 9.)
 - B. Students who advance to the State Festival normally continue at the same level at which they entered the District Festival.
 - C. At the teacher's discretion, students may progress to a higher level from District Festival. Students must complete all the requirements at the new State Festival level.
 - D. Students entering State Festival at level 4B must take the level 4B theory test and if desired, may take an additional section, with Honors Theory questions. The Honors section must be requested on the entry form.
 - E. State Festival materials, which include all certificates, critique sheets, theory tests, etc., will be mailed to teachers after the festival is completed and it has been determined that all requirements have been met.
- II. Festival Fees
- A. Festival fees will be stipulated annually by the NMTA Vice President, with the approval of the NMTA Board.
 - B. Each teacher must pay festival fees for his/her students by check or money order, payable to NMTA and sent to the NMTA Vice President. Individual payment of fees by students or payment of fees in cash is not acceptable.
 - C. There are no refunds of entry fees.
- III. State Festival and Competitions Requirements
- A. Non-Competitive Festival
 1. All pre-college participants must complete the performance requirements, including scales and a theory and musicianship test. The ear training portion of the theory test may or may not be offered at State Festival at the NMTA Vice President's discretion, due to time and space limitations.
 2. All festival requirements pertaining to repertoire must be met. Changes must be reported to the NMTA Vice President no later than one week before the festival. If there is a change after that time a written critique will be given but the Festival Chair will withhold the rating.
 3. All entrants and accompanists must abide by the MTNA Performance Guidelines pertaining to printed music (see page 27).
 4. All other festival guidelines as listed under District Festivals will be observed.
 - B. NMTA Junior, Senior and Collegiate Performance Competitions (formerly called the Nebraska-only Competitions)
 1. The NMTA Performance Competitions for piano, voice and instrumental entries are divided into three divisions: Junior, Senior and Collegiate.
 2. The Collegiate division, in turn, consists of three levels: Collegiate Level 1, Collegiate Level 2 and Collegiate Level 3. Descriptions and the requirements for each division follow this section of the Manual.

NMTA JUNIOR, SENIOR AND COLLEGIATE PERFORMANCE COMPETITIONS

1. Junior Division: students must be 11-14 years of age at the date of the competition. Repertoire program should include at least two pieces of contrasting style, with a maximum performance time of 10 minutes.
2. Senior Division: students must be 15-18 years of age at the date of the competition. Repertoire program should include at least two pieces of contrasting style, with a maximum performance time of 15

minutes.

3. Collegiate Level 1: students must be enrolled as a Freshman (first or second semester) or as a Sophomore (third or fourth semester) at the date of the competition. Repertoire program should include at least two pieces of contrasting style, with a maximum performance time of 20 minutes.
4. Collegiate Level 2: students must be enrolled as a Junior (fifth or sixth semester) or as a Senior (seventh or eighth semester) at the date of the competition. Repertoire program should include at least two pieces of contrasting style, with a maximum performance time of 20 minutes.
5. Collegiate Level 3: students must be enrolled at the Graduate level at the date of the competition. Repertoire program should include at least two pieces of contrasting style, with a maximum performance time of 20 minutes.

ADDITIONAL INFORMATION: The performances may be longer or shorter than the time allowed. If the program is more than the maximum time allowed, the judge will hear some of each piece listed. The student may choose the first piece to perform; the judge will choose the order for the remainder of the repertoire.

Competitors should plan a varied solo program using the repertoire requirements for the MTNA Junior, Senior and Young Artist Competitions as a guideline. See www.mtna.org for this information.

GENERAL INFORMATION FOR NMTA PERFORMANCE COMPETITIONS:

1. Entry forms are available at www.nebmta.org Click on Competitions.
2. The entry fee, set by the NMTA Vice President with the approval of the NMTA Board, is non-refundable.
3. Students are eligible to enter the competition if they study with a teacher who is (1) a member of MTNA or (2) has paid the Non-member Teacher Fee.
4. The Non-member Teacher Fee is an additional fee for teachers who are not members of MTNA. This fee will be equal to the member student fee. (For example, if the fee for a student of an MTNA teacher is \$30, the Non-Member Teacher Fee will also be \$30, or a total of \$60 for the entry.) This fee is subject to change and will be listed on the application. The Non-Member Teacher Fee is required for each entry.
5. To be eligible for the competition, students must be a U.S. citizen or must hold a U.S. visa or have permanent residence (green card), which is valid throughout the competition year.
6. All students must meet age requirements as specified for each competition.
7. District Festival participation is not required.
8. Any student entered in the MTNA Competitions is NOT eligible to enter the NMTA Performance Competition in the same category.
9. Only one judge will be provided for each level of competition.
10. PIANO and VOICE contestants must perform all repertoire from memory. For BRASS, ORCHESTRAL STRINGS and WOODWIND entries, performing from memory is optional.
11. Entrants must provide the judge with one score for each work listed on the entry form.
12. All entrants and accompanists must abide by the MTNA Performance Guidelines pertaining to printed

music (see page 27).

13. Measures must be numbered at the beginning of each system.
14. Three awards for each division will be awarded: First Place, Second Place and Third Place.
15. If there is only one entry in a division or Collegiate level (example: one trumpet in the Senior Division, one pianist in Collegiate Level 1), a winner cannot be declared because there is no competition. In this case, the entrant will choose to either play for comments only or to have the entry fee refunded.
16. The First Place winner in the competition may not enter the same competition in the same category the following year.
17. There are no scale, ear training or written theory requirements.

C. MTNA Sponsored Competitions

1. NMTA participates in the various MTNA Competitions, such as the Junior, Senior, Young Artist, Chamber Music and Composition Competitions. For details of the requirements of the various MTNA Competitions, please refer to the April/May issue of the *American Music Teacher* or online at www.mtna.org.
2. Participation in District Festivals is not required to enter any MTNA Competitions. No written theory and musicianship test is administered.
3. The NMTA state winners in the MTNA Junior, Senior, Young Artist, Chamber Music Competitions and the winners from the Student Composition Competition will represent Nebraska at the Divisional levels.
4. It is imperative that teachers, students and their parents understand that it is the duty of the Nebraska winners to comply with all requirements for participation in these competitions, including payment of competition fees, accompanist fees and travel expenses.
5. NMTA may provide a monetary award/travel grant to all Nebraska student representatives at Divisional Competitions to help defray expenses.
6. Questions concerning MTNA Competitions should be directed to the MTNA Competitions Chair for NMTA.

IV. Adjudicators and Ratings

- A. Adjudicators for the Festivals and Competitions are chosen from musicians of high professional standing, experience and integrity.
- B. It is recommended that, when possible, some of the judges used at District Festivals come from outside their district. When possible, some of the judges for the State Festival, including the Nebraska Competitions or the MTNA-sponsored competitions, should come from outside Nebraska.
- C. No judge should adjudicate the same level of the same event at District Festivals or the same level at State Festival for two consecutive years.
- D. Whenever possible, judges should have taught or be teaching at the level in which they are judging. Judges should have attended a judging workshop or have judged in MTNA/NMTA Festivals or comparable events.
- E. Judges will be advised of the rules for all festivals and competitions.
- F. The student will be identified by festival number, level and length of study.
- G. Judges are not to comment upon the acceptability of the entrant's selections, with regard to the musical or

technical difficulties of the selections, but are free to comment on the musical value and suitability of the selections.

- H. Judges are encouraged to provide written constructive criticisms in addition to a rating.
- I. Ratings are assigned according to the following scale:
 - I – Superior: An outstanding performance in nearly every detail. Highest rating allowed is “I+” and is reserved for extraordinarily outstanding performances.
 - II – Excellent: A very good performance with minor technical defects or inadequate interpretation.
 - III – Good: An average performance with technical and musical defects.
 - IV – Fair: A below average performance showing a definite lack of preparation of the fundamentals of musical performance.
- J. The decision of the judge is final and may not be questioned by students, their parents, or teachers.
- K. In order to remain on schedule, judges may find it necessary to stop a performance before its completion. This will not affect the judge’s final decision.
- L. Scales are required of each non-competitive festival solo entrant. Judges will give a plus (+) or minus (-) evaluation of the scale on the adjudication sheet, and may make additional comments or suggestions if they wish. This evaluation will not affect the final performance rating, however.
- M. Judges will be asked to administer the sight reading evaluation at District Festivals. Extra time will be added to the festival schedule to allow for this.
- N. A typical adjudication form follows.

Nebraska Music Teachers Association

Official Adjudication Form

FESTIVAL #:

TEACHER #:

ROOM:

LEVEL:

STUDY TIME:

DAY:

TIME:

FIELD:

REPERTOIRE:

TITLE

COMPOSER

KEY

PERIOD

Scales in the tonalities of the compositions are required.	SELECTION	
	1	2
Scale Evaluation (+ or -)		

AREAS OF ASSESSEMENT mark "+" for above average, "-" for needs improvement, leave blank if satisfactory

Skill	SELECTION		Skill	SELECTION		Skill	SELECTION	
	1	2		1	2		1	2
Note Accuracy			Tempo			General Musicality		
Rhythm			Technique/Facility			Memorization		
Tone Quality			Phrase/Articulation			Stage Presence		

Comments:

Please comment on strengths and weaknesses of the performance.

Rating: _____

Signature of Judge

MTAN Performance Guidelines – Competition Music

All entrants and accompanists must abide by the federal Copyright Law. **Photocopies are strongly discouraged.** Entrants using photocopies or PDFs downloaded from the Internet must complete the Music Release Form verifying that they have permission to use this music.

Entrants in the solo performance competitions must provide the judge(s) one score for each work listed. Solo instrumentalists may submit either the solo part or the complete score.

Ensembles in the Chamber Music Competition must provide the judge(s) one score or one complete set of parts.

MTNA COMPETITIONS MUSIC RELEASE FORM

REPRODUCTION OF THIRD-PARTY WORKS THAT ARE SUBJECT TO COPYRIGHT PROTECTION CONSTITUTES COPYRIGHT INFRINGEMENT UNLESS A LICENSE TO REPRODUCE SUCH WORK HAS BEEN OBTAINED OR ANOTHER EXCEPTION TO COPYRIGHT INFRINGEMENT EXISTS.

You, the undersigned, declare under penalty of perjury, represent and warrant to MTNA that (a) you are least 18 years of age, (b) your intended use of the reproduced music will not confuse or mislead the public in any way and (c) at least one of the following is true: (i) you own the copyright of the music; (ii) you have been authorized as the agent of the owner of the copyright to have the music copied; (iii) you have been granted a license by the owner of the copyright to reproduce the music; (iv) you are a teacher or student (or parent or guardian of a student) and are using the copies for educational purposes in a not-for-profit educational setting *; or (v) the reproduced music is in the public domain.

*Copying under this exception is subject to the limitations contained in the “Guidelines for Education Uses of Music” found on the back of this form.

The undersigned shall indemnify, defend and hold MTNA harmless from any suit, demand, claim or liability arising from a breach of the foregoing warranty or any other basis arising from the use of copies, including without limitation copyright infringement and unfair competition. The undersigned shall pay any judgment or reasonable settlement offer and MTNA’s costs and fees (including without limitation attorneys’ fees) incurred in connection with any such suit, demand, claim or liability, or in collecting upon this indemnification from the undersigned. MTNA may provide a copy of this form to anyone claiming that use of these copies infringes such person’s rights.

SIGNATURE: _____

NAME: _____

ADDRESS: _____

DATE: _____

TITLE(S) AND COMPOSER(S) OF PHOTOCOPIED MUSIC BEING USED:

Signature of Competition Official

Date

**One copy of this form is to be signed by the student, parent, or teacher [must be at least eighteen (18) years of age]. This signed form will be attached to the Application Form.

GUIDELINES FOR EDUCATIONAL USES OF MUSIC

The following guidelines were developed and approved in April 1976 by the Music Publishers' Association of the United States, Inc., the National Music Publishers' Association, Inc., the Music Teachers National Association, the Music Educators National Conference, the National Association of Schools of Music, and the Ad Hoc Committee on Copyright Law Revision.

The purpose of the following guidelines is to state the minimum and not the maximum standards of educational fair use under Section 107 of HR 2223. The parties agree that the conditions determining the extent of permissible copying for educational purposes may change in the future; that certain types of copying permitted under these guidelines may not be permissible in the future, and conversely that in the future other types of copying not permitted under these guidelines may be permissible under revised guidelines.

Moreover, the following statement of guidelines is not intended to limit the types of copying permitted under the standards of fair use under judicial decision and which are stated in Section 107 of the Copyright Revision Bill. There may be instances in which copying which does not fall within the guidelines stated below may nonetheless be permitted under the criteria of fair use.

A. Permissible Uses

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance provided purchased replacement copies shall be substituted in due course.
2. For academic purposes other than performance, single or multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria, but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performances by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc, or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

B. Prohibitions

1. Copying to create or replace or substitute for anthologies, compilations or collective works.
2. Copying of or from works intended to be "consumable" in the course of study or of teaching such as workbooks, exercises, standardized tests and answer sheets and like material.
3. Copying for the purpose of performance, except as in A(1) above.
4. Copying for the purpose of substituting for the purchase of music, except as in A(1) above and A(2) above.
5. Copying without inclusion of the copyright notice which appears on the printed copy.