



NEBRASKA MUSIC TEACHERS ASSOCIATION

FESTIVAL MANUAL

Revised 2021

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TABLE OF CONTENTS

Introduction	1
Festival Awards	1
District Festival	
Categories	2
Eligibility	2
Levels of Music Study	2
Festival and Repertoire Requirements	3-4
Repertoire Guidelines	4-5
Theory and Musicianship Requirements	5
Sight Reading Guidelines	5
Performance Procedure	6
Ratings, Awards and Adjudication	6-7
Festival Entry Fees	7
Teacher Responsibility	7
State Festival	
Categories	8
Eligibility	8
Performance Level Requirements, Level 1A-4B	9-10
Theory and Musicianship Requirements, Levels 1A-4B	11-15
Honors Test Requirements	15
Sight Reading Requirements (Piano, Voice, Strings, Woodwinds, Brass, Guitar)	16-18
Appendix A: Music Release Form	19
Appendix B: Educational Use of Music and Public Domain	20
Appendix C: Chair and Monitor Guidelines	21
Appendix D: Adjudication Form	22

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 and guitar. Organ entries are not accepted. The District level is held in the Spring, under the direction of the District Festival Chair.

Pre-college students who have successfully passed the District Festivals may enter the State Festival held in the fall under the direction of State Festival Chair, the NMTA Vice President.

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 is included only at the District Festival.

All entry postmark dates and locations for NMTA sponsored Festivals 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 be accessed online at www.nebmta.org.

FESTIVAL AWARDS

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 Superior (I) rating will 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.

DISTRICT FESTIVAL

District Festival is a non-competitive event where students perform at least 2 pieces, sight read and take a written theory and ear training test.

Festivals will take place in April or May and are held at five different sites in the Central, Lincoln, Northeastern, Omaha and Western Districts.

CATEGORIES

- Solos, duets and ensembles with a maximum of 6 performers per ensemble group
- Piano, Brass, Woodwinds, Strings, Percussion, Guitar and Voice. Organ entries are not accepted.

DISTRICT ELIGIBILITY

- Students are eligible to enter the competition if they study with a teacher who is a member of Music Teachers National Association and Nebraska Music Teachers Association.
- Teacher MTNA/NMTA dues must be paid by March 1 to enter students in District Festival.
- Performers may enter more than one category.
- A student may choose to enter any District Festival, but the student may enter only one District Festival per year.

LEVEL OF MUSIC STUDY

- Students are entered in their starting level at their teacher's discretion.
- Suggested level guidelines with **maximum** time limits:

LEVEL	APPROXIMATE YEARS OF STUDY	MAXIMUM TIME LIMIT
1A	1 - 2 years	6 minutes
1B	2 - 3 years	6 minutes
2A	3 - 4 years	8 minutes
2B	4 - 6 years	8 minutes
3A	6 - 8 years	10 minutes
3B	7 - 9 years	10 minutes
4A	9 - 10 years	12 minutes
4B	10+ years	12 minutes

- A student may enter each level for the maximum of two years. The student must then advance to the next level. If an exception is necessary, please contact the chair.
- A student may not enter a lower level than previously entered. The exception to this is ensembles.

- An ensemble will enter at the lowest performance level of the participating students.
- Students who advance quickly may skip a level.
- For students entering as soloists, the performance and theory level must be the same level.

FESTIVAL REQUIREMENTS

- All Solo Piano and Solo Voice music must be performed from memory.
- Memorization is not required for ensembles or for all other instrumental performances at District Festival.
- Students are strongly encouraged to play original music for their instrument. Use of simplified arrangements and method book pieces are discouraged. The judge may comment on the appropriateness of the music in their evaluations, but it will not affect their score.
- Optional teacher accompaniments from piano method books are not permitted.
- Voice and instrumental entries will provide their own accompanist. The teacher is permitted to act as the accompanist. Coaching by the accompanist is not allowed during the performance and may result in disqualification of the student.
- Teachers are not allowed in the performance room unless they are the accompanist.
- Students must provide a copy of their music for the judge. Students who fail to provide music will be allowed to perform and receive a written critique but will not be given a rating.
- In order to stay on schedule, judges may find it necessary to stop a performance before its completion. This will not affect the judge's final rating.
- Judges will give a plus (+) or minus (-) evaluation of the scale on the adjudication sheet and may make additional comments or suggestions, however, this evaluation does not affect the final performance rating.
- Students may enter more than one category, which includes solos, duets and ensembles.
- The decision of the judge is final and may not be questioned by students, their parents, or teachers.

REPERTOIRE REQUIREMENTS

- Repertoire changes can be made up to 10 days before the Festival.
- If changes are made less than 10 days before the Festival, a written critique will be given but the Festival Chair will withhold the rating and the student will not be allowed to enter the State Festival.

- For purposes of the Festival, the Classical repertoire extends to and includes Beethoven. The Romantic repertoire will begin with Schubert.
- Only one movement is required from a multiple movement work.
- The complete movement must be prepared. The judge may ask the student to perform only a portion of the movement due to time limitations.
- Omit repeats, unless needed to complete the piece properly and the performance can be completed under the time limit.
- Only one movement is required from a multiple movement form (i.e., concerto, sonata, suite) unless otherwise indicated. If the selected movement contains a cadenza, it must be played.
- If a single work of major proportions takes the allotted time, it may be presented by itself without a second selection providing the work contains a contrast of tempi and thematic materials.
- Ensembles: Ensembles will perform two compositions of contrasting styles, preferably from different musical periods. Memory is not required. Scales and sight-reading are not required.
- Ensemble performances are to be presented without a conductor.

REPERTOIRE GUIDELINES

- **When choosing repertoire for your students please observe time limits for each level.** (see page 2)
- Guidelines for entering students in the correct level are given in the District and State Performance Levels table. (see pages 9-10)
- All entrant and accompanists must abide by the Federal Copyright Law. (See Appendix B: Educational Uses of Music, page 20) Copyright information can also be found on <http://www.nebmta.org>.
- Photocopies are strongly discouraged and are acceptable only with a Music Release Form. (see Appendix A: page 19) The Music Release Form is also found on <http://www.nebmta.org>.
- Entrants using photocopies of PDF downloaded from the Internet must complete the Music Release Form (see Appendix A: page 19) verifying that they have permission to use this music. This form must be brought to the Festival and given to the judge with music.
- Entrants in the solo performance competitions must provide the judge with one score for each work listed. Solo instrumentalist may submit either the solo part or the complete score.
- Ensembles must provide the judge with one score or one complete set of parts.
- Music should be presented to the monitor at the door when the student checks in. Students who fail to provide music for the judge will be allowed to perform and will receive a written critique but will not be given a rating.

- The front cover of each solo should be labeled with the entrant's level and Festival number.
- No identifying marks such as student's or teacher's name may appear anywhere on the music.
- Editorial changes in the music may be indicated at the teacher's discretion.
- **Each measure must be numbered.**

THEORY AND MUSICIANSHIP REQUIREMENTS

- All students entering the District Festival must complete a written theory, sight reading and ear training test.
- The ear training portion of the theory test may or may not be offered at State Festival.
- Students must receive a passing score of 60% on the theory test to be eligible for the State Festival.
- The passing score is determined by the NMTA Board and published online at nebmta.org and advertised in the pre-festival correspondence.
- No makeup tests will be given.
- Sample theory tests are available online at [nebmta.org/Student Activities/Festivals](http://nebmta.org/Student%20Activities/Festivals).
- For students who require assistance, a facilitator will be allowed to read the theory test at the teacher's request. Please contact the festival chair.
- Refer to the Theory and Musicianship Guideline chart (pages 11-15) for the theory requirements for each level.
- The material listed on the chart is cumulative.
- 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.
- Students should use the following abbreviations:
 - Major-Maj; Minor-min; Perfect-per; Diminished- dim or 0°; Augmented-Aug

SIGHT READING GUIDELINES

- All solo entries must complete the sight-reading requirement.
- Ensemble entries do not have a sight-reading requirement.
- Students receive a brief written critique of sight-reading which will not affect the final performance rating. The evaluation will appear on the festival certificate.
- Sight Reading Guidelines are presented on pages 16-18

PERFORMANCE PROCEDURE

- There is no minimum time limit.
- Performance will be stopped when maximum time is reached (does not affect performance rating).
- Entrant chooses first selection.

RATINGS, AWARDS AND ADJUDICATION

- The student is identified by festival number, level and length of study.
- Judges will provide written critique in addition to a rating.
- 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.
- Judges will give a plus (+) or minus (-) evaluation of the scales on the adjudication sheet and may make additional comments or suggestions if they wish. This evaluation will not affect the final performance rating.
- Extra time has been added to the festival schedule to allow for the sight-reading evaluation at District Festivals, which will be administered by the judge.
- Certificates will include a student's level of study as well as the performance rating, theory score and sight-reading evaluation.
- Ratings are assigned according to the following:
 - 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.
- The decision of the judge is final and may not be questioned by students, their parents, or teachers.
- Judges are not to comment on 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 of the selections.
- Judges will provide written constructive criticisms in addition to a rating.
- Scales are required of each non-competitive festival solo entrant. Judges will give a plus (+) or minus (-) evaluation on the scale on the adjudication sheet, and may make

additional comments or suggestions if they wish. This evaluation does not affect the final performance rating.

- Judges are not allowed to solicit students or provide entrants with their contact information. Offending judges will not be allowed to judge in the Festival again.
- A sample adjudication form can be found in Appendix D, page 22.

FESTIVAL ENTRY FEES

- Entry fees are stipulated annually by the NMTA Vice President, with the approval of the Board.
- Festival fees will be published on the entry form at nebmta.org/Activities/Festivals.
- Teachers enter their students online at nebmta.org and send one check or money order to the District or State Festival Chair—payable to NMTA. Individual payment of fees by students or payment of fees in cash are not acceptable.
- There are no refunds of entry fees.

TEACHER RESPONSIBILITIES

- Teachers are expected to assist with the festival.
- Teachers may indicate their work preference on the student entry form. Duties include: door monitor, theory room, ear training room, theory checker or office.
- Teachers are expected to provide at least one studio parent to work as a door monitor during the festival.

STATE FESTIVAL

Pre-college students who have successfully passed District Festival may enter. This is a non-competitive event where students perform at least 2 pieces and take a written theory and ear training test.

CATEGORIES:

- Solos, duets and ensembles with a maximum of 6 performers per ensemble group
- Piano, Brass, Woodwinds, Strings, Percussion, Guitar and Voice. Organ entries are not accepted.

STATE ELIGIBILITY:

- All District Festival requirements and guidelines must be observed at the State Festival.
- The student must receive a Superior (I) or Excellent (II) rating in a District Festival.
- The student must complete the sight-reading requirements at a District Festival. Ensembles are exempt from this requirement.
- The student must receive a passing score of 60% on the theory and ear training test at District Festival.
- No makeup District theory test will be given.
- Students may only enter the same level at District Festival two times in order to be eligible for State Festival.
- Teacher must pay current membership dues by August 31.
- Students who advance to the State Festival normally continue at the same level at which they entered the District Festival.
- At the teacher's discretion, students may progress to a higher level from District Festival.
- Students entering State Festival at Level 4B may take either the 4B test or the Honors Theory Test.
- The Honors Theory test must be requested on the entry form.
- State Festival materials, which include certificates, adjudication sheets and theory tests will be mailed to teachers after the Festival is completed and scores have been recorded.

DISTRICT AND STATE PERFORMANCE LEVEL REQUIREMENTS

If any exceptions are necessary, please contact the chair.

PERFORMANCE LEVEL	LEVEL 1A	LEVEL 1B
Entry Level	<ul style="list-style-type: none"> • 1-2 years of study • Maximum of 2 years in this level. 	<ul style="list-style-type: none"> • 2-3 years of study • Maximum of 2 years in this level
Maximum Time Limit	<ul style="list-style-type: none"> • 6 minutes 	<ul style="list-style-type: none"> • 6 minutes
Repertoire	<ul style="list-style-type: none"> • At least 2 compositions in contrasting style by different composers • Preferably from different musical periods 	<ul style="list-style-type: none"> • At least 2 compositions in contrasting style by different composers • Preferably from different musical periods
Performance	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition 	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition
Scales	<ul style="list-style-type: none"> • In the tonality of each Festival solo • At least one octave, ascending & descending in manner taught • Voice: any unaccompanied vocalise 	<ul style="list-style-type: none"> • In the tonality of each Festival solo • At least one octave, ascending & descending in manner taught • Voice: any unaccompanied vocalise
PERFORMANCE LEVEL	LEVEL 2A	LEVEL 2B
Entry Level	<ul style="list-style-type: none"> • 3-4 years of study • Maximum of 2 years in this level 	<ul style="list-style-type: none"> • 4-6 years of study • Maximum of 2 years in this level
Maximum Time Limit	<ul style="list-style-type: none"> • 8 minutes 	<ul style="list-style-type: none"> • 8 minutes
Repertoire	<ul style="list-style-type: none"> • At least 2 compositions in contrasting styles by different composers • Preferably from different musical periods 	<ul style="list-style-type: none"> • At least 2 compositions in contrasting styles by different composers • Preferably from different musical periods
Performance	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition 	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition
Scales	<ul style="list-style-type: none"> • In the tonality of each Festival solo • At least one octave, ascending & descending in manner taught • Voice: any unaccompanied vocalise 	<ul style="list-style-type: none"> • In the tonality of each Festival solos • At least one octave, ascending & descending in manner taught • Voice: any unaccompanied vocalise

DISTRICT AND STATE PERFORMANCE LEVEL REQUIREMENTS

If any exceptions are necessary, please contact the chair.

PERFORMANCE LEVEL	LEVEL 3A	LEVEL 3B
Entry Level	<ul style="list-style-type: none"> • 6-7 years of study • Maximum of 2 years in this level 	<ul style="list-style-type: none"> • 7-9 years of study • Maximum of 2 years in this level
Maximum Time Limit	<ul style="list-style-type: none"> • 10 minutes 	<ul style="list-style-type: none"> • 10 minutes
Repertoire	<ul style="list-style-type: none"> • At least 2 compositions, from different musical periods • Preferably of contrasting styles 	<ul style="list-style-type: none"> • At least 2 compositions, from different musical periods • Preferably of contrasting styles
Performance	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition 	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition
Scales	<ul style="list-style-type: none"> • In the tonality of each Festival solo • Piano: 2 octaves, ascending and descending, hands together • Other Instruments: 1 octave, ascending and descending • Voice: 1 octave, ascending and descending, or any unaccompanied vocalise 	<ul style="list-style-type: none"> • In the tonality of each Festival solo • Piano: 2 octaves, ascending and descending, hands together • Other Instruments: 1 octave, ascending and descending • Voice: 1 octave, ascending and descending, or any unaccompanied vocalise
PERFORMANCE LEVEL	LEVEL 4A	LEVEL 4B
Entry Level	<ul style="list-style-type: none"> • 9-10 years of study • Maximum of 2 years in this level 	<ul style="list-style-type: none"> • 10+ years of study • Maximum of 2 years in this level
Maximum Time Limit	<ul style="list-style-type: none"> • 12 minutes 	<ul style="list-style-type: none"> • 12 minutes
Repertoire	<ul style="list-style-type: none"> • All Instruments: At least 2 pieces from different musical periods, preferably of contrasting styles • Voice: 2 art songs from different musical periods, preferably of contrasting styles • Percussion: Any 2 compositions of contrasting styles, preferably involving multiple instrumentation 	<ul style="list-style-type: none"> • All Instruments: At least 2 pieces from different musical periods, preferably of contrasting styles • Voice: 2 art songs from different musical periods, preferably of contrasting styles • Percussion: Any 2 compositions of contrasting styles, preferably involving multiple instrumentation
Performance	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition 	<ul style="list-style-type: none"> • Omit repeats, unless needed to complete the piece properly • No cuts in any composition
Scales	<ul style="list-style-type: none"> • In the tonality of each Festival solo • Piano: 4 octaves, ascending and descending, hands together • Voice: 1 octave, ascending and descending or any unaccompanied vocalise • Strings: 3 octaves, ascending and descending • Other Instruments: 2 or more octaves, ascending and descending 	<ul style="list-style-type: none"> • In the tonality of each Festival solo • Piano: 4 octaves, ascending and descending, hands together • Voice: 1 octave, ascending and descending or any unaccompanied vocalise • Strings: 3 octaves, ascending and descending • Other Instruments: 2 or more octaves, ascending and descending

THEORY AND MUSICIANSHIP REQUIREMENTS

Materials in each level are cumulative.

THEORY AND MUSICIANSHIP	LEVEL 1A	LEVEL 1B
Notes	<ul style="list-style-type: none"> • Name notes on treble and bass staff • No ledger lines • Middle C 	<ul style="list-style-type: none"> • Add one ledger line above/below staff
Key Signature	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Major Key signatures, C, F, G
Scales	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Major scale pattern (WWH W WWH) • Identify C, F, G Major scales
Intervals	<ul style="list-style-type: none"> • Identify steps (2nds), skips (3rds) and repeats • No quality identification • Write notes up/down, 2nds, 3rds, repeats 	<ul style="list-style-type: none"> • Add 4ths, 5ths, no quality • Identify half steps and whole steps
Triads	<ul style="list-style-type: none"> • 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 note • 3/4 or 4/4 time signatures • Write missing bar lines • Give note values or write counts for the rhythm 	<ul style="list-style-type: none"> • Add 2/4 • Eighth note pairs • Quarter, half, whole rests • Notes equal to rests • Write counts for rhythm • Common Time • Ties
Music History	<ul style="list-style-type: none"> • Write titles of Festival Solos 	<ul style="list-style-type: none"> • Write titles and composers of Festival Solos
Terms	<ul style="list-style-type: none"> • forte • piano • legato • staccato • interval • time signature • treble clef • bass clef • flat • sharp • double bar line 	<ul style="list-style-type: none"> • mezzo forte • mezzo piano • fine • natural • key signature • ritardando (rit.) • tie • slur • triad • fermata
Scale Degrees	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None
Form	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None
Cadence	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None
Ear Training	<ul style="list-style-type: none"> • High, low, middle sounds • Forte and piano sounds • Pairs of notes up, down and repeat • Basic rhythm (from list above) 	<ul style="list-style-type: none"> • Legato or staccato • 3 note patterns up, down or repeat • Basic rhythm (from list above)
Sight Reading	<ul style="list-style-type: none"> • Only at District Festival • Guidelines on pages 16-18 	<ul style="list-style-type: none"> • Only at District Festival • Guidelines on pages 16-18

THEORY AND MUSICIANSHIP REQUIREMENTS

Materials in each level are cumulative.

THEORY AND MUSICIANSHIP	LEVEL 2A	LEVEL 2B
Notes	<ul style="list-style-type: none"> • Write notes in 4 places, e.g., 4 G notes on the grand staff • Add single 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 lines 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"> • Identify major scales up to 2# and 2b with accidentals or key signatures 	<ul style="list-style-type: none"> • Identify natural minor scales • Identify relative major/minor scales up to 3# and 3b
Intervals	<ul style="list-style-type: none"> • Add 6ths, 7ths and 8ths/octaves by number • No quality identification 	<ul style="list-style-type: none"> • Identify number and quality (perfect and major)
Triads	<ul style="list-style-type: none"> • Add C, F and G minor triads • D, A and E Major and minor triads • In root position by letter name and quality 	<ul style="list-style-type: none"> • Add Db, Eb, Ab Major and minor triads • In root position by letter name and quality
Rhythm	<ul style="list-style-type: none"> • Add 6/8 time • Dotted quarter • Single eighth note and eighth rest • Meaning of top and bottom number of time signature • Add notes or rests to complete measures 	<ul style="list-style-type: none"> • Add sixteenth notes and rests • 3/8, 2/2 time signatures
Music History	<ul style="list-style-type: none"> • Period: Baroque, 1600-1750 • Composers: Bach, Handel, Scarlatti • Instruments: harpsichord, clavichord, organ • Characteristics: dance suites, frequent ornamentation, counterpoint 	<ul style="list-style-type: none"> • Period: Classical, 1750-1825 • Composers: Haydn, Mozart, Beethoven, Clementi, Kuhlau • Characteristics: well-defined forms, song-like melodies, emotionally reserved • Main Keyboard Instrument: fortepiano
Terms	<ul style="list-style-type: none"> • beam • flag • decrescendo (decresc.) • crescendo (cresc.) • adagio • moderato • allegro • Da capo (D.C.) • primo • secondo • octave • simple meter 	<ul style="list-style-type: none"> • fortissimo • pianissimo • andante • presto • Dal segno (D.S.) • accelerando • coda • diminuendo (dim.) • sempre • double sharp • double flat • 8va • accent • relative major/minor • alla breve/cut time • 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 • Strophic, one part form (AA)
Cadence	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • Authentic Cadence (V-I or V7-I)
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 basic rhythms (see above)
Sight Reading	<ul style="list-style-type: none"> • Guidelines on pages 16-18 	<ul style="list-style-type: none"> • Guidelines on pages 16-18

THEORY AND MUSICIANSHIP REQUIREMENTS

Materials in each level are cumulative.

THEORY AND MUSICIANSHIP	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"> • Add 4 ledger line above, below and between staves
Key Signatures	<ul style="list-style-type: none"> • Key signatures up to 4b and 4# • Write Major and minor key signatures in treble and bass • Identify or write order of flats 	<ul style="list-style-type: none"> • Write Major and minor key signatures in treble and bass up to 5# and 5b • Identify or write order of sharps
Scales	<ul style="list-style-type: none"> • Major & natural minor scales • Identify up to 4# and 4b 	<ul style="list-style-type: none"> • Add relative harmonic minor scales • Identify up to 5# and 5b
Intervals	<ul style="list-style-type: none"> • Add minor quality (min.) 	<ul style="list-style-type: none"> • Add diminished quality (dim.) • Tritone
Triads	<ul style="list-style-type: none"> • Add F#/Gb, B and Bb Major and minor triads • Identify 1st inversion 	<ul style="list-style-type: none"> • Add diminished triads • Identify 2nd inversion
Rhythm	<ul style="list-style-type: none"> • Increasingly complex rhythm • Syncopation with quarter and half notes • Triplets 	<ul style="list-style-type: none"> • Increasingly complex rhythms • Syncopation with eighth and quarter notes
Music History	<ul style="list-style-type: none"> • Period: Romantic, 1825-1900 • Composers: Schumann, Schubert, Chopin, Grieg, Burgmüller • Characteristics: more expressive and emotional content, greater dynamic range & less attention to traditional forms • Main Keyboard Instrument: Piano 	<ul style="list-style-type: none"> • Period: Modern, 1900-present • Composers: Kabalevsky, Bartok, Gershwin, Joplin • Characteristics: complex rhythms, changing meters, dissonance, atonality (12-tone), 12-bar blues form, synthesized sounds • Main Keyboard Instruments: Modern acoustic piano & electronic keyboards
Terms	<ul style="list-style-type: none"> • sforzando • allegretto • largo • a tempo • con • senza • simile • dolce • poco • tenuto • moto • prestissimo 	<ul style="list-style-type: none"> • -issimo • -etto • vivace • animato • meno • piu • cantabile • tritone • espressivo • poco a poco • -ando Piano: • damper pedal • una corda
Scale Degrees	<ul style="list-style-type: none"> • Add subdominant 	<ul style="list-style-type: none"> • supertonic • mediant • submediant • leading tone
Form	<ul style="list-style-type: none"> • Theme and variations • Two-part form (binary, AB) 	<ul style="list-style-type: none"> • Three-part form (ternary, ABA) • Rondo form (ABACAD)
Cadence	<ul style="list-style-type: none"> • Add Plagal Cadence (IV-I) 	<ul style="list-style-type: none"> • Add Half Cadence (I-V)
Ear Training	<ul style="list-style-type: none"> • Add Maj 3, Maj 6, Maj 7 and Perf 4 Intervals • Triads and rhythms (as above) 	<ul style="list-style-type: none"> • Add minor intervals • Harmonic minor scales • Triads and rhythms (as above)

THEORY AND MUSICIANSHIP REQUIREMENTS

Materials in each level are cumulative.

THEORY AND MUSICIANSHIP	LEVEL 4A	LEVEL 4B
Key Signature	<ul style="list-style-type: none"> Write Major and minor key signatures up to 6# and 6b in treble and bass clefs 	<ul style="list-style-type: none"> Write Major and minor key signatures up to 7# and 7b in treble and bass clefs
Scales	<ul style="list-style-type: none"> Identify or write Major, natural, harmonic and melodic minor scales up to 6# and 6b Identify, write or define a chromatic scale 	<ul style="list-style-type: none"> Identify or write Major, natural, harmonic and melodic minor scales up to 7# and 7b Identify, write, define or match a parallel Major/minor scale or whole tone scale
Intervals	<ul style="list-style-type: none"> Add augmented quality (aug.) 	<ul style="list-style-type: none"> Any
Chords	<ul style="list-style-type: none"> Add augmented triads Dominant 7th chords (V7) All inversions 	<ul style="list-style-type: none"> Add Major, minor, half-diminished, and diminished seventh chords in root position
Rhythm	<ul style="list-style-type: none"> Increasingly complex rhythms Syncopation with eighth and sixteenth notes Sixteenth note triplets 	<ul style="list-style-type: none"> Increasingly complex rhythms Add thirty-second notes
Music History	<ul style="list-style-type: none"> Characteristics of: Baroque, Classical, Romantic, Modern Periods and main instruments Baroque –Purcell, Couperin, Telemann, Rameau Classical- Kuhlau, Beethoven (noting Romantic characteristics of later works) Romantic: MacDowell, Mendelssohn, Tchaikovsky, Sibelius Modern: Villa Lobos, Muczynski, Khachaturian, Tcherepnin 	<ul style="list-style-type: none"> Impressionistic Period, 1890-1925 (overlaps Romantic and Modern) Characteristics: Evokes a vague mood not dependent on traditional harmony or rhythm; use of whole tone and pentatonic scales; influenced by French painters, such as Monet Composers: Romantic: Brahms, Liszt, Wagner, Granados, Rachmaninoff, Gottschalk Modern: Copland, Prokofiev, Stravinsky, Ginastera, Barber Impressionist: Debussy, Ravel, Satie, Fauré, Griffes
Terms	<ul style="list-style-type: none"> lento andantino morendo stringendo tempo rubato -ino troppo non grazioso appassionato con brio leggiero maestoso pesante scherzando semplice <p style="text-align: center;">Piano:</p> <ul style="list-style-type: none"> sostenuto pedal tre corda mano destra (m.d.) mano sinistra (m.s.) <p style="text-align: center;">Strings:</p> <ul style="list-style-type: none"> pizzicato (pizz.) detaché arco frog <p style="text-align: center;">REQUIREMENTS CONTINUE ON NEXT PAGE</p>	<ul style="list-style-type: none"> modulation transposition exposition development recapitulation <p style="text-align: center;">Piano:</p> <ul style="list-style-type: none"> sforzato (sfz) calando perdendosi tempo giusto -mente quasi con fuoco agitato marcato risoluto teneramente ad libitum cadenza mode parallel key/scale <p style="text-align: center;">Piano:</p> <ul style="list-style-type: none"> sotto main droit (m.d.) main gauche (m.g.) <p style="text-align: center;">Strings:</p> <ul style="list-style-type: none"> collegno sul ponticello sul tasto con sordino senza sordino <p style="text-align: center;">REQUIREMENTS CONTINUE ON NEXT PAGE</p>

Level 4A & 4B requirements continued:

THEORY AND MUSICIANSHIP	LEVEL 4A	LEVEL 4B
Scale degrees	<ul style="list-style-type: none"> • Write scale degrees as requested 	<ul style="list-style-type: none"> • Write triads on each scale degree as requested
Form	<ul style="list-style-type: none"> • Sonata allegro form 	<ul style="list-style-type: none"> • Outline the basic four movements 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"> • Deceptive cadence • Write cadences or identify by Roman numeral
Ear Training	<ul style="list-style-type: none"> • Tritone • Melodic minor and chromatic scales • Diminished intervals, chords and rhythm as above 	<ul style="list-style-type: none"> • Augmented intervals • Whole tone scale, chords and rhythms as above
Sight Reading	<ul style="list-style-type: none"> • Only at District Festival • Guidelines pages 16-18 	<ul style="list-style-type: none"> • Only at District Festival • Guidelines pages 16-18

HONORS TEST

Purpose: To provide additional challenge for students in theory and musicianship.
For: Students who have previously scored above 90% on the Level 4B theory exam.

The Honors test must be requested on the State Festival entry form.

THEORY AND MUSICIANSHIP	HONORS TEST
Scales and Modes	<ul style="list-style-type: none"> • Any mode or pentatonic scale, ascending and descending •
Seventh Chords	<ul style="list-style-type: none"> • Major 7th (major-major) • dominant 7th (major-minor) • minor 7th (minor-minor) • half-diminished 7th (diminished-minor) • fully diminished 7th (diminished-diminished) • All inversions • Secondary dominants
Intervals	<ul style="list-style-type: none"> • Any interval above or below given notes in alto or tenor clefs
Rhythm	<ul style="list-style-type: none"> • Different note values to be notated in two different meters (such as 6/8 and 3/4) • Written with correct beaming, bar lines and stems
Transposition	<ul style="list-style-type: none"> • Transpose a melody from one clef to any other clef (including alto and tenor) • Transpose from one key to another
Harmonic Analysis	<ul style="list-style-type: none"> • Analyze chords in a musical excerpt using Roman numerals and inversion numbers
Form	<ul style="list-style-type: none"> • Parallel or contrasting phrases • Conclusive or non-conclusive cadences • Formal name of cadences (authentic, plagal, half) • The key of various cadences in an excerpt

SIGHT READING GUIDELINES – PIANO

Materials in each level are cumulative.

	LEVEL 1A	LEVEL 1B	LEVEL 2A	LEVEL 2B
Meter	• 4/4		• 3/4	• 2/4
Notes	<ul style="list-style-type: none"> • quarter notes • half notes • whole notes 	<ul style="list-style-type: none"> • quarter rest • half rest • whole rest • ties 	<ul style="list-style-type: none"> • quarter note • eighth note pairs 	<ul style="list-style-type: none"> • eighth notes beamed • single eighth notes • eighth rests
Keys	• middle C position	• C, G five finger patterns	• C, G major	• F, D Major
Clefs	<ul style="list-style-type: none"> • RH, treble only • LH, bass only 	<ul style="list-style-type: none"> • grand staff • RH & LH alone 	• grand staff, hands together	• cumulative
Intervals	• 2nds	• 2nds & 3rds	• 4ths & 5ths	• cumulative
Melody/Accomp.	• hands alone	• hands alone	• hands together	• melody/accomp. I, V7
Articulation	• None	• None	<ul style="list-style-type: none"> • legato • staccato 	• cumulative
Dynamics	• None	• None	<ul style="list-style-type: none"> • forte • piano 	<ul style="list-style-type: none"> • mezzo forte • mezzo piano
Tempo	• None	• None	• None	• None

	LEVEL 3A	LEVEL 3B	LEVEL 4A	LEVEL 4B
Meter	• common time, 6/8	• 3/8, 2/2	• All meters	• All meters
Notes	• one ledger line above/below staff	• two ledger lines between staff	• three ledger lines above and below staff	• All notes
Keys	• Add Bb Major	<ul style="list-style-type: none"> • Eb, A Major • a, e minor 	<ul style="list-style-type: none"> • Ab, E Major • d minor 	• g, b minor
Clefs	• cumulative	• cumulative	<ul style="list-style-type: none"> • treble clef either hand • bass clef either hand 	• cumulative
Intervals	• 6ths	• 7th	• through octave	• All intervals
Melody/ Accomp.	• Melody with accomp. using I, IV, V7	• Melody with linear accompaniment	• Any	• Any
Articulation/Terms	<ul style="list-style-type: none"> • accent • rit. 	• cumulative	<ul style="list-style-type: none"> • pedal • fermata 	• D.C.
Dynamics	<ul style="list-style-type: none"> • cresc. • dim. 	• cumulative	• Any	• cumulative
Tempo	• None	• None	• Observe within capabilities	• Any

SIGHT READING – VOICE

The material covered in the chart is cumulative

	LEVEL 1A, 1B	LEVEL 2A, 2B	LEVEL 3A, 3B	LEVEL 4A, 4B
Meter	• 2/4, 3/4, 4/4	• common time	• 3/8, 6/8	• 2/2 • alla breve
Note Values	• quarter note • half note • dotted half note • whole note • rests	• beamed eighth notes • dotted quarter note • single eighth note • eighth rest	• sixteenth notes • eighth note triplets • dotted eighth note • sixteenth rest	• Any
Keys	• Any major key within the voice range	• cumulative	• cumulative	• Minor key 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 • accent • rit.	• 1 st and 2 nd endings • fermata • D.S. • D.C. • repeat sign	• Any
Dynamics	• Any	• cumulative	• cumulative	• cumulative

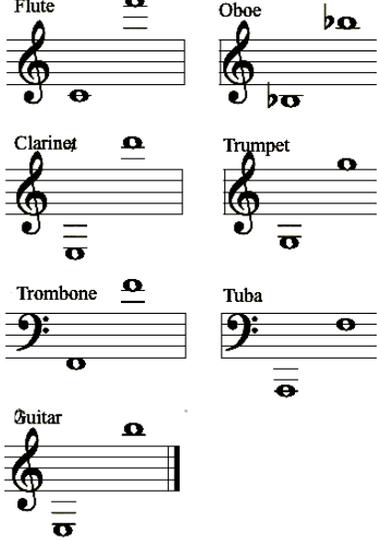
SIGHTREADING – STRINGS

The material covered on the chart is cumulative.

	LEVELS 1A, 1B	LEVELS 2A,2B	LEVELS 3A, 3B	LEVELS 4A, 4B
Meter	• 2/4, 3/4, 4/4	• common time	• 3/8, 6/8	• 2/2, cut time
Note Values & Bowing	• quarter note & rest • half note & rest • dotted half note & rest • whole note & rest	• eighth note & rest • eighth notes beamed • dotted quarter note	• sixteenth notes • eighth note triplet • dotted eighth note • sixteenth rest	• cumulative
Keys	• Violin: D, A, G Major • Cello: C, G, D Major	• Violin: C, F Major • Viola: C, G, D, A, F Major • Cello: F, Bb Major	• Major keys through 3 sharps & 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 & A strings • Cello: 5 th pos.	Upper positions: • Violin: through 5 • Viola: through 3
Clefs	• Normal	• cumulative	• cumulative	• Viola: alto • Cello: bass clef
Articulation; terms	• None	• Slurs up to 4 notes and detached • accent • rit. • D.C. • Repeat sign	• Any	• Any
Dynamics	• forte, piano	• mf, mp, cresc. dim	• Any	• Any

SIGHT READING – BRASS, WOODWINDS AND GUITAR

The material covered on the chart is cumulative.

	LEVELS 1A, 1B	LEVELS 2A, 2B	LEVELS 3A, 3B	LEVELS 4A, 4B
Meter	<ul style="list-style-type: none"> • 2/4, 3/4, 4/4 	<ul style="list-style-type: none"> • common Time 	<ul style="list-style-type: none"> • 3/8, 6/8 	<ul style="list-style-type: none"> • 2/2 • alla breve
Note Values	<ul style="list-style-type: none"> • quarter note • half note • dotted half note • whole note • rests as above 	<ul style="list-style-type: none"> • beamed eighth notes • dotted quarter note • single eighth note • eighth rest 	<ul style="list-style-type: none"> • beamed sixteenth note • eighth note triplet • dotted eighth note • sixteenth rest 	<ul style="list-style-type: none"> • Any
Keys	<ul style="list-style-type: none"> • Flute, Oboe, Trombone, Tuba: C, F, Bb, Eb Maj • Clarinet, Tenor Sax, Trumpet: C, Bb, G Maj • Alto Sax: C, G Maj • French Horn in F: C, F, G Maj • Guitar: C, G Maj 	<ul style="list-style-type: none"> • Flute, Oboe, Trombone, Tuba, Eb Maj • Clarinet, Tenor Sax, Trumpet: F Maj • Alto Sax: D Maj • French Horn in F: Bb, D Maj • Guitar: F, D Maj 	<ul style="list-style-type: none"> • all major keys through 3 sharps & 3 flats • a, d, g minor • accidentals 	<ul style="list-style-type: none"> • all major & minor keys
Range		<ul style="list-style-type: none"> • all Instruments: Add up to a third higher and lower (within range of instrument) 	 <ul style="list-style-type: none"> • Alto and Tenor Sax and French Horn: full range of instrument 	<ul style="list-style-type: none"> • full range of instrument
Clefs	<ul style="list-style-type: none"> • normal 			
Articulation; Terms	<ul style="list-style-type: none"> • tongued • legato • slurs • staccato 	<ul style="list-style-type: none"> • accent • rit. 	<ul style="list-style-type: none"> • fermata • D.C. • repeat sign 	<ul style="list-style-type: none"> • Any
Dynamics	<ul style="list-style-type: none"> • forte • piano 	<ul style="list-style-type: none"> • mezzo forte • mezzo piano • cresc. • dim. 	<ul style="list-style-type: none"> • Any 	<ul style="list-style-type: none"> • Any
Tempo	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None 	<ul style="list-style-type: none"> • None

APPENDIX A: MUSIC RELEASE FORM

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SIGNATURE: _____

NAME: _____

ADDRESS: _____

DATE: _____

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

Signature of Festival Representative

Date

**One copy of this form is to be signed by the parent, teacher, or a student who must be at least eighteen years of age.

APPENDIX B: EDUCATIONAL USES OF MUSIC AND PUBLIC DOMAIN

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

PUBLIC DOMAIN MUSIC

- Music and lyrics written by an American author and **published** prior to 1923 are in the public domain in the United States.
 - Although Beethoven's musical works are in the public domain, most of the sheet music **editions** of Beethoven's work would not be in the public domain. That sheet music would be protected by copyright—unless it was published prior to 1923.

APPENDIX A: CHAIR AND MONITOR GUIDELINES

CHAIR GUIDELINES:

- Adjudicators for the Festivals are chosen from musicians of high professional standing, experience and integrity.
- It is recommended, when possible, some of the judges for the State Festival, should come from outside Nebraska.
- No judge should adjudicate the same level of the same event at District or State Festival for two consecutive years.
- Whenever possible, judges should have taught or be teaching at the level in which they are judging. Judges are required to attend a meeting prior to the festival.
- Judges will be advised of the Festival rules during the judging meeting.

MONITOR GUIDELINES:

- Monitors remain outside the performance room.
- Monitors must inspect the student's music to be certain:
 - The front cover is labeled with the entrant's Level and Festival Number.
 - Each measure is numbered.
 - There are no identifying marks such as student or teacher names on music.
- All Entrants must abide by Federal Copyright Law.
- **Photocopies are strongly discouraged.** If using a photocopy or PDF downloaded from the Internet, entrants must complete the Music Release Form verifying that they have permission to use the music. This form must be brought to the Festival with the music and shown at the registration desk. The registration desk will put a note on the music that the form has been verified.
- Entrants must provide the judges one score for each work listed. Solo instrumentalists may submit either the solo part or the complete score.
- Ensembles must provide the judge with one score or complete set of parts.
- Teaching marks (fingering, phrasing, pedaling, bowing, break marks, diction, etc.) are permitted.
- Give the music to the judge or instruct students to do it themselves. Following the performance, pick up the music and return it to the student(s).
- Do not allow anyone to enter during the performance.
- Notify the Festival chair if the student says they have different repertoire than they entered originally or do not have music for the judge.

