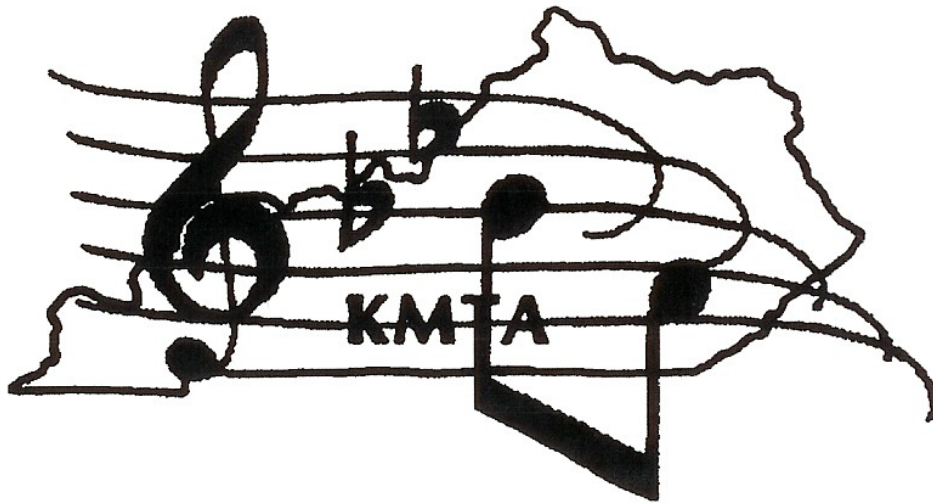


KENTUCKY MUSIC TEACHERS ASSOCIATION

affiliated with
Music Teachers National Association



Keyboard Festivals Handbook

This Handbook belongs to: _____

Teacher Number: _____

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KENTUCKY MUSIC TEACHERS ASSOCIATION

affiliated with
Music Teachers National Association

PURPOSE

In order to encourage the many young keyboard students throughout Kentucky, and to give support to the private teachers of our state, the Kentucky Music Teachers Association holds Keyboard Festivals throughout the state for students of member teachers of piano and organ.

The purpose of these festivals is to provide performance opportunities, to develop theoretical knowledge and musicianship, to encourage high teaching standards through adjudication, and to encourage each student to have a personal goal of working to his/her fullest capacity.

ENTRANCE ELIGIBILITY

The teacher must have paid current MTNA-KMTA dues prior to the deadline date for Teacher Registration, March 1. Students may enter the festivals in either the state where the teacher has residence or in the state where the student has residence. However, MTNA states that for participation at or beyond the state level, a student must be a resident of Kentucky, attend a Kentucky school, and are studying with a KMTA member. Also in accordance with MTNA, entrants must have studied with the same member teacher a minimum of 6 months of the 9 months immediately preceding the first day of the month in which the state competition is held. An exception to this requirement will be allowed only if the regular teacher is incapacitated, on sabbatical leave, or relocated. Under such exceptional circumstances, a certified letter from the original teacher explaining and approving the change in teachers must be submitted with the Student Registration Form. Both teachers must satisfy teacher eligibility requirements for KMTA Festivals, and both teachers must be recognized in any matter related to the festival.

PROCEDURE

All needed forms are included in this **Keyboard Festivals Handbook**. It is the responsibility of the teacher to make copies of the appropriate pages as needed, being sure that all Audition Forms are copied on 14" paper. Original copies should be saved for future years' use.

Thirty 30 days before festival (postmark deadline), teachers will send the following to their Regional Festival Managers, whose names and addresses are published in **Kentucky Music Teacher**:

1. Student Registration and Fees Form
2. One check covering all fees, payable to KMTA and non-refundable
3. Appropriate Audition Forms copied on 8.5 x 14" paper

Students are automatically entered in Division I or II, according to their school grade:
Division I – Grades 7, 8, 9
Division II – Grades 10, 11, 12

If an ensemble involves a student from each division, the event is entered in Division II.

Students younger than seventh grade participating in the Keyboard Festivals are required to play pieces of at least the difficulty of Division I Repertoire List. The Theory Exam is optional for these students.

It is the responsibility of the teacher to meet the deadline dates of the Keyboard Festivals Coordinator and the Regional Festival Manager, and to complete all forms in their entirety. After Audition Forms are sent, repertoire may not be changed.

Two weeks prior to the festival date, teachers will receive from the Regional Festival Manager a schedule of events and necessary information.

EVENTS AND REQUIREMENTS

Auditions may be open to the public if they are in a recital hall where the judge and performer will not be disturbed. If auditions are in a room such as a teacher's studio, only the judge and performer will be allowed, or perhaps a limited number of spectators, at the discretion of the Regional Festival Manager and the judge.

Students may enter one or more events, each not to exceed 8 minutes. Teachers are encouraged to consider the time limit when selecting repertoire, as students will be stopped should they exceed their time limitations. Piano solo and concerto music must be performed from memory; music may be used for organ solos and ensembles.

Student fees are:	Solo	\$15.00
	Ensemble, Concerto	\$18.00

If more than one composition is required, each must be representative of the periods and should contrast with one another to afford varied ideas of expression. Refer to Repertoire Sections in this Handbook. Students may not repeat a work used in a previous year.

1. Piano Solo – Two compositions: one from Group A, and one from Group B
2. Piano Duet – One composition
3. Piano Duo – One composition
4. Piano Concerto – Any movement of a standard concerto. A pianist to play the orchestral score arranged for piano must be provided by the student, and may not be the student's teacher.
5. Organ Solo – Two compositions: one by J.S. Bach, and one of the student's choice. If requested, time to become acquainted with the organ at the festival site may be arranged.

As a universal format for all KMTA Keyboard Festivals, students will be grouped according to grades (i.e. all seventh graders, followed by all eighth graders, etc.).

ADJUDICATION

Performances at the Regional Festivals will be judged on the following:

1. Accuracy of notes, time values, and rests
2. Rhythm – control of basic tempo, flexibility
3. Tone quality
4. Technique – clarity and fluency
5. Phrasing – slurs as applied to motifs and phrases; projection of melodic line
6. Artistic use of the pedals
7. Interpretation – appropriate style, balance between melody and accompaniment, structural design, clarity or polyphonic nuance, climax, imagination
8. Stage presence
9. Ensemble, if applicable

All performances will be rated as follows:

- I = Superior
- II = Excellent
- III = Good
- IV = Fair

No plus or minus signs are to be used with number for final rating. Students will not be allowed to play for comments only.

Every effort is made to secure the best judge(s) available, and their decisions are final. Any contact with the judge(s) by a teacher, student or parent is strictly prohibited. Any question regarding a rating must be submitted in writing to the Regional Festival Manager.

MUSIC AND REPRODUCTIONS

Each entrant will provide the judge(s) with one published edition of each composition to be performed. The music must have the measures numbered, and should not contain any identifying marks (such as name, or location of student, teacher, school, etc.). Reproductions of printed music either by hand or by machine, including transpositions and transcriptions, may neither be used by the performer(s) nor provided for the judge(s). The only exception occurs when music is out of print or is an unpublished manuscript. In either case, the student must present written permission from the publisher or copyright holder to copy the music. This is to comply with copyright laws and MTNA rules regarding professional ethics.

THEORY EXAMINATION

All students entering the Keyboard Festivals will take a Theory Examination. This exam will be administered on festival day, with the exact times being set by the Regional Festival Manager. Students entering for the first time must take the Level I Exam, but may also take Levels II and III if so advised by the teacher. Theory Exams are graded and returned to the teachers on festival day, with the scores being posted along with the performance ratings, as well as recorded on the Audition Forms. For a copy of the **Theory Study Guide** and Theory Exam samples, contact the Theory Chairperson as listed at www.kymta.org.

MISCELLANEOUS

The Regional Festival Manager will schedule only students of registered teachers whose names have been sent to him/her by the Keyboard Festivals Coordinator.

If a schedule conflict exists, and it is necessary to enter a student in a festival other than the one for which you have registered, contact the Keyboard Festivals Coordinator so that a change may be made. If there is not a festival date that suits your schedule, then it will be necessary for you to forfeit entering students. Special arrangements to have an adjudicator hear your students are absolutely prohibited.

On the festival day the schedule will be adhered to as closely as possible. If a time conflict exists, advance arrangements for rescheduling may be made with the Regional Manager.

All Audition Forms and Theory Exams will be returned to teachers only. Also, teachers will receive a Certificate of Merit for each student who participated, along with a KMTA medal for each student earning a Superior rating.

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS**

SOLO REPERTOIRE -- DIVISION I

Students must play one selection from Group A (Baroque) and one from Group B. Unless indicated, only one movement of a sonata or one piece from a collection will be required. Listed editions are recommended, but not required. Repertoire substitutions may be made provided they are of equal or greater difficulty and quality. In cases of substitution, the student should receive approval in advance from the Regional Festival Manager. The Festival Manager will consider the change upon receipt of a written request accompanied by a copy of the music. Division I students may play from the Division II repertoire list, but not vice versa. The chosen pieces should be contrasting in character.

GROUP A

Bach, J.S.	Eighteen Short Preludes Little Notebook for Wm. Friedemann Bach Little Preludes & Fugues Notebook for Anna Magdalena Bach (except easy Minuets, March in D, Musette in D, Polonaise in G Minor)	Alfred Schott Peters Alfred
Bach, W.F.	Allegro (Music for Millions, V. 37)	Consol. Mus.
Cimarosa	32 Sonatas, Vol. 1, 2, 3	Eschig
Handel	An Introduction to His Keyboard Works Anson Introduces Handel The 1 st Book for Young Pianists	Alfred Willis Alfred
Kirnberger	The Juggler (Music for Millions, V. 37)	Consol. Mus.
Pachelbel	Fughetta (Music for Millions, V. 27)	Consol. Mus.
Scarlatti	An Introduction to His Keyboard Works At the Piano with Scarlatti Klavierbüchlein	Alfred Alfred Litloff
Telemann	Klavierbüchlein	Schott
Zipoli	Prelude or Little Fugue (Music for Millions, V. 27)	Consol. Mus.

GROUP B

Collections:	Applause, V. 1 Celebration Series, Piano Repertoire Albums 5-8 Melodious Masterpieces, Bk. 2 Music for Millions, V. 37	Alfred Harris Alfred Consol. Mus.
Bartók	An Introduction to His Piano Works For Children, Bk. 1, #29-31, 38-40 Bk. 2, #21, 22, 27, 29, 35-37 Mikrokosmos, V. 3 6 Rumanian Folk Dances Ten Easy Piano Pieces (#5, 9 or 10)	Alfred B & H B & H B & H MCA
Beethoven	At the Piano with Beethoven Bagatelles, Op. 33, #3 or 6; Op. 119, #5; Op. 126, #2 Für Elise German Dances 6 Sonatinas 6 Easy Variations on a Swiss Air	Alfred Marks Weiner Urt. Peters Peters Henle
Bernstein, S.	Birds	Schroeder/Gunther
Bloch	Enfantines	Fischer
Brahms	Waltzes, Op. 39	Peters
Chopin	An Introduction to His Piano Works Mazurkas, Op. 27, #2 or 4; Op. 33, #3; Op. 68, #3 Preludes, Op. 28, #4, 6 or 7	Alfred Henle Alfred
Clementi	An Introduction to His Piano Works Sonatinas, Op. 36, #3-6	Alfred Alfred
Copland	Sunday Afternoon Music The Young Pioneers	Fischer Fischer
Creston	Five Little Dances, Op. 24	Schirmer
Debussy	Le petit nègre Page d'album Rêverie	Alfred Presser Peters
Dello Joio	Lyric Pieces for the Young Suite for the Young	Marks Marks
Haydn	At the Piano with Haydn The 1 st Book for Young Pianists 6 Sonatinas	Alfred Alfred Alfred

Kabalevsky	An Introduction to His Piano Works Children's Pieces, Op. 27, Bk. 2 5 Easy Sets of Variations, Op. 51 Variations, Op. 40, #1 or 2	Alfred Alfred MCA MCA
Khachaturian	Adventures of Ivan	MCA
Kuhlau	Sonatinas	Alfred
MacDowell	Six Fancies, Op. 7 To a Wild Rose (Woodland Sketches)	Alfred Hinshaw
Mozart	An Introduction to His Piano Works (except Sonata, K. 545) At the Piano with Mozart (except Fantasy in D Minor) 6 Viennese Sonatinas The Young Mozart	Alfred Alfred Alfred Peters
Persichetti	4 Arabesques Little Piano Book (any two)	Elkan-Vogel Elkan-Vogel
Pinto	Scenas Infantis	Schirmer
Previn	Impressions for Piano	MCA
Prokofieff	Music for Children, Op. 65	B & H
Rocherolle	Miniatures Montage 6 Moods for Piano	Kjos Kjos Kjos
Satie	Trios Gymnopédies	Salabert
Schubert	Dances of Schubert	Alfred
Schumann	Album for the Young, Op. 68, #12, 13, 15, 17, 22-25, 27-32, 34-40, 42-3 An Introduction to His Piano Works 3 Sonatas for Young People	Alfred Alfred Schirmer
Starer	Sketches in Color, Bk. 1 & 2	MCA
Tschaikovsky	Album for the Young, Op. 38, #8, 13, 14, 18-20, 22 At the Piano with Tschaikovsky	Alfred Alfred
Villa-Lobos	10 Pieces of Popular Children's Folk Tunes of Brazil	Mercury

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS**

SOLO REPERTOIRE – DIVISION II

Students must play one selection from Group A (Baroque) and one from Group B. Unless indicated, only one movement of a sonata or one piece from a collection will be required. Listed editions are recommended, but not required. Repertoire substitutions may be made provided they are of equal or greater difficulty and quality. In cases of substitution, the student should receive approval in advance from the Regional Festival Manager. The Festival Manager will consider the change upon receipt of a written request accompanied by a copy of the music. Division I students may play from the Division II repertoire list, but not vice versa. The chosen pieces should be contrasting in character.

GROUP A

Bach, J.S.	At the Piano with J.S. Bach English & French Suites (any two movements) Italian Concerto (one movement) Partitas (any two movements) Two & Three Part Inventions (avoid editions by Czerny, Busoni) Well-Tempered Clavier, Bk. 1 & 2 (both Prelude & Fugue)	Alfred Henle Henle Alfred Alfred Henle
Bach, C.P.E.	Fantasies Sonatas	Kalmus Peters
Couperin	L'art de toucher le Clavecin Style & Interpretation	Alfred Oxford
Froberger	Tocatta in D Minor (Early Keyboard Music)	Schott
Handel	Suites (any two movements, excluding Division I listings)	Peters
Leo	Tocatta in G Minor (Music for Millions, V. 37)	Consol. Mus.
Scarlatti, D.	Sonatas (excluding Division I listings)	Heugel
Soler	Sonatas	Broude
Telemann	Easy Fugues & Short Pieces	International

GROUP B

Barber	Excursions	Schirmer
Bartók	Allegro Barbaro	B & H
	Bagatelles, Op. 6 (any two)	Kalmus
	15 Hungarian Peasant Songs & Dances (any three)	B & H
	Improvisations	B & H
	Mikrokosmos, Bk. 4-6	B & H
	Rumanian Dances, Op. 8a	Kalmus
	Seven Sketches, Op. 9 (any two)	Kalmus
	Sonatina (all movements)	B & H
	Suite, Op. 14 (one or two movements)	Universal
	Three Rondos	Universal
Beethoven	Bagatelles (except Division I listings)	Peters
	Contra Dances	Hansen
	Rondos	Peters
	Sonatas	Henle
	Variations (except On A Swiss Air)	Henle
Bernstein, L.	Seven Anniversaries (any two)	Schirmer
Brahms	Shorter piano pieces, including Op. 10, 76, 79, 116, 117, 118, 119	Henle
Chopin	Ballades	PWM
	Berceuse, Op. 57	PWM
	Etudes	PWM
	Impromptus	PWM
	Polonaises	PWM
	Scherzi	PWM
	Any of the following not found on Division I list: Mazurkas, Nocturnes, Preludes, Waltzes	PWM
Debussy	Arabesques	Durand
	Children's Corner Suite	Alfred
	Estampes	Durand
	Images	Durand
	La plus que lente	Durand
	Nocturne in Db	Eschig
	Pour le piano	Alfred
	Preludes	Durand
	Suite Bergamasque	Alfred
	Valse Romantique	Jobert

Dello Joio	Prelude: To a Young Musician Prelude: To a Young Dancer Sonata #3	Schirmer Schirmer
Dett	Juba (In the Bottoms)	Summy-B.
Dohnanyi	Postludium (Music for Millions, V. 47)	Consol. Mus.
Fauré	Barcarolle, Op. 44, #4	International
Gershwin	Three Preludes	New World
Ginastera	Danzas Argentinas, Op. 2 Rondo on Argentine Children's Folk Tunes, Op. 19 Twelve American Preludes (any two)	B & H B & H B & H
Grieg	Holberg Suite, Op. 40 Lyric Pieces, Op. 43 Sonata In E Minor, Op. 7	Peters Peters Peters
Griffes	4 Roman Sketches, Op. 7 3 Tone Poems, Op. 5 Scherzo, Op. 6	Schirmer Schirmer Schirmer
Hanson	Clog Dance	Fischer
Harris	American Ballads (any two)	Fischer
Haydn	Sonatas (except Hob. XVI:34, 35, 40) Variations (except Hob. XVII:5)	Weiner Urt. Henle
Heiden	Sonata #2	Schott
Hindemith	Sonata #2	Schott
Kabalevsky	24 Preludes, Op. 38 Rondo, Op. 59 Sonatinas, Op. 13	MCA MCA MCA
Kennan	Three Preludes Two Preludes	Schirmer Lawson-G.
Khachaturian	Sonatina (1959) Toccata	MCA MCA
Kodaly	Seven Piano Pieces, Op. 11	Universal

Liszt	Consolations Three Liebestraume Valse oubliées	Schott Peters Schott
MacDowell	Eight Sea Pieces, Op. 55 Six Poems after Heine, Op. 31 Twelve Studies, Op. 39 Twelve Virtuoso Studies, Op. 46	Schirmer Schirmer Kalmus Kalmus
Mendelssohn	Andante & Rondo Capriccioso, Op. 14 Prelude & Fugue in E Minor, Op. 35 Scherzi Six Children's Pieces, Op. 72 Songs Without Words	Peters Schirmer Kalmus Peters Peters
Mompou	Canciones y Danzas Scenes d'enfants	Salabert Salabert
Morel	Deux Etudes de Sonorité	Berandol
Mozart	Fantasies Rondos (except F Major) Sonatas 12 Variations on "Ah, vous dirai-je, Maman", K. 265	Henle Henle Henle Henle
Muczynski	A Summer Journal, Op. 19 Diversions, Op. 23 Six Preludes, Op. 6 Suite, Op. 13	Schirmer Schirmer Schirmer Schirmer
Persichetti	Six Sonatinas	Elkan-V.
Poulenc	Mouvements Perpétuels	Chester
Prokofieff	Prelude in C Major, Op. 12 Visions Fugitives, Op. 22 (any two)	Peters Alfred
Ravel	Le Tombeau de Couperin (Forlane, Rigaudon or Menuet) Menuet sur le nom de Haydn Miroirs Pavane pour une Infante défunte Sonatine Valses nobles et sentimentales	Durand Durand Eschig Eschig Durand Durand
Schönberg	Six Little Pieces, Op. 19	Universal

Schubert	Impromptus, Op. 90 & 142 Moments Musicaux, Op. 94 Sonatas	Henle Henle Henle
Schumann, R.	Album Blätter, Op. 124 (except #4, 6) Arabesque, Op. 18 Fantasiestücke, Op. 12 Kinderszenen, Op. 15 (any two) Kreisleriana, Op. 16 Noveletten, Op. 21 Papillons (any three) Romances, Op. 28 Waldszenen, Op. 82	Henle Henle Henle Alfred Henle Henle Alfred Henle Henle
Schuman, W.	Three Score Set	Schirmer
Scott	Lotus Land, Op. 47, #1	Fischer
Scriabin	5 Preludes, Op. 16 (any three) 24 Preludes, Op. 11	Dover International
Shostakovich	Three Fantastic Dances, Op. 1 Twenty-four Preludes, Op. 34	MCA MCA
Starer	Three Israeli Sketches	MCA
Tcherepnin	Ten Bagatelles, Op. 5 Bagatelles Chinoises, Op. 51	Schirmer Heugel
Turina	The Circus, Op. 68	Schott
Villa-Lobos	Prole do Bêbé, Series 1 The Three Maries	Marks Fischer

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS**

ENSEMBLE REPERTOIRE – DIVISION I

Students must play one selection from the selected list. Unless indicated, only one movement of a sonata or one piece from a collection will be required. Listed editions are recommended, but not required. Repertoire substitutions may be made provided they are of equal or greater difficulty and quality. In cases of substitution, the student should receive approval in advance from the Regional Festival Manager. The Festival Manager will consider the change upon receipt of a written request accompanied by a copy of the music. Division I students may play from the Division II repertoire list, but not vice versa.

DUETS

Agay	Dance Toccata	Sam Fox (Plymouth)
Alexander	Festival Overture	Alfred
Andre	Divertimento in A Minor Six Sonatinas, Op. 45 (Hinson, ed.)	Peters Alfred
Bavicchi	A Duet Dozen	Oxford
Beeson	Round and Round	Oxford
Brandse	Double Dutch	Schirmer
Caramia	Four by Four	Belwin
Clark, M.E.	Three Spanish Dances	Myklas
Clark, L.	Three Jazz Duets	Myklas
Dello Joio	Family Album Five Images	Schirmer Schirmer
Evans, B.	Mixed Bag	Kjos
George, J.	Two at One Piano, Bk. 3	Summy
Gillock	Jazz Prelude	Willis
Gretchaninoff	On the Green Meadow, Op. 99	Schirmer
Helps, R.	Saccade	Peters

Karp	An Ancient Land	Willis
Kuahlau	Sonatina Op. 17 (Weekley & Arganbright)	Kjos
Lambert, C.	Trois Pieces Nègres	Oxford
Moszkowski	Spanish Dance, Op. 12, #65	Schirmer
Norton, C.	Microjazz Duets, I and II	Boosey & Hawkes
Persichetti	Serenade #8	Elkan-Vogel
Starer, R.	Five Duets for Young Pianists	MCA
Vandall, R.	Jubilation	Myklas
Walton, Wm.	Duets for Children (2 vol.)	Oxford

COLLECTIONS *

Classical Album (12 Pieces)	Peters
Classical Masters	Peters
Eleven Piano Duets by the Masters	Schirmer
Four Centuries of Piano Duet Music (McGraw, ed.)	Boston
Four Hand Music by 19 th Century Masters (Ritt, ed.)	Dover
44 Original Piano Duets (from Haydn to Stravinsky)	Presser
Music Pathways Ensemble – Levels 3, 4, 5	Fischer
Sonatina Album	Peters
Style and Interpretation, Vol. 5 (Ferguson, Ed.)	Oxford
Twice as Nice, Vol. 1-3	Kjos

* The pieces in these collections may be used for both divisions. Repertoire should be selected for appropriateness of difficulty.

DUOS

Students wishing to play a two piano/four hand selection may select from the listing of (I) intermediate grading of Intermediate Piano Repertoire by Cathy Albergo and Reid Alexander; Frederick Harris, publisher.

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS**

ENSEMBLE REPERTOIRE – DIVISION II

Students must play one selection from the selected list. Unless indicated, only one movement of a sonata or one piece from a collection will be required. Listed editions are recommended, but not required. Repertoire substitutions may be made provided they are of equal or greater difficulty and quality. In cases of substitution, the student should receive approval in advance from the Regional Festival Manager. The Festival Manager will consider the change upon receipt of a written request accompanied by a copy of the music. Division I students may play from the Division II repertoire list, but not vice versa.

DUETS

Bach, J.C.	Three Sonatinas	Peters
Bach, J.S.	Jesu, Joy of Man's Desiring (Hess)	Oxford
Beethoven	Sonata, Op. 6 Three Marches, Op. 45 Variations in C Variations in D	International International International International
Berners, L.	Valses Bourgeoises	Chester
Bizet	Children's Games, Op. 22	International
Brahms	Hungarian Dances Waltzes, Op. 39	Henle, Peters Henle, Schirmer
Busoni	Finnish Folk Tales, Op. 27 Two Finnish Dances	Peters Peters
Clementi	Sonatas Three Rondos	Kalmus Schirmer
Danzil, F.	Sonata	Amadeus
Debussy Dello Joio	Petite Suite Stage Parodies	Alfred, Kjos, Schirmer Associated, Schirmer
Dvorak	Slavic Dances, Op. 46 & 72	Schirmer
Fauré	Dolly, Op. 56	International
Feldman, M.	Piano Four Hands, Vol. 1 & 2	Peters

COLLECTIONS *

Classical Album (12 Pieces)	Peters
Classical Masters	Peters
Eleven Piano Duets by the Masters	Schirmer
Four Centuries of Piano Duet Music (McGraw, ed.)	Boston
Four Hand Music by 19 th Century Masters (Ritt. ed.)	Dover
44 Original Piano Duets (from Haydn to Stravinsky)	Presser
Music Pathways Ensemble – Levels 3, 4, 5	Fischer
Sonatina Album	Peters
Style and Interpretation, Vol. 5 (Ferguson, Ed.)	Oxford
Twice as Nice, Vol. 1-3	Kjos

* The pieces in these collections may be used for both divisions. Repertoire should be selected for appropriateness of difficulty.

DUOS

Students wishing to play a two piano/four hand selection may select from the listing of (A) advanced grading of Intermediate Piano Repertoire by Cathy Albergo and Reid Alexander; Frederick Harris, publisher.

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS
SOLO/CONCERTO AUDITION FORM**

Festival Location _____ Date _____ Teacher _____
 Name _____ Rating _____
 Address _____ Theory Score _____
 Division _____ Grade _____ Instrument _____ Theory Level _____

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS
SOLO/CONCERTO AUDITION FORM**

Festival Location _____ Date _____ Teacher _____
 Name _____ Rating _____
 Theory Score _____
 Division _____ Grade _____ Instrument _____ Theory Level _____
 Judge's Signature _____

	Superior	Excellent	Good	Fair
Accuracy – notes, time values, rests				
Rhythm – control of tempo, flexibility				
Tone Quality				
Technique – clarity, fluency				
Phrasing, projection of melodic line				
Artistic use of pedals				
Interpretation – style, balance, imagination				
Stage Presence				

Composition A
 Title _____ Composer _____

Composition B
 Title _____ Composer _____

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS
ENSEMBLE AUDITION FORM**

Festival Location _____ Date _____ Teacher _____

Division _____ Event _____ Rating _____

Names (address on upper back portion) Grade Theory Level Theory Score

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS
ENSEMBLE AUDITION FORM**

Festival Location _____ Date _____ Teacher _____

Division _____ Event _____ Rating _____

Names Grade Theory Level Theory Score

Judge's Signature _____

	Superior	Excellent	Good	Fair
Ensemble				
Accuracy – notes, time values, rests				
Rhythm – control of tempo, flexibility				
Tone Quality				
Technique – clarity, fluency				
Phrasing, projection of melodic line				
Artistic use of pedals				
Interpretation – style, balance, imagination				
Stage Presence				

Composition _____ Composer _____

KEYBOARD FESTIVALS

Dear _____

Your performance time is _____ on _____

in _____ at _____

The Theory Exam will be _____

1. Bring your music, with the measures of your selections numbered.
2. Arrive 30-45 minutes before your scheduled playing time, register at the appropriate location, “warm up” in a designated practice room, and go to your performance location to see if there have been cancellations before you.
3. The monitor will call your name when it is your turn. Give him/her your music (books open with first selection on top) and proceed to the piano. Adjust the bench and get the feel of the pedals if you are using them. At this time you may warm up if you wish with a short scale or chord progression. When the judge indicates he/she is ready, perform your first selection. Wait for the judge to indicate when to begin your second selection. If your compositions take longer than the allotted time, you might be stopped, but this will in no way affect your rating. Be sure to get your music from the monitor before you leave.
4. Arrange to take the Theory Exam at a time that will not cause you to feel rushed before playing. Give yourself plenty of time, because you will want to do your very best.

You are welcome to attend any of the open auditions, and are encouraged to spend as much of the day at the festival as possible. There will be schedules at each performance location so that you may look up performance times of entrants you wish to hear. Remember to enter or exit the studio or recital hall only between performances.

The results of your performance of Theory Exam will be given to your teacher following their completion, along with a Certificate of Merit. For a Superior rating a KMTA Medal will be given. Ratings can be influenced by a number of things, and different judges might grade a performance quite differently. While everyone would like to receive a high rating, remember that the most important parts of the festival are the judge’s comments and the experience of performing.

Wishing you a successful and rewarding experience.

IN KMTA KEYBOARD FESTIVALS

Teachers must be current, full members of KMTA-MTNA. Student members may not enter students.

Teachers must register their students and pay all entry fees no later than thirty (30) days prior to the Festival. Send forms and fees to the Regional Manager where your students will participate. All forms are found in the Handbook. Please make copies on legal size paper.

Two forms:	Student List Form and Literature & Fee Form.	
Fees:	Solo entry - \$15.00	Ensemble entry - \$18.00

Theory Recognition: Students receiving a score of 93 percent or above will receive a theory seal on their certificate and will have their names and scores published in the *Kentucky Music Teacher*.

KMTA Keyboard Festival Handbooks may be ordered by sending a check for \$5.00, payable to KMTA to:

Daniel Light, KMTA Keyboard Festival Coordinator
2226 Weber Avenue
Louisville, KY 40205

dlight@daniel-light-com

LITERATURE CHANGES IN FESTIVAL HANDBOOK

These changes were effective starting with the 2000 Festivals.

Division I, Group A

Bach, J.S.

All selections from the *Anna Magdalena Notebook* approved literature.

Division I, Group B

Clementi

Sonatina, Op. 36, No. 1 approved literature.

Jackson, Hanley

Fantastic Journey (Eight Etudes for the Young with Electronic Tape)

Score and tape or CD available from the composer: Kansas State University, Manhattan, KS 66506-4702.

Division II, Group A

Bach, J.S.

French and English Suites; Partitas: Only one movement required.

Well-Tempered Clavier: Either the prelude or fugue is acceptable; both are no longer required.

Handel

Suites: Only one movement now required.

Division II, Group B

Jackson, Hanley

The Elements for Piano and Tape (see above address)

Mobberley, James

Caution to the Winds (for piano and tape)

Into the Maelstrom (for piano and tape)

Score and tape of both compositions available from the composer: University of Missouri-Kansas City, Conservatory of Music, 4949 Cherry, Kansas City, MO 64110-2229.

Literature not listed in the Handbook must be approved by the Regional Manager or Festival Coordinator.

Students entered in the festival are required to take a theory exam. (Grades 6 & under optional). Students, grades 6 and under, may enter the Festivals, but must play literature from Division A or B. Contact the Theory Chair for theory guidelines: Vicki McVay, 3528 Castlegate Wynd, Lexington, KY 40502. (859) 266-4175, vicmcvay@att.net