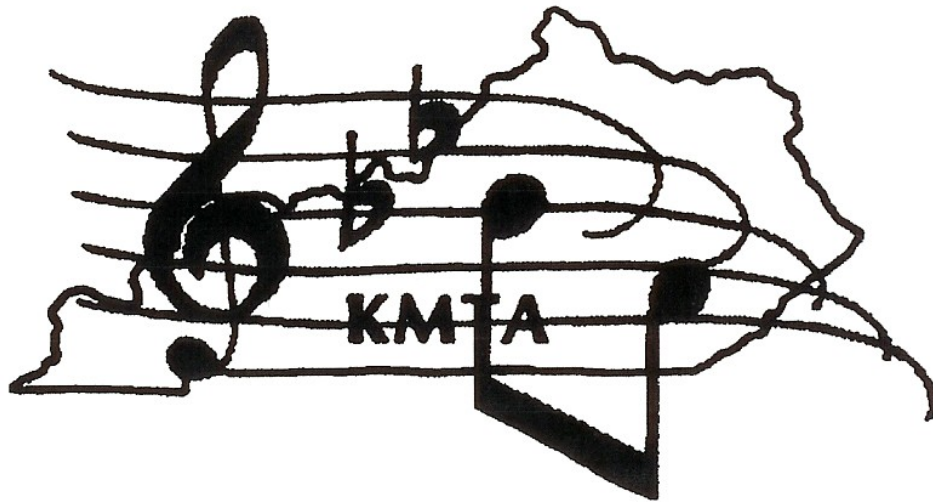


KENTUCKY MUSIC TEACHERS ASSOCIATION

affiliated with
Music Teachers National Association



Keyboard

Festivals

Handbook

(updated September 2014)

This Handbook belongs to: _____

Teacher Number: (Use your MTNA membership 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. 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.

PROCEDURES FOR ENTERING STUDENTS IN KMTA KEYBOARD FESTIVALS

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

Copy the form found in the Handbook or on the website (<http://www.kymta.org>) and send to the Coordinator, or you may register by e-mail. There is no registration fee, but late entries will not be accepted. Please include the festival or festivals in which you plan to enter students and an estimated number of entries. Students may enter only one festival, but may enter at any location.

Teachers must register their students and pay all entry fees no later than thirty (30) days prior to the Festival. Fees should be paid in one check, payable to **KMTA**. These entry fees are non-refundable. Send forms and fees to the Regional Manager where your students will participate. All forms are found in the Handbook.

Two forms: Student List Form, found on page
Literature & Fee Form, found on page
Fees: Solo entry - \$20.00
Ensemble entry - \$25.00

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

The KMTA Keyboard Festival Handbook is available at www.kymta.org. If you are unable to get the handbook online, you may order one by sending a check for \$5.00, payable to KMTA to:
Adrienne Fontenot, KMTA Keyboard Festival Chair
3011 Curran Road
Louisville, KY 40205
adrienne.fontenot@gmail.com

Students are automatically entered in Division I or II, according to their 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	\$20.00
	Ensemble	\$25.00

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 from contrasting style periods
2. Piano Duet – One composition
3. Piano Duo – One composition
4. Organ Solo – Two contrasting compositions, preferably of different compositional periods. If requested, time to become acquainted with the organ at the festival site may be arranged.

Students will be grouped according to grades (i.e. all seventh graders, followed by all eighth graders, etc.).

DIVISION A

Division A is an event open to students of all ages, including adults. This is a non-competitive event and students perform for comments only, no rating. Theory tests are optional. Each student receives a certificate upon completion.

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 entered in Division A will 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.). All entrants must abide by the federal Copyright Law. Internet sources such as <http://www.imslp.org> are acceptable as the works present are in the public domain. Photocopies and reproductions are strongly discouraged. Exceptions include 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 participating in the Keyboard Festivals will take a Theory Examination with the exception of those in Division A. 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 Novice Exam, but may also take Levels II and III if so advised by the teacher. Once a student passes Level VI, there is no longer an exam requirement and remains eligible for performance events.

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. Should theory scores be posted to a website, entrant's numbers should be used rather than names. For a copy of the **Theory Study Guide** and Theory Exam samples, contact the Theory Chairperson as listed in the **KMTA Newsletter**.

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

Literature Change effective 2013: a Baroque selection is no longer a requirement.

Students must play two pieces from contrasting compositional periods. Unless indicated, only one movement of a sonata or one piece from a collection will be 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. **Literature listed in this Handbook should act as a guide in repertoire selection. If there is a question about whether a piece is appropriate, contact the local or state coordinator.**

- | | |
|---------------|---|
| Bach, J.S. | Eighteen Short Preludes
Little Notebook for Wm. Friedemann Bach
Little Preludes & Fugues
Notebook for Anna Magdalena Bach |
| Bach, W.F. | Allegro (Music for Millions, V. 37) |
| 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) |
| 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 |
| Bernstein, S. | Birds |
| Bloch | Enfantines |
| Brahms | Waltzes, Op. 39 |
| 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 |

Cimarosa	32 Sonatas, Vol. 1, 2, 3
Clementi	An Introduction to His Piano Works Sonatinas, Op. 36, #1, 3-6
Copland	Sunday Afternoon Music The Young Pioneers
Creston	Five Little Dances, Op. 24
Debussy	Le petit nègre Page d'album Rêverie
Dello Joio	Lyric Pieces for the Young Suite for the Young
Handel	An Introduction to His Keyboard Works Anson Introduces Handel The 1 st Book for Young Pianists
Hanley, Jackson	Fantastic Journey (Eight Etudes for the Young with Electronic Tape) <i>Score and tape or CD available from the composer: Kansas State University, Manhattan, KS 66506-4702.</i>
Haydn	At the Piano with Haydn The 1 st Book for Young Pianists 6 Sonatinas
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
Khachaturian	Adventures of Ivan
Kirnberger	The Juggler (Music for Millions, V. 37)
Kuhlau	Sonatinas
MacDowell	Six Fancies, Op. 7 To a Wild Rose (Woodland Sketches)
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

Pachelbel	Fughetta (Music for Millions, V. 27)
Persichetti	4 Arabesques Little Piano Book (any two)
Pinto	Scenas Infantis
Previn	Impressions for Piano
Prokofieff	Music for Children, Op. 65
Rocherolle	Miniatures Montage 6 Moods for Piano
Satie	Trios Gymnopédies
Scarlatti	An Introduction to His Keyboard Works At the Piano with Scarlatti Klavierbüchlein
Schubert	Dances of Schubert
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
Starer	Sketches in Color, Bk. 1 & 2
Telemann	Klavierbüchlein
Tschaikovsky	Album for the Young, Op. 38, #8, 13, 14, 18-20, 22 At the Piano with Tschaikovsky
Villa-Lobos	10 Pieces of Popular Children's Folk Tunes of Brazil
Zipoli	Prelude or Little Fugue (Music for Millions, V. 27)
Collections:	Applause, V. 1 Celebration Series, Piano Repertoire Albums 5-8 Melodious Masterpieces, Bk. 2 Music for Millions, V. 37

**KENTUCKY MUSIC TEACHERS ASSOCIATION
KEYBOARD FESTIVALS**

SOLO REPERTOIRE – DIVISION II

Literature Change effective 2013: a Baroque selection is no longer a requirement.

Students must play two pieces from contrasting compositional periods. Unless indicated, only one movement of a sonata or one piece from a collection will be 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. **Literature listed in this Handbook should act as a guide in repertoire selection. If there is a question about whether a piece is appropriate, contact the local or state coordinator.**

Bach, J.S.	At the Piano with J.S. Bach English & French Suites Italian Concerto (one movement) Partitas Two & Three Part Inventions (avoid editions by Czerny, Busoni) Well-Tempered Clavier, Bk. 1 & 2
Bach, C.P.E.	Fantasies Sonatas
Barber	Excursions
Bartók	Allegro Barbaro Bagatelles, Op. 6 (any two) 15 Hungarian Peasant Songs & Dances (any three) Improvisations Mikrokosmos, Bk. 4-6 Rumanian Dances, Op. 8a Seven Sketches, Op. 9 (any two) Sonatina (all movements) Suite, Op. 14 (one or two movements) Three Rondos
Beethoven	Bagatelles (except Division I listings) Contra Dances Rondos Sonatas Variations (except On A Swiss Air)

Bernstein, L.	Seven Anniversaries (any two)
Brahms	Shorter piano pieces, including Op. 10, 76, 79, 116, 117, 118, 119
Chopin	Ballades Berceuse, Op. 57 Etudes Impromptus Polonaises Scherzi Any of the following not found on Division I list: Mazurkas, Nocturnes, Preludes, Waltzes
Couperin	L'art de toucher le Clavecin Style & Interpretation
Debussy	Arabesques Children's Corner Suite Estampes Images La plus que lente Nocturne in Db Pour le piano Preludes Suite Bergamasque Valse Romantique
Dello Joio	Prelude: To a Young Musician Prelude: To a Young Dancer Sonata #3
Dett	Juba (In the Bottoms)
Dohnanyi	Postludium (Music for Millions, V. 47)
Fauré	Barcarolle, Op. 44, #4
Froberger	Tocatta in D Minor (Early Keyboard Music)
Gershwin	Three Preludes
Ginastera	Danzas Argentinas, Op. 2 Rondo on Argentine Children's Folk Tunes, Op. 19 Twelve American Preludes (any two)

Grieg	Holberg Suite, Op. 40 Lyric Pieces, Op. 43 Sonata In E Minor, Op. 7
Griffes	4 Roman Sketches, Op. 7 3 Tone Poems, Op. 5 Scherzo, Op. 6
Handel	Suites
Hanley, Jackson	The Elements for Piano and Tape <i>Score and tape or CD available from the composer: Kansas State University, Manhattan, KS 66506-4702.</i>
Hanson	Clog Dance
Harris	American Ballads (any two)
Haydn	Sonatas (except Hob. XVI:34, 35, 40) Variations (except Hob. XVII:5)
Heiden	Sonata #2
Hindemith	Sonata #2
Kabalevsky	24 Preludes, Op. 38 Rondo, Op. 59 Sonatinas, Op. 13
Kennan	Three Preludes Two Preludes
Khachaturian	Sonatina (1959) Toccata
Kodaly	Seven Piano Pieces, Op. 11
Leo	Toccata in G Minor (Music for Millions, V. 37)
Liszt	Consolations Three Liebestraume Valse oubliées
MacDowell	Eight Sea Pieces, Op. 55 Six Poems after Heine, Op. 31 Twelve Studies, Op. 39 Twelve Virtuoso Studies, Op. 46

Mendelssohn	Andante & Rondo Capriccioso, Op. 14 Prelude & Fugue in E Minor, Op. 35 Scherzi Six Children's Pieces, Op. 72 Songs Without Words
Mobberley, James	Caution to the Winds (for piano and tape) Into the Maelstrom (for piano and tape) <i>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.</i>
Mompou	Canciones y Danzas Scenes d'enfants
Morel	Deux Etudes de Sonorité
Mozart	Fantasies Rondos (except F Major) Sonatas 12 Variations on "Ah, vous dirai-je, Maman", K. 265
Muczynski	A Summer Journal, Op. 19 Diversions, Op. 23 Six Preludes, Op. 6 Suite, Op. 13
Persichetti	Six Sonatinas
Poulenc	Mouvements Perpétuels
Prokofieff	Prelude in C Major, Op. 12 Visions Fugitives, Op. 22 (any two)
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
Scarlatti, D.	Sonatas (excluding Division I listings)
Schönberg	Six Little Pieces, Op. 19

Schubert	Impromptus, Op. 90 & 142 Moments Musicaux, Op. 94 Sonatas
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
Schuman, W.	Three Score Set
Scott	Lotus Land, Op. 47, #1
Scriabin	5 Preludes, Op. 16 (any three) 24 Preludes, Op. 11
Shostakovich	Three Fantastic Dances, Op. 1 Twenty-four Preludes, Op. 34
Soler	Sonatas
Starer	Three Israeli Sketches
Tcherepnin	Ten Bagatelles, Op. 5 Bagatelles Chinoises, Op. 51
Telemann	Easy Fugues & Short Pieces
Turina	The Circus, Op. 68
Villa-Lobos	Prole do Bêbé, Series 1 The Three Maries

**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. **Literature listed in this Handbook should act as a guide in repertoire selection. If there is a question about whether a piece is appropriate, contact the local or state coordinator.**

DUETS

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

Helps, R.	Saccade
Karp	An Ancient Land
Kuhlau	Sonatina Op. 17 (Weekley & Arganbright)
Lambert, C.	Trois Pieces Nègres
Moszkowski	Spanish Dance, Op. 12, #65
Norton, C.	Microjazz Duets, I and II
Persichetti	Serenade #8
Starer, R.	Five Duets for Young Pianists
Vandall, R.	Jubilation
Walton, Wm.	Duets for Children (2 vol.)

COLLECTIONS *

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

* 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. **Literature listed in this Handbook should act as a guide in repertoire selection. If there is a question about whether a piece is appropriate, contact the local or state coordinator.**

DUETS

Bach, J.C.	Three Sonatinas
Bach, J.S.	Jesu, Joy of Man's Desiring (Hess)
Beethoven	Sonata, Op. 6 Three Marches, Op. 45 Variations in C Variations in D
Berners, L.	Valses Bourgeoises
Bizet	Children's Games, Op. 22
Brahms	Hungarian Dances Waltzes, Op. 39
Busoni	Finnish Folk Tales, Op. 27 Two Finnish Dances
Clementi	Sonatas Three Rondos
Danzil, F.	Sonata
Debussy	Petite Suite
Dello Joio	Stage Parodies
Dvorak	Slavic Dances, Op. 46 & 72

Fauré Dolly, Op. 56

Feldman, M. Piano Four Hands, Vol. 1 & 2

COLLECTIONS *

Classical Album (12 Pieces)

Classical Masters Peters

Eleven Piano Duets by the Masters

Four Centuries of Piano Duet Music (McGraw, ed.)

Four Hand Music by 19th Century Masters (Ritt. ed.)

44 Original Piano Duets (from Haydn to Stravinsky)

Music Pathways Ensemble – Levels 3, 4, 5

Sonatina Album

Style and Interpretation, Vol. 5 (Ferguson, Ed.)

Twice as Nice, Vol. 1-3

* 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 AUDITION FORM**

Festival Location _____ Date _____ Teacher _____

Name _____ Rating _____

Address _____ Theory Score _____

Division _____ Grade _____ Instrument _____ Theory Level _____

If chosen for Scholarship Round (where applicable), I will play Composition A __ or B __ .

My teacher can be contacted at _____ (cell).

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

Festival Location _____ Date _____ Teacher _____

Name _____ Rating _____

Division _____ Grade _____ Instrument _____ Theory Score _____
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**

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.