

## **General Information – Student Day Program**

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FSMTA offers an evaluation program which is structured and comprehensive. Current membership dues of MTNA/FSMTA must be paid on or before October 1st of the current fiscal year to be eligible to enter students. An exception to the October 1st deadline will be granted to a teacher joining MTNA/FSMTA for the very first time. This one exception will allow the teacher to pay national and state dues on or before the District Student Day entry deadline.

Levels in this Student Day program range from Primary through Level 12. There are no specific age or length of study requirements. The program is open to the pre-school beginner, transfer student, high school senior preparing to take college auditions, the late beginner, or even the adult or college student. The general heading includes aural and written theory, technical skills, and performance of repertoire.

### **Repertoire Guidelines**

- See Introduction to Piano Skills on page xxix regarding the use of original material.
- No two compositions by the same composer may be performed at any level.
- Only pedagogical teaching material that appropriately fulfills the objectives of Student Day may be used. No arrangements, popular music, new age, or commercial music at any level or any time is permitted.
- Teachers are advised to observe the time limits for auditions. See page xix.
- All repertoire lists serve as guidelines to illustrate the degree of advancement at which the student should be performing at each level. It is never required that the choice of repertoire comes from these lists; however, all suggested selections are appropriate for use as audition material. In many cases, pieces may be moved up or down one level, allowing latitude in program planning to provide both for challenge and for some relaxation of difficulty in audition material. The student should always be thoroughly comfortable with the choice of an audition program; thus, not every piece should tax the student's skills at his highest level of achievement.
- In the case of piano, new listings have been incorporated with those from the 1980 and 1989 Handbooks, greatly expanding the guidelines. In all cases, modern idioms chosen are accessible at the level listed and represent material which can be performed on any keyboard. Beginning at Level 1 with clusters and experimental sounds (Noona), examples include harmonics and sustained sonorities (McGraw, Bransen, Beaty), parallelism and polychords (Persichetti), quartal and quintal harmonies (Finney, Helm), modal and synthetic scales (Bartok, Bloch, Williamson), alternating meters (Kennan, Waxman), and many other compositional techniques. Prepared piano and tonal devices requiring grand piano exposed strings are not listed. Teachers may add these at their discretion for the studio experience, but should keep in mind that in actual audition situations, standard upright piano mechanism is most predictably available.

## **Technical Skills Guidelines**

- The required technical skills for each level are listed by instrument or instrumental group. These are to be regarded as a minimum basic requirement for developing a student's performance potential. Additional technical exercises may be used as desired, but only the ones listed in the guidelines will be tested during the performance examination. Adequate preparation in the specified skills is necessary for completing the performance requirements. It is important for the teacher to know what skills are necessary for each level, and prepare their students to perform all of them, even though only a few of the skills listed will be requested by the adjudicator.

## **Musicianship**

- As part of the performance examination, students will be asked two or three questions about the pieces they are performing. The goal of these musicianship questions is to develop an understanding of style.

## **Sight-reading**

- The ability to sight-read instills musical independence, tends to broaden one's repertoire, and may enlarge the student's scope of musical involvement. A sight-reading example will be heard during the performance examination on all levels except Primary, 1 and 2, and material to be sight-read should be two levels below the level at which the student has been entered. Students who perform the sight-reading example competently will be awarded 1 extra point toward their keyboard skills. If the example is NOT played well, the student's score will NOT be affected.