



26th Annual DEMTA Music Festival

2021 HANDBOOK

April 2021

Parker Bible Church
4391 E. Mainstreet
Parker, CO 80134

Sponsored by

Douglas-Elbert Music Teachers Association

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DEMTA MUSIC FESTIVAL PHILOSOPHY

The spirit of the DEMTA Music Festival is to celebrate music! Music students benefit by setting and achieving their musicianship goals and by receiving evaluation and guidance from professional musicians. The purpose of the Music Festival is to give students a positive, supportive experience and to provide them with an opportunity to grow musically.

FESTIVAL CHAIRS AND FUNCTIONS

FESTIVAL CHAIR EDDA PHILLIPS eddas pianostudio@gmail.com 925-348-0135	<ul style="list-style-type: none"> Oversee other committees Keep DEMA members updated on Festival information
FESTIVAL SITE LORI NAES lorimnaes@gmail.com 303-717-4157 KATHY MICHAUD andykathmichaud@gmail.com 303-915-5026	<ul style="list-style-type: none"> Manage video submissions Offer assistance and guidelines for uploading and recording videos and sheet music
PROCEDURES PRE-REGISTRATION EDDA PHILLIPS eddas pianostudio@gmail.com 925-348-0135	<ul style="list-style-type: none"> Update and distribute Festival Handbook & Forms Create and send Pre-Registration form to teachers Compile Pre-Registration Results Answer questions on procedures
SCHEDULING EDDA PHILLIPS eddas pianostudio@gmail.com 925-348-0135	<ul style="list-style-type: none"> Update registration site Manage online registrations <p>Compile online rating forms for judges</p>
ADJUDICATION ANN ALLETTO annalitto@gmail.com 720-427-4418 DENISE BUNCH dndbanana@comcast.net 303-840-4761 LINDSAY WOLFE	<ul style="list-style-type: none"> Obtain and assign judges Select and order awards Mail judge packets Calculate percentages Mail checks to judges Sort Google Sheets rating forms to individual teachers Email teachers the results and Honors Concert winners Distribute ribbons
KITS THEORY TESTING	<p style="text-align: center;"><i>(MAY BE DONE IN INDIVIDUAL STUDIOS)</i></p>
HONORS CONCERTS ROSEMARY ROGERS RRRmusicstudio@gmail.com 303-601-0246 SEUNG-MEE OH Seung-mee@hotmail.com 303-690-4556	<ul style="list-style-type: none"> Secure concert site Secure emcees Coordinate Set-up/Clean-up Obtain Greeters Maintain local guidelines for mask-wearing and social distancing Programs Awards Reception Photography
POSTER CONTEST	<p style="text-align: center;"><i>(NOT APPLICABLE THIS YEAR)</i></p>

REGISTRATION, FEES, & IMPORTANT DATES

TEACHER PRE-REGISTRATION	Thursday, February 4, 2021
STUDENT ONLINE REGISTRATION	Sunday, February 21 - Saturday, March 13, 2021
LATE REGISTRATION	Sunday, March 14 - Saturday, March 20
LINK SUBMISSION DEADLINE	Thursday, April 8, 2021
FINAL RESULTS	Sunday, April 17, 2021
HONORS CONCERT	Saturday, April 24, 2021 Parker Bible Church (4391 E. Mainstreet, Parker 80134) 12:00, 1:30, 3:00, 4:30 PM (times are subject to change)
VIRTUAL FESTIVAL	Due to current circumstances, Festival cannot be held in-person at the Parker Bible Church as usual. Instead, students will submit online recordings of themselves for a judge to review and rate. Please read through the handbook carefully as many procedures are different this year because of this big change.
ELIGIBILITY	Festival participation is open to all music students of Douglas-Elbert Music Teacher Association members. <i>Members must be providing the direct instruction to their piano/voice/instrumental student entrants.</i> Non-member teachers entering students in the DEMA Festival are required to pay a non-member entry fee of \$50 by the entry deadline. Students of non-member teachers are required to pay one-and-one-half (1-1/2) times the student entry fee by the entry deadline (see Fees below).
CATEGORIES	Piano, voice, guitar, strings, woodwinds, brass, percussion, composition
ONLINE REGISTRATION	All registration links can be found on the DEMA.org website. There will be no changes which are deemed to give a competitive advantage (i.e., changes of piece) after registration closes.
FEES	MEMBER STUDENTS: Solo/Ensemble Registration, per student/per event. \$21 NON-MEMBER STUDENTS: Solo/Ens. Registration, per student/per event. \$31 NON-MEMBER TEACHERS: Entry Fee \$50 LATE REGISTRATION: Normal registration fee PLUS \$10

TEACHER INFORMATION

TEACHER NUMBER	Every teacher (based on the February 2021 roster) will be randomly assigned a number by the festival chair to be used on the rating sheets in place of their name. Judges will not see teachers' names on the students' rating sheets.
ACCOMPANISTS	Instrumentalists and vocalists must provide their own accompanists. DEMA teachers may accompany students. Electronic or recorded accompaniment is not permitted.
ADJUDICATORS	University professors and professional musicians serve as adjudicators. DEMA stresses the importance of positive adjudication. Decisions of the judges are final and may not be questioned by students, parents, or teachers.
ADJUDICATION	Adjudicators evaluate student performances for accuracy, technique, rhythm, musicianship and memory. They provide each student with written comments.
PUBLISHED MUSIC	Registrants must scan their sheet music and submit a link by April 10 th using their original registration page, abiding all copyright laws (no selling or distributing for the purpose of getting gain.)
NUMBERED MEASURES	Measures should be clearly numbered every five measures or at the beginning of each line.
RATINGS and AWARDS	<p>Students receiving a "1+, 1, or 1-" rating qualify for the DEMA CLEF Award.</p> <ul style="list-style-type: none">1+ Honors Concert - Trophy1 Honorable Mention - Long Rosette Ribbon1 - Placement - Flat Ribbon <p>Additional ratings are "2+, 2, and 2-"</p> <p>These ratings do not qualify a student for the DEMA CLEF Award.</p>

STUDENT & PARENT INSTRUCTIONS

ONLINE REGISTRATION		Opens Sunday, February 21 st and closes Saturday, March 13 th . The link can be found on DEMA.org on the homepage. Late registration costs \$10 more and will be available through March 20 th .
RECORDING PERFORMANCES		Each student will need a separate recording for each of their musical pieces. Here are some guidelines for recording: <ul style="list-style-type: none"> • Be sure the students' hands and the keyboard can be seen at all times. • Avoid cluttered backgrounds and remove any studio brandings from walls. • Dress attractively in respect of this important event. Wear appropriate footwear for effective pedaling (no flip-flops.) • Please no editing of videos. • Make a separate video link and sheet music link for each piece. • <i>Have student look at camera and recite his/her name, composition, and composer before performing.</i> • Be aware of background noises, try to record in a quiet environment.
UPLOADING VIDEOS		<ul style="list-style-type: none"> • After recording the performer, save the file to an online source, such as Dropbox, OneDrive, YouTube, or Google Drive. • Copy and paste the shareable link on to your registration page. • Each student will need a separate video link for each piece.
SCANNING SHEET MUSIC		<ul style="list-style-type: none"> • All music will need to be clearly numbered at least every five measures or at the beginning of every line. • You can use any scanning device you'd like. If you are not familiar, try the Notes App on an iPhone which uses your camera, Genius Scan or Tiny Scanner. These are all free phone scanning apps that make getting the music scanned in quite easy. • Save the file to an online source such as Dropbox, OneDrive, or Google Drive so you can get a shareable URL link for your registration form.
RESULTS		<ul style="list-style-type: none"> • Results will be emailed as soon as they are ready, but no later than Saturday, April 17th, 2021.
HONORS CONCERT		<ul style="list-style-type: none"> • Students who receive a 1+ rating are selected to play in the Honors Concert on Saturday, April 24, 2021. • Parker Bible Church (4391 East Main Street, Park, 80134) • We ask only parents of participating students attend and follow all local guidelines pertaining to Covid-19.

QUESTIONS?

FESTIVAL CHAIR:

Edda Phillips/925-348-0135/demtafestival@gmail.com

DEMTA PRESIDENT:

Lenore Odekirk / 301-693-5443 / lenore.odekirk@comcast.net

COMPOSITION CONTEST INFORMATION

PURPOSE: To encourage creativity in student musicians as they compose and perform a piece.

CONTEST RULES

- Students save a PDF of one (1) entry of original work to an online source (i.e. Google Drive) and must submit the link by April 8, 2021 on their original RegFox registration page (must have an account.) Students must also record themselves playing the original work and submit that link as well.
- Registration of entry and payment of fees are due by the Festival registration deadline.
- No changes may be made after submission.
- If a text is used in a composition, permission from the copyright holder must be given in a written statement.
- A composition may be in any style.
- Compositions for solo piano, piano duet/ensemble, vocal or instrumental solo or other ensemble of five (5) or less performers will be accepted.
- Students must compose all of the work for a duet/ensemble, including accompaniments and all performers' parts.
- Ensembles should have a single performer on each voice/part per Festival Guideline for Ensemble performance.
- Pieces may or may not be memorized for performance.
- No prepared piano pieces will be accepted.
- The performance time for each composition may not exceed six (6) minutes.
- A copy of the score for the winning entries will be retained by DEMA.
- Decision of contest judge(s) is final.
- First place and/or Honorable Mention will be awarded on merit, not on number of entries.
- Students (except adult category) must be receiving direct instruction from a current DEMA member.
- Adult category entrants may be DEMA teachers, DEMA student alumni, current DEMA students, or community members.
- Pieces submitted must be published/computer generated using music software (Finale, Sibelius, or other programs such as Noteflight) in a PDF format. Handwritten music will not be accepted.

LEVELS

The competition is open to composers in the following categories:

Elementary	Ages 5-9
Junior	Ages 10-14
Senior	Ages 15-19
Adult	Ages 19 and above

SUGGESTED TIMELINE FOR DEMA TEACHERS

OCT - Announce the composition contest in your studio so students have lots of time to get ideas and prepare their entries. Check the requirements for entry so that you know what is expected.

NOV/DEC - Work with students on small composition projects that may be able to be turned into a larger piece, or go over notation basics, etc., to prepare students to notate their pieces. Encourage improvisation during lessons - you may spark a great idea!

JAN/FEB - Have students bring rough drafts to you for critique. Make sure that all measures have the correct number of beats, correct stem direction, etc. Remember that no handwritten entries will be accepted. Entries must be approved by you, as the teacher, before registering.

FEB/MARCH - Register for the contest during Festival registration. Check the performance quality of the piece, as the student must perform it for the judge.

EARLY APRIL - Fine tune entries and record performances. Submit links by April 10th.

AWARDS and CONCERTS

- One (1) First Place and Honorable Mentions will be awarded in each level, as entries are judged as deserving.
- The winning entries (First Place) will be asked to perform in the 2021 DEMA Honor Concerts
- First Place winners in each level will be awarded a trophy.
- Honorable Mentions will receive a ribbon.

DEMTA CLEF AWARD

The DEMTA CLEF (**C**rowning **L**ong-Term **E**xcellence in **F**estival) Award is a long-term award students earn by accumulating a 1+, 1, or 1- rating each year for the following number of years of performing in DEMTA Festivals:

3 years 2016, 2017, 2018, 2019, 2020

5 years 2018, 2019, 2020, 2021, 2022

7 years 2020, 2021, 2022, 2023, 2024

9 years 2022, 2023, 2024, 2025, 2026

11 years 2024, 2025, 2026, 2027, 2028

- The purpose of the award is to encourage students to set long-range goals over repeated Festival performances.
- The award is a plaque. Plaques will change for different years.
- The accumulating years of "1" ratings do not have to be consecutive.
- Students earn their ratings in exclusive categories, such as Vocal Solo or Piano Ensemble.
- Students receive their award at the end of each time period.
- Students can work on their CLEF Awards in more than one category in the same year, such as performance in Piano Solo and performance in Piano Duet.
- Students may not perform in the same category more than once in a year; for example, they cannot play a piano duet with one partner and then play a second piano duet with a different partner and have it count as two performances (years).
- Different types of ensembles can be combined from year to year.

<u>Correct</u>	<u>Incorrect</u>
2014 - Piano Duet	2014 - Piano Duet
2015 - Piano Trio	2014 - Piano Duet with another partner
2016 - Piano Duet	2014 - Piano Trio
- The first DEMTA CLEF Awards were awarded to students in 2016 for those who performed in the DEMTA Festivals of 2014, 2015 and 2016.
- Teachers are responsible for completing the "1" rating CLEF Award Report Form, which simply includes the student's name, performance category and year of performance. This is to be sent to the CLEF Award Chair within two weeks of the conclusion of the Festival.

GENERAL PERFORMANCE REQUIREMENTS

TEACHERS

- REGISTRATION CHANGES: NO changes are allowed to performance piece titles or level of entry after close of registration without approval of the Festival Chair.

ADULT STUDENTS

- Adult students may participate in the Festival only as non-competitive and are not required to fill time limits.
- Although adult students are encouraged to perform at least one piece from memory, memorization of pieces is not required. For pieces not memorized, adult participants will need to provide two published copies of their music: one for the judge and one for themselves.

STUDENTS

- Student participants may play for less than the allotted time without penalty.
- Students entering the Festival as “non-competitive” may use music with a second copy for the judge. They are not eligible to be chosen for Honors Concert.

PERFORMANCE LITERATURE

- The two required solos are to be in contrasting style unless otherwise specified.
- The two required duets, trios, and ensembles are to be in contrasting style unless otherwise specified.
- Piano and voice arrangements are permitted at the Beginner level and Early, Mid and Late Elementary levels, as well as all other levels for the NON-ACADEMIC piece only.
- Original works with a minimum of 15 measures are required for piano and voice students at the Intermediate levels, Early Advanced level, and Advanced level, excluding ensembles.
- Piano solos for Early Intermediate, Mid-Intermediate, Late Intermediate, Early Advanced and Advanced must include one original, academic piece from the Baroque, Classical, Romantic, Impressionistic or Contemporary Period.
- Only one movement from a Sonatina, Sonata or Concerto is required for performance. The form of “Theme and Variations” must be performed in its entirety. Choose literature carefully, so as not to go over the time limits.
- Students furnish a published copy of the music to the judge. *Music purchased and printed from online music publishers and free online music are permitted with the teacher’s authorization written at the top of the piece.* If the music is out of print, the student presents written permission from the publisher or copyright holder to copy the music. No other photocopies are permitted either for performers or adjudicators, *except* copies of single pages to facilitate page turns or copies for accompanists.
- Questions on the level of a piece or its contents may be directed to Debbie Turnbull at 646-0839 or e-mail: dsturningbull@aol.com.

INSTRUMENTALISTS

- Instrumentalists - strings, woodwinds, brass, and percussion- may use arrangements at any level. One piece is required to be memorized. Memorization of the second piece is optional.
- Students must provide their own instruments, except piano students.

ADJUDICATION AND CONCERT POLICIES

- Each entrant registers as a competitive OR non-competitive performer. Adults and non-competitive performers are not eligible to play in the Honors Concerts.
- Adjudication is private between the student and the judge.
- Students are heard by an adjudicator who gives a written evaluation, and students receive a rating on their overall performance skills. The ratings are 1+, 1, 1- , 2+, 2, 2- , with 1+ being the highest.
- Approximately 25 students with a 1+ rating are chosen by judges to perform in each of the Honors Concert programs. Depending on the total number of participants, up to four Honors Concert programs may be scheduled. Students are selected by judges from the various levels and categories on a percentage basis, with a higher percentage taken from ensembles and the more advanced levels.
- Festival judges may select as many students as they feel are deserving for Honorable Mention (a “1” rating). “Honorable Mentions” do not perform in the Honors Concert but will be listed on the Honors Concert program and receive a special rosette ribbon.
- Only teachers who are on the Adjudication Committee are allowed at the adjudication tabulation site.
- At the close of Festival, the Adjudication Committee meets to compile the Honors Concerts’ top performers. A serious attempt is made Saturday evening to notify teachers of their individual top performers in all categories or no later than Sunday following Festival. Teachers may make arrangements to pick up their Judging Reports, ribbons and KITS medals.
- Teachers are encouraged to notify all of their students of their ratings by the Sunday following Festival.
- The Adjudication Chair compiles a list of the top performers in all categories, along with the names of the pieces to be played at the Honors Concert, and gives it to the person typing the Honors Concerts program as soon as possible after the final tallies.
- Students need to plan in advance to be available for any of the concerts. If the person preparing the Honors Concerts program is agreeable to taking requests for times, teachers may request specific Honors Concerts for their students according to available space in those concerts.
- The Honors Concert Committee may contact each teacher who has students playing in the Honors Concerts to help with refreshments for the receptions.
- If not already picked up, Judging Sheets, ribbons, and KITS theory medals may be collected at the end of the Honors Concert by each teacher. Any remaining ribbons and reports may be picked up at the Adjudication Chair’s home or another location announced by the Adjudication Chair.

DUET/ENSEMBLE REQUIREMENTS

- Two duets, two trios or two ensembles are required for performance and are to be in contrasting style.
- To keep competition fair, duets are 2 performers, trios are 3 performers, and quartets are 4 performers. An ensemble other than these configurations requires prior approval by the Festival Chair.
- Duet/ensemble pieces may be either original repertoire or arrangements.
- Equal part arrangements or individually challenging parts are encouraged.
- The lowest entry level permitted of an ensemble piece is one level below the lowest partner's Solo level.
- Memorization of duet/ensemble parts is not required.
- Ensemble partners receive an evaluation of their combined skills rather than an individual evaluation.
- Ensembles are intended for student performers. Teachers or parents are allowed to substitute for a student only in an emergency situation approved by the Festival Chair.
- This event is limited to piano duets (2 performers) and piano trios (3 performers). Piano duos and piano quartets are excluded. The ensembles may include a combination of other instruments and/or voices and instruments. Only one piano is available for any of the combinations.

ALL LEVELS Total Time: Same as Solo Level of Highest Level Partner	
GRADE LEVEL	<ul style="list-style-type: none"> • Beginner to Advanced Senior
ENTRY LEVELS	<ul style="list-style-type: none"> • Solo levels of ensemble entrants must be at the same level or within three levels (Ex: Early Elem and Late Elem). The possible combinations are: Example: Beg + Early Elem or . . . Beg + Elem Early Elem + Elem or . . . Early Elem + Late Elem Elem + Late Elem or . . . Elem + Early Int Late Elem + Early Int . . or . . . Late Elem + Int Early Int + Int or . . . Early Int + Late Int Int + Late Int or . . . Int + Early Adv Late Int + Adv • The lowest permissible entry level of a piece is one level below the lowest partner's Solo Level.
REPERTOIRE	<ul style="list-style-type: none"> • Two contrasting pieces. • Original repertoire and/or arrangements are permitted at all levels.

PIANO REQUIREMENTS

Beginner: Primer

Total Time: 5 minutes		P I A N O
CHARACTERISTICS	<ul style="list-style-type: none"> • Music is marked “Primer or Beginner.” • Single-note melodies in either hand. 	
REPERTOIRE	<ul style="list-style-type: none"> • Two contrasting pieces, each a minimum of 8 measures, memorized. • Both original compositions and arrangements are acceptable. 	

Early Elementary

Total Time: 6 minutes		P I A N O
CHARACTERISTICS	<ul style="list-style-type: none"> • Single-note melodies in either hand with no accompaniment patterns. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces, each a minimum of 12 measures, memorized. • Both original compositions and arrangements are acceptable. • Examples: Alfred 1A, Faber 1 or similar 	

Elementary

Total Time: 7 minutes		P I A N O
CHARACTERISTICS	<ul style="list-style-type: none"> • Music includes accompaniment patterns and may include 8th notes. • 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces, each a minimum of 16 measures, memorized. • Both original compositions and arrangements are acceptable. • Examples: Alfred 1B, Faber 2A or similar 	

Late Elementary

Total Time: 8 minutes		P I A N O
CHARACTERISTICS	<ul style="list-style-type: none"> • Includes a definite moving 8th note pattern in one or both hands. • More difficult L.H. accompaniment patterns with harmonic intervals. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces, each a minimum of 16 measures, memorized. • Both original compositions and arrangements are acceptable. • Examples: Alfred 2, Faber 2B 	

Early Intermediate

Total Time: 9 minutes		PIANO
CHARACTERISTICS	<ul style="list-style-type: none"> • Music may include 16th notes and will involve more movement around the keyboard 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces, memorized. One piece in original form must be from an academic period: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period. • Lengthy repeats need not be performed. <p>Examples:</p> <ul style="list-style-type: none"> ~ Alfred 3, Faber 3A, Jane Magrath Level 2-4 ~ Easiest pieces from Anna Magdalena Bach notebook ~ Simple Sonatinas such as those by Duncombe or Atwood (found in Faber & Faber Sonatina Book 1 or Alfred's Sonatina Book) ~ Mozart Minuets 1 & 2 ~ Easier pieces in Album for the Young by Schumann 	

Mid-Intermediate

Total Time: 10 minutes		PIANO
CHARACTERISTICS	<ul style="list-style-type: none"> • Includes a moving 16th note pattern in one or both hands and even more movement around the keyboard than Early Int. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces, memorized. One piece in original form must be from an academic period: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period. • Lengthy repeats need not be performed. <p>Examples:</p> <ul style="list-style-type: none"> ~ Alfred 4-5, Faber 3B-4, Jane Magrath Level 4-5 ~ Easy Clementi Sonatinas ~ Easiest of the Bach Little Preludes ~ More difficult Mozart Minuets ~ Easiest Chopin pieces ~ Less difficult pieces in Album for the Young by Schumann 	

Late Intermediate

Total Time: 11 minutes		PIANO
CHARACTERISTICS	<ul style="list-style-type: none"> Includes more difficult 16th note patterns in both hands, extensive movement around the keyboard, and fairly extensive independence of hands 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces, memorized. One piece in original form must be from an academic period: Baroque, Classical, Romantic or Contemporary. Style of the academic piece may be written by a composer from a different period. <p>Examples:</p> <ul style="list-style-type: none"> ~ Alfred 5-6, Faber 4-5, Jane Magrath Level 5-7 ~ More difficult Sonatinas ~ More difficult Bach Little Preludes ~ More difficult pieces in Album for the Young by Schumann 	

Early Advanced

Total Time: 12 minutes		PIANO
CHARACTERISTICS	<ul style="list-style-type: none"> Students who possess the ability to employ difficult rhythms with clarity and expression while maintaining balance. Independence of hands and full use of the keyboard are essential. 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces, memorized. One piece in original form must be from an academic period: Baroque, Classical, Romantic or Contemporary. <p>Examples:</p> <ul style="list-style-type: none"> ~ Jane Magrath Level 7-8 ~ Bach 2-part Inventions ~ Easier Chopin Waltzes, Preludes, Mazurkas ~ Easier Mozart and Beethoven Sonatas ~ Easier Chopin Nocturnes and Etudes <ul style="list-style-type: none"> Style of the academic piece may be written by a composer from a different period. 	

Advanced

Total Time: 12 minutes		PIANO
CHARACTERISTICS	<ul style="list-style-type: none"> Similar skills as early advanced with increased difficulty and further mastery of the keyboard 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces, memorized. One piece in original form must be from an academic period: Baroque, Classical, Romantic or Contemporary. <p>Examples:</p> <ul style="list-style-type: none"> ~ Jane Magrath Level 8-10 ~ Bach Preludes and Fugues ~ More difficult Chopin Waltzes, Preludes, Mazurkas ~ More difficult Mozart and Beethoven Sonatas ~ More difficult Chopin Nocturnes and Etudes <ul style="list-style-type: none"> Style of the academic piece may be written by a composer from a different period. 	

GUIDE FOR PIANO REPERTOIRE LEVELS

	BAROQUE 1600-1750	CLASSICAL 1750-1825	ROMANTIC 1825-1900	20th CENTURY 1900-Present
Beginner				Alfred's <i>Solo Spectacular</i> Book 1 Belwin <i>Banner Book Early Elementary Favorites</i> <i>The Best of Martha Mier</i> Book 1
Early Elementary, Elementary	Alfred's <i>First Steps in Keyboard Literature</i> , (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> (ed. By Bigler & Lloyd-Watts) Alfred's <i>Essential Keyboard Repertoire</i> , Volume 1 Beginning Piano Solos (ed. Paul Sheftel)	Alfred's <i>First Steps in Keyboard Literature</i> , (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> , (ed. Bigler & Lloyd-Watts) Alfred's <i>Essential Keyboard Repertoire</i> , Volume 1 Beginning Piano Solos (ed. Paul Sheftel)	Alfred's <i>First Steps in Keyboard Literature</i> (ed. LF Olson) Alfred's <i>Everybody's Perfect Masterpieces</i> , (ed. Bigler & Lloyd-Watts)	<i>Kaleidoscope Solos</i> Book 1 (Jon George) <i>Accent on Solos</i> , Level 1 (William Gillock) <i>Near the Beginning</i> (Lynn Freeman Olson) <i>The Best of Margaret Goldson</i> , Book 1
Late Elementary	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2	<i>The Magic of Music</i> , Book 1 (Dennis Alexander) <i>The Best of Margaret Goldston</i> , Book 2 <i>Celebrated Piano Solos</i> Volume 1 (Robert Vandall)
Early Intermediate Intermediate Magrath Book Levels 2-5	Bastien <i>Piano Lit.</i> , Vols. 1 & 2 Pieces from AMB Notebook Bach Aria, BWV 515 Bach Chorale BWV 514 Scarlatti <i>Sonata in C</i> , K.73b, L.217	Alfred's <i>Essential Keyboard Repertoire</i> , Volume 3 (Sonatinas) Clementi <i>Sonatina</i> Op.36, No.2 Mozart <i>Allegro in B Flat</i> , K.3 Mozart <i>Minuet in F Major</i> , K.15 Mozart <i>Allegro in F Major</i> , K.14/a	Bastien <i>Piano Literature</i> Volumes 1 & 2 Easy Schubert Waltzes Schumann Op.68 #1 Melody #2 "Soldier's March" #3 "Humming Song" #4 "Chorale" #8 "Wild Rider" #14 "Little Study,"	Granados "Dedication" Op. 1, No. 1 Kabalevsky "Toccata" Shostakovich "March from Six Children's Pieces" Tchaikovsky "In Church" Op.39, No.24 Tchaikovsky "Morning Prayer" Op.39, No.1
Late Intermediate Magrath Book Levels 5-7	J.S. Bach Short Preludes, Inventions, dances from suites Scarlatti <i>Sonata in d minor</i> , K.34, L.S.7 Scarlatti <i>Sonata in d minor</i> , K.32, L.423 Byrd "Pavanne" Purcell "Hornpipe"	Samuel Arnold "Song of the Shepherd Boy" Clementi <i>Sonatina</i> , Op.36, No.4 Diabelli "Military Rondo"	Gounod "Prelude" Liszt "Consolation No. 1" Mendelssohn "Character Piece" Op.7, No.6 Schumann Op.68, No.12 "Knight Rupert" Schubert D.915, <i>Allegretto</i> ; D.29, <i>Andante</i> ; D.780, <i>Moments Musical</i> Op.94, Nos. 2, 3, & 6	Kabalevsky <i>Children's Pieces</i> , Op.27, Nos. 11, 19, 20, 24, 27 Khachaturian <i>Children's Album</i> , Volumes 1 & 2 Rege "Reconciliation" Op.17, No.20
Early Advanced, Advanced Magrath Book Levels 7-10	J.S. Bach Little Fugues, Inventions, Sinfonias, Preludes or Fugues from WTC Scarlatti <i>Sonata in F Major</i> , K.446, L.433 Scarlatti <i>Sonata in D Major</i> , K.415, L.S.11 Scarlatti <i>Sonata in A Major</i> , K208, L.238	Beethoven <i>Sonata in G Major</i> , Op.49, No.2 Beethoven <i>Sonata in g minor</i> , Op.48, No.1 Haydn <i>Sonata in C Major</i> , Hob. XVI/35 Haydn <i>Sonata in D Major</i> , Hob. XVI/37 Mozart <i>Sonata in C Major</i> , K.545 Mozart <i>Sonata in G Major</i> , K.189h	Chopin Preludes Op. 28, Nos. 15, 22 Chopin Nocturnes, Op.9, No.2 Op. Posth. In c# minor MacDowell <i>Sea Pieces</i> Op. 55, Nos. 1, 5 Schubert <i>Impromptus</i> Op. 90, Nos. 2, 4 Schumann <i>Fantasy Pieces</i> Op. 12, Nos. 2, 3, 4	Bartok <i>Three Rondos on Folk Tunes</i> Debussy <i>Children's Corner</i> , "Le Petit Negre" "Reverie" "Two Arabesques" Gershwin <i>Preludes for Piano</i> Khachaturian "Sonatina" (1959) "Toccata" (1932)

For all levels, consider stylistic 21st Century compositions by composers such as Dennis Alexander, Glenda Austin, Melody Bober, Timothy Brown, William Gillock, Margaret Goldston, Martha Mier, Lynn Freeman Olson, Eugenie Rocherolle, Catherine Rollin and Robert Vandall.

NOTE: Each movement in a multi-movement work is considered a separate piece for performance at the DEMA Festival

VOICE REQUIREMENTS

Beginner

Total Time: 8 minutes		VOICE
GRADE GUIDE	This vocal level is intended for students who have had less than one year of lessons with a private teacher/vocal coach and are learning to sing simple phrases and match pitch	
REPERTOIRE	<ul style="list-style-type: none"> • 2 songs, memorized, one of which must be a simple art or folk song. • Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, traditional folk, early American, and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged. • Simple Art and Folk Song Examples: <i>Simple Gifts</i>, <i>Beautiful Dreamer</i>, <i>My Wild Irish Rose</i>, <i>Some Folks</i>, <i>I’ve Been Working on the Railroad</i>, <i>Oh! Dear</i>, <i>What Can the Matter Be?</i>, <i>He’s Got the Whole World In His Hands</i>, and <i>Skip to My Lou</i>. 	

Intermediate

Total Time: 10 minutes		VOICE
GRADE GUIDE	<ul style="list-style-type: none"> • This vocal level is intended for students who have had lessons for at least a year with a private teacher/vocal coach and are beginning to master breath control. Their voices have a fuller tone and they consistently sing with good vibrato. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 songs, memorized, one of which must be an art, early American or Folk song. • Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, folk, early American, simple art songs and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged. • Suggested Selections: <ul style="list-style-type: none"> ~ FOLK – <i>All Through the Night</i>, <i>Cindy</i>, <i>Turtle Dove</i>, ~ EARLY AMERICAN – Stephen Foster songs ~ ART – <i>Lullaby</i> by Mozart, <i>Below in the Valley</i> by Brahms, <i>Velvet Shoes</i> by Randall Thompson ~ THEATER/MOVIES – songs from Disney movies, such as <i>My Favorite Things</i>, or <i>Do Re Mi</i> from “The Sound of Music.” 	

Early Advanced

Total Time: 12 minutes		VOICE
GRADE GUIDE	<ul style="list-style-type: none"> This vocal level is intended for students who have had several years of lessons with a private teacher/vocal coach and who can sing long passages with supported tone. They are capable of singing with more difficult accompaniment where the vocalists notes are not necessarily played. 	
REPERTOIRE	<ul style="list-style-type: none"> 2 songs, memorized, one of which must be an art song. Early Advanced level must sing one song in a foreign language. Of the 2 songs, the second selection may be chosen from the following categories: religious, patriotic, folk, early American and appropriate music from theater and movies. Popular songs in “rap” or “rock” style are discouraged. Suggested Art Song Selections: <ul style="list-style-type: none"> ~ ITALIAN ART SONGS from the 17th and 18th centuries, sung in Italian ~ GERMAN ART SONGS by Mozart, Haydn, Schubert, Schumann or Brahms, sung in German ~ FRENCH ART SONGS by Faure, Debussy, Chausson, Hahn or Bizet, sung in French ~ CONTEMPORARY ART SONGS sung in English 	

Adult

Total Time: 12 minutes		VOICE
QUALIFICATION	<ul style="list-style-type: none"> Adults enter the Festival as NON-COMPETITIVE ONLY 	

GUITAR REQUIREMENTS

NOTE: One piece must be memorized. Memorization is optional for the second piece. Arrangements are permitted at all levels.

Beginner

Total Time: 5 minutes		GUITAR
TECHNIQUE	Single-note melodies in 1st position; right hand using a flat pick or fingers	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces using quarter, half and whole note rhythms • Suggested Method Books: For Standard Pick Style, use <i>Hal Leonard Book 1</i> or <i>Mel Bay Book 1</i> For Classical Style, use <i>Aaron Shearer Volume 1</i> 	

Elementary 1

Total Time: 6 minutes		GUITAR
TECHNIQUE	Pieces in 1st position using quarter, half, dotted half and whole note rhythms	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces in 1st position • Suggested Method Books: For Standard Pick Style, use <i>Hal Leonard Book 1</i> or <i>Mel Bay Book 1</i> For Classical Style, use <i>Aaron Shearer Volume 1</i> 	

Elementary 2

Total Time: 7 minutes		GUITAR
TECHNIQUE	Pieces in 1st position using eighth notes, quarter notes, half notes, dotted half notes and whole notes	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces • Suggested Method Books: Begin using <i>Hal Leonard Book 2</i> or <i>Mel Bay Book 2</i> 	

Intermediate 1

Total Time: 8 minutes		GUITAR
TECHNIQUE	Pieces in 1st and/or 2nd position, including dotted quarter note and dotted eighth note rhythms	
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces• Suggested Method Books: For Flat Pick Style, continue using <i>Hal Leonard Book 2</i> or <i>Mel Bay Book 2</i> For Classical Style, use <i>Christopher Parkening Method Book 1</i>• Suggested Works: <i>Nine Country Dances</i> (Anon) <i>Five Easy Pieces</i> by Fernando Carulli <i>Three Easy Sonatinas</i> by Fernando Carulli <i>Ten Easy Pieces</i> by Antonio Diabelli, Opus 89 These pieces and others of this level are included in <i>The Classic Guitar Collection</i>, Volume 3	

Intermediate 2

Total Time: 10 minutes		GUITAR
TECHNIQUE	Pieces using positions 1-5, to include chords and/or arpeggios combined with the melody	
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces• For Flat Pick Style, use <i>Mel Bay</i> or <i>Hal Leonard, Book 3</i>• Suggested Works: <i>Bouree in E minor</i> by J.S. Bach <i>Prelude (in D minor)</i> by J.S. Bach <i>Spanish Ballad (Traditional)</i> These pieces and others of this level are included in <i>World's Favorite Solos for Classic Guitar</i>, Series No. 43, Ashley Publications, Inc.	

Early Advanced

Total Time: 12 minutes		GUITAR
TECHNIQUE	Pieces using positions 1-7, to include chords and/or arpeggios, combined with melody.	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces • For Flat Pick Style, use <i>Mel Bay Method Books 4 & 5</i> • Suggested Works: <ul style="list-style-type: none"> <i>Plaisir d'amour</i> by Martini <i>Prelude, Nocturne</i> and <i>Vals</i> by Chopin <i>Gran Jota De Concierto</i> by Francisco Tarrega <p>These pieces and others of this level are included in <i>Favorite Solos for Classic Guitar</i>, by Liona Boyd</p>	

Advanced

Total Time: 12 minutes		GUITAR
TECHNIQUE	Pieces using positions 1-12, to include chords and/or arpeggios, combined with melody.	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces • Suggested Method Books: <ul style="list-style-type: none"> For Flat Pick Style, use <i>Mel Bay Books 6 & 7</i> • Suggested Works: <ul style="list-style-type: none"> <i>J.S. Bach: 15 Two-Part Inventions</i>, Alfred's Distinguished Performer Series <i>*Grand Etude</i> by Fernando Carull <i>*Six Caprices, Op. 26</i> by Matteo Carcassi <ul style="list-style-type: none"> *Included in <i>The Classic Guitar Collection</i>, Volume 3 <i>**Leyenda</i> by Isaac Albeniz <i>**Recuerdos De La Alhambra</i> by Francisco Tarrega <ul style="list-style-type: none"> **Included in <i>World's Favorite Solos for Classic Guitar</i>, Series No. 43 	

STRINGS REQUIREMENTS– VIOLIN & VIOLA

NOTE: One piece must be memorized; memorization is optional for the second piece.
Arrangements are permitted at all levels.

Beginner

Total Time: 6 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces in first position using simple bowing techniques. 	

Elementary 1

Total Time: 8 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces in first position with slurred bowing and rhythms that vary • Suggested Works: ~ Violin or Viola – Selections from second half of <i>Suzuki Book 1</i>. 	

Elementary 2

Total Time: 8 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces using varying keys; ex. flat keys or minor keys • Suggested Works: ~ Violin & Viola – <i>Gavotte</i> by Lully; <i>Humoresque</i> by Dvorzak 	

Intermediate 1

Total Time: 10 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces using shifts from 1st to 3rd position• Suggested Works:<ul style="list-style-type: none">~ Violin – <i>Concerto in A minor, 1st & 3rd Movements</i> by Vivaldi; <i>Concerto No. 5, 1st & 3rd Movements</i> by Seitz~ Viola – <i>Concerto in G minor</i> by Telemann	

Intermediate 2

Total Time: 10 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces or one longer masterwork• Suggested Works:<ul style="list-style-type: none">~ Violin – <i>LaFolia</i> by Corelli <i>Concerto in a minor, 1st and 3rd Movements</i> by Vivaldi.~ Viola – <i>1st Cello Suite</i>, transcribed for Viola by J.S. Bach; <i>Concerto No. 3 in C minor</i> by Seitz	

Advanced

Total Time: 12 minutes		STRINGS: Violin & Viola
REPERTOIRE	<ul style="list-style-type: none">• Two contrasting pieces or one longer masterwork• Suggested Works:<ul style="list-style-type: none">~ Partitas, Concertos or Sonatas by J.S. Bach, Mozart, Beethoven, Mendelssohn or Kreisler, as appropriate for the time allowance	

CELLO REQUIREMENTS

NOTE: One piece must be memorized. Memorization is optional for the second piece.
Arrangements are permitted at all levels.

Beginner

Total Time: 6 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none"> First position; simple bowing 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces Suggested Works: <i>French Folk Song</i> or <i>Allegro</i> (Suzuki, Book 1) 	

Elementary 1

Total Time: 8 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none"> Varied rhythms and bowing; slurs 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces Suggested Works: <i>The Happy Farmer</i> by Schumann 	

Elementary 2

Total Time: 8 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none"> More string crossings, extension, or some shifting 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces Suggested Works: <i>Minuet 1, 2, or 3</i> by Bach 	

Intermediate 1

Total Time: 10 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none"> Most bowing techniques and shifting 1-4 positions 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces Suggested Works: <i>Scherzo</i> by C. Webster; <i>Gavotte</i> by Lully 	

Intermediate 2

Total Time: 10 minutes		STRINGS:
Cello		
TECHNIQUE	<ul style="list-style-type: none">• Vibrato; more challenging string crossings	
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces• Suggested Works:<ul style="list-style-type: none">~ <i>Humoresque</i> by Dvorzak~ <i>Sonata in C</i> by J. B. Breval	

Early Advanced

Total Time: 12 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none">• Advanced technical skills; Tenor Clef	
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting pieces OR one longer masterwork• Suggested Works:<ul style="list-style-type: none">~ <i>Suites for Unaccompanied Cello</i> by J.S. Bach;~ <i>Danse Rustique</i> by Squire	

Advanced

Total Time: 12 minutes		STRINGS: Cello
TECHNIQUE	<ul style="list-style-type: none">• Advanced technical skills; Tenor Clef, or 4th thumb position	
REPERTOIRE	<ul style="list-style-type: none">• 2 contrasting shorter pieces OR one longer masterwork• Suggested Works:<ul style="list-style-type: none">~ <i>Kol Vidre, 1st Movement</i>; <i>Sonata in E minor</i> by Vivaldi	

STRING BASS REQUIREMENTS

Please contact instructor for suggested repertoire and technique.

WOODWIND REQUIREMENTS

NOTE: One piece must be memorized. Memorization is optional for the second piece. Arrangements are permitted at all levels.

Beginner

Total Time: 6 minutes		WOODWINDS
GRADE GUIDE	<ul style="list-style-type: none"> Students in first year of instruction. 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces 	
FLUTE	<ul style="list-style-type: none"> Suggested Works: ~ <i>Suzuki Vol. 1; A Beginners Book for the Flute</i> (Wye) 	
OBOE		
CLARINET		
SAXOPHONE		

Elementary 1

Total Time: 8 minutes		WOODWINDS
GRADE GUIDE	<ul style="list-style-type: none"> Students in second or later year of instruction 	
CHARACTERISTICS	<ul style="list-style-type: none"> Introduction of 8th note rhythms; legato and staccato articulations 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces 	
FLUTE	<ul style="list-style-type: none"> Suggested Works: ~ <i>Suzuki Vol. 1; 40 Little Pieces</i> (Louis Moyse) ~ <i>Solo Pieces for the Beginning Flutist</i> (McCaskill/Mel Bay) 	
OBOE		
CLARINET		
SAXOPHONE		

Elementary 2

Total Time: 8 minutes		WOODWINDS
CHARACTERISTICS	<ul style="list-style-type: none"> • Arrangements; dotted rhythms; easiest four key signatures for instrument 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces 	
FLUTE	<ul style="list-style-type: none"> • Suggested Works: ~ <i>Suzuki Vol. 2; 40 Little Pieces</i> (Louis Moyse); <i>A Treasury of Flute Music</i> (Louis Moyse); <i>Solo Pieces for the Beginning Flutist</i> 	
OBOE		
CLARINET		
SAXOPHONE		

Intermediate

Total Time: 10 minutes		WOODWINDS
CHARACTERISTICS	<ul style="list-style-type: none"> • Original pieces (arrangements permitted) • Complex rhythm patterns; key signature changes; accidentals; introducing ornamentation; limited range of instrument 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 contrasting pieces or movements 	
FLUTE	<ul style="list-style-type: none"> • Suggested Works: ~ <i>Rubank Book of Solos</i> (Voxman) ~ <i>Suzuki Vol. 3, Solos for Flute</i> ~ <i>36 Repertoire Pieces</i> (Donald Peck) ~ <i>Concert and Contest Collection</i> (Voxman) ~ <i>24 Short Concert Pieces</i> (Cavally) 	
OBOE		
CLARINET		
SAXOPHONE		

Advanced

Total Time: 12 minutes		WOODWINDS
CHARACTERISTICS	<ul style="list-style-type: none"> Original pieces; use of vibrato; technically , musically, stylistically challenging; passages in extended ranges of instrument 	
REPERTOIRE	<ul style="list-style-type: none"> 2 contrasting pieces or movements OR one larger masterwork 	
FLUTE	<ul style="list-style-type: none"> Suggested Works: <ul style="list-style-type: none"> ~ <i>Suzuki Vol. 4 & 5; 24 Short Concert Pieces</i> (Cavally) ~ Movements of sonatas/concerti by Handel, Mozart, Bach, Telemann ~ <i>Flute Music by French Composers</i> (Louis Moyse) 	
OBOE		
CLARINET		
SAXOPHONE		

BRASS REQUIREMENTS

NOTE: One piece must be memorized. Memorization is optional for the second piece.
Arrangements are permitted at all levels.

Beginner

Total Time: 6 minutes		B R A S S
REPERTOIRE	• Two contrasting pieces	

Elementary

Total Time: 8 minutes		B R A S S
REPERTOIRE	• Two contrasting pieces	

Intermediate

Total Time: 10 minutes		B R A S S
REPERTOIRE	• Two contrasting pieces	

Advanced

Total Time: 12 minutes		B R A S S
REPERTOIRE	• Two contrasting pieces or movements	

PERCUSSION REQUIREMENTS

NOTE: Both pieces must be memorized. Arrangements are permitted at all levels. A drum pad may be used. For Snare Drum, rudiments may be demonstrated individually or as part of a drum cadence.

MELODIC (Orchestra Bells) and NON-MELODIC (Snare Drum)

Beginner

Total Time: 5 minutes		PERCUSSION
CHARACTERISTICS	<ul style="list-style-type: none"> • MELODIC: one note melodies, quarter notes. • NON-MELODIC: single stroke roll, single paradiddle, and flam. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 pieces, each a minimum of 8 measures, memorized. • Both original compositions and arrangements are acceptable. 	

Elementary

Total Time: 6 minutes		PERCUSSION
CHARACTERISTICS	<ul style="list-style-type: none"> • MELODIC: one-note melodies, quarter and eighth notes. • NON-MELODIC: all single stroke rolls, bounce roll, double stroke open roll, single and double paradiddle, flam, and drag. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 pieces, each a minimum of 16 measures, memorized. • Both original compositions and arrangements are acceptable. 	

Intermediate

Total Time: 9 minutes		PERCUSSION
CHARACTERISTICS	<ul style="list-style-type: none"> • MELODIC: occasional harmonic intervals (two notes played at the same time), more advanced rhythms (e.g., dotted notes). • NON-MELODIC: all roll and diddle rudiments, flam, flam tap, flamacue, flam paradiddle, drag, single drag tap, double drag tap, and single ratamacue. 	
REPERTOIRE	<ul style="list-style-type: none"> • 2 pieces, each a minimum of 16 measures, memorized. • Both original compositions and arrangements are acceptable. 	

Advanced

Total Time: 12 minutes		PERCUSSION
CHARACTERISTICS	<ul style="list-style-type: none">• MELODIC: some harmonic intervals, sixteenth notes, advanced rhythms; demonstrates some double mallet technique.• NON-MELODIC: all 40 percussion rudiments.	
REPERTOIRE	<ul style="list-style-type: none">• 2 pieces, each a minimum of 32 measures, memorized.• Both original compositions and arrangements are acceptable.	