



MTNA/OMTA PERFORMANCE AND MARILYN WITCHER JR. HONOR COMPETITION
COORDINATOR GUIDELINES

Revised 2016

Preparation for Competition

1. Piano Coordinator secures out of town piano judge
Non- Piano Instrumental Coordinator secures non- piano judges
2. Locate and secure competition facilities.
3. Verify that all participating OMTA teachers are in good standing by checking the online membership directory. An Active Member whose dues have not been paid by June 30 shall pay a fee of \$25 the first audition or competition in which he/ she enters students. Non-members may enter OMTA competitions (not auditions) by paying a fee of \$120. Check with OMTA treasurer on how to handle this process.
4. Prepare competition schedule and email to each entrant and teacher.
5. Prepare adjudicator comment sheets.
6. Email the following to each adjudicator:
 - A. Guideline for Performance Adjudicators and repertoire requirements
 - B. Competition schedule including orientation, adjudication time, balloting, announcement of results
 - C. Copy of Adjudicator Comment sheet
 - D. List of repertoire
7. Prepare adjudicator packets.
8. Prepare entrant registration forms, award certificates, state winner letters (See OMTA Audition/Competition Handbook)
9. Prepare winner and alternate packets.
10. Secure/schedule help for the registration table and door monitoring.

When making out the schedule, remind MTNA entrants facing no competition (representatives) that they have the option to advance to the next level as a 'state representative' without participating at the state level.

However, in order to qualify for award money and a chance to play at the conference, they must play for critique at the state level. Judges must be informed of this process so they can designate the student entrant 'prepared to compete' by marking 'recital performer' on the critique sheet. This designation invites them to play on a recital with other 'winners' at the state conference. Travel grant funds for those representing OMTA at division will be presented in January (Jan. 2008). Any additional awards or travel grant funds to national will be mailed in advance.

If the judge does not declare the student as an OMTA recital performer, he/she will not qualify for travel grants or be expected to perform at the conference, but may advance to the next level of competition. If the judge does not declare the student as a recital performer, he/she will not be able to perform at the conference, but may advance to the next level of competition and receive a travel grant.

Competition Day

1. Arrive at least one hour early.
2. Examine all competition rooms.

3. Place signs as needed.
4. Review instructions with monitors.

Registration

1. Prepare the setup for each competition room.
2. Register entrants.
3. Examine music.
4. Be available to solve problems and assist entrants, teachers and parents with questions and concerns.

Announcement of MTNA and OMTA Winners

Copy the winner's form in the OMTA Audition Handbook to pass out to all winners. (see NOTE below.) Contact the President-elect to obtain any known information about the conference recitals and write it on the form. Also include copies of the teacher's letter (also on the website) for the students to give to their teachers.

NOTE: Often the VP for Auditions and Competitions composes the winner's letter and may use a different manner of communicating with winners, alternates, and teachers. Email is the general practice, beginning about 6 weeks before the state conference. (2014)

After the Competition

1. Complete the appropriate competition and adjudicator reports. All reports for MTNA are to be completed online.
2. Send the President, VP for Auditions and Competitions and VP for Communications via email (.doc or .docx) a report of winners, repertoire, and contact info for both teachers and students. See VP for Auditions and Competitions for online form.
3. Be prepared to preside at one of the recitals of OMTA/MTNA winners at the state conference if asked.
4. OMTA financial reports are sent to the OMTA Treasurer within 2 weeks after the competition.

*Check Policies and Procedures for more information

*Expenses incurred by this office may be reimbursed by digitally submitting (via OMTA website) the OMTA Officer Expense Form with paid receipts to the OMTA Treasurer.

*It is the responsibility of each Officer and Chair to keep the list of duties for his office updated. Each time a change is made, email the revised page to the President for distribution to the VP for Communications. Please keep a flash drive of pertinent files to pass on to the next Officer at the end of term.

FAQ

1. What are the OMTA Collegiate Competitions?

OMTA Collegiate Competitions are strictly in-state competitions. Winners do not progress to a Division or National level. Winner and alternate are declared (as well honorable mention at judge's discretion) for Categories A, B, and C. Maximum performance times for Categories A and B are 20 minutes, for Category C 30 minutes. Contestants are normally scheduled for whatever the maximum time is for their category. There are also Categories D and E for those who wish to play only for critique and not compete. Collegiate winners receive a \$100 award. (2015—we are working on trying to have checks available to winners the day of the competition, but that may not be possible this year.)

2. Is photocopied music acceptable?

Short answer—NO! But in the OMTA Collegiate Competition, if a student provides the judge with photocopied music, that student may still play but for critique only. The student in such a case is disqualified from being considered for a winner, alternate, etc.

Please also see the following concerning inspection of music at the competition:

<http://www.oklahomamta.org/sites/omta/uploads/documents/auditions/collegiate-competition-examination-of-music.pdf>

3. What are the MTNA Performance Competitions and MTNA Chamber Music Competitions?

MTNA Competitions (see below) are entered on the MTNA website are of several different levels, according to age and grade level. Details are found at <http://www.mtna.org/programs/competitions/>.

MTNA Junior Performance Competitions

Piano

String (Violin, Viola, Cello, String Bass)

Woodwind (Flute, Clarinet, Oboe, Bassoon, Saxophone)

Maximum performance time state level is 20 minutes.

MTNA Senior Performance Competitions

Solo Piano

Piano Duet (one piano/four hands)

Voice

String (Violin, Viola, Cello and String Bass)

Woodwind (Flute, Clarinet, Oboe, Bassoon, Saxophone) Brass (Trumpet, Horn, Euphonium, Trombone, Tuba)

Maximum performance time state level is 25 minutes.

MTNA Young Artist Performance Competitions

Piano

Voice

String (Violin, Viola, Cello, String Bass)

Woodwind (Flute, Clarinet, Oboe, Bassoon, Saxophone) Brass (Trumpet, Horn, Euphonium, Trombone, Tuba)

Maximum performance time state level is 30 minutes.

MTNA Chamber Music Competitions

String (majority of instruments are string)

Wind (majority of instruments are wind)

NOTE: Piano will be considered a string instrument.

Maximum performance time state level is 30 minutes.

As with the OMTA Collegiate, the judge declares a winner and an alternate at each level. In MTNA competitions, the winner in each category goes on to the Division level. If the winner cannot attend the Division competition, the alternate may represent OMTA at the Division competition.

MTNA Competition winners receive a refund of their entry fees; and, in many cases, a travel grant to help with expenses. Please see question 6 below.

4. What if there is only one person who enters a particular category in the MTNA Competitions?

That person is automatically considered the State Representative to the Division Competition. Several possible scenarios exist:

- a. The person may opt to not be critiqued at the state level and may proceed to the Division competition to be judged there. However, the MTNA entry fee will not be refunded to this person.
- b. The person may opt to attend the State competition and be adjudicated by the judge in their performance area. In this case, their entry fee will be refunded to them.

c. This person may also receive a stipulation from the judge on their critique sheet that states “Winners Recital”. Here the judge is stating that this person’s performance merits public performance on the OMTA State Conference.

5. What if one or more students enter both the OMTA Collegiate Competitions and the MTNA Performance Competitions with the same program of repertoire?

The student(s) must perform twice. Each competition is separate and it is unlikely that the same exact students will be in both competitions. Each competition is judged with the students that entered that competition. There have been separate entry fees paid and each competition is its own entity.

6. Are OMTA Collegiate and MTNA Performance or Chamber Music winners required to perform on the OMTA State Conference?

Winners are not required to perform on the state conference recitals but are strongly encouraged to! However, OMTA recognizes that college students in particular may live out of state or even outside the U.S. and may not be able to return to Oklahoma at the time of the state conference. Communication will come to the winners and their teachers from the recital chair, currently Sandra Meyer at sgmeyeromta@gmail.com.

7. Is there help with travel expenses for winners or alternates performing at Division and National conferences?

Yes, there are modest travel grants made. However, in years when the Division competition is in Oklahoma, there are no travel grants made to attend that conference. Any person(s) from Oklahoma that are judged as Division winners and go on to compete at National level receive a travel grant. Travel grants are generally awarded following the competition at which the person or group is declared a winner.

8. How does the actual competition work?

Scheduling entrants. It seems to work pretty well if entrants are each scheduled for the maximum time allowed in their category. Students should have provided you with timing for each of their selections. If not please contact them, for that information. Many students will not have selections that total the maximum time, so this system usually allows for breaks.

Timekeeping. It is very important to have a timekeeper for each room where adjudication is occurring. Students are not to exceed the stipulated maximum time. If they have presented pieces which total more than the allotted maximum, their teacher should have already told them that they won’t be able to play their entire program and can expect to be cut off in some or all of their pieces. It is the timekeeper’s job to time individual pieces and to work out with the judge when and how the judge wants to be informed about the time passing. Stop the timer, stop watch, etc. between each piece and then begin again when the next piece begins. Keep an accurate running total of time used. The timekeeper needs to sit close enough to the judge that communication can take place easily.

Meal breaks. If meals occur away from the audition site, it is helpful for the audition chairs to not need to be responsible to transport the judge. Sometimes the audition chair needs to complete paperwork, answer questions, or come a little late/leave a little early from lunch or dinner. Usually the OMTA State President or President-Elect or Vice President for Auditions and Competitions (or some other state officer) will be in attendance and can usually help out with judge’s transportation. Sometimes this may extend to helping with transportation to/from hotel. (Officially acting as host to the judge is part of the State President’s duties; but with more than one judge, that may not be possible. Any OMTA officer in attendance may help with this.)

Announcement of winners. This should be done by the audition chairs at the end of the judge’s decision for each category. Whatever certificates, information sheets about the state conference recitals, etc. are to be given out should be ready. Name the honorable mentions (if any) and alternate first, ending with the winner announcement. Of course, congratulating everyone for participating is always a good thing!

Record keeping. Be sure you have accurate contact information (name, email, mailing address, telephone) for each winner and alternate, as the OMTA State Recital Chair, OMTA State President,

OMTA State President-Elect, and OMTA Vice President for Auditions and Competitions will all need this information. Often the OMTA Immediate Past President is involved in various facets of the competition and will need this information as well.

APPLICABLE TO ALL OMTA COMPETITIONS AND AUDITIONS

Professional Image of OMTA: The audition Chair is a professional administrator before, during and after the event. The work of all OMTA members promotes the public image of the Association. The format of the Competition or Audition schedule, the neatness of signs, the sincerity in welcoming students, parents and teachers, and the kindness and tactfulness in dealing with problems directly affect the image of OMTA. The responsibilities of a Competition or Audition chair are many and time consuming, but afford a feeling of satisfaction for a job well done. Without your efforts OMTA could not provide for our students. At anytime, even during the actual Competition or Audition, contact the Vice President for assistance in any matter relating to that particular event.

INITIAL RESPONSIBILITIES BEFORE THE COMPETITION OR AUDITION

1. Set the competition date, location and postmark entry deadline.
2. Select adjudicator(s) for the event.
3. Secure monitors, helpers, timers or any workers needed.
4. Prepare critique sheets report forms and instructions to monitors and workers. Prepare any signs or notices that will be needed on that day. The building and rooms used for the event must be clearly indicated for parents and students. A monitor or spokesperson should be on site at all times even during the lunch break.

DUES AND CERTIFICATION VERIFICATION

1. Dues for the current year must have been paid by June 30. If the dues are paid after June 30, there will be a one-time late fee of \$25 to enter competitions and auditions.
2. Immediately after receiving the entries, list the teachers and their teaching field plus the amount of their check and email to megownbey@hotmail.com. All teachers and adjudicators must be verified for certification and dues paid. Also cc your list to sgmeyeromta@gmail.com. In addition to this information, the Treasurer must have the teacher's checks by Certified Mail in order to make sure all checks clear prior to the Competition or Audition. DO NOT SEND CASH.

Student members may only enter students in OMTA District/State Achievement Auditions at the discretion of their major or pedagogy professor. The professor's signature must accompany the entry form.

TEACHERS' ENTRY FORM VERIFICATION

1. When you receive the entry form, check to make sure each form is filled out completely and correctly. Should the form be incomplete, notify the teacher immediately.
2. Reminder: a minimum of six months is required for the length of study, whether the student is new or a transfer student.
3. The teacher's studio address is the guideline to follow for the audition center requirement. Do not accept any entry outside of your audition center with the exception of the District Auditions which may obtain permission from another Audition chair to send students with scheduling conflicts to that center with the understanding that it must be in agreement with that chair to accept more students, plus a cc must be sent to the Vice-President for Competitions and Auditions. The Competition Chair decides when the announcement of winners and alternates will be made (after each group or at the end of the

complete audition). When announcing winners, state the obligation of the student if selected as a winner or alternate and review scheduled times for each recital. The teacher also has the responsibility of informing winners and parents of their obligation to perform on the recital and to communicate the time request to the chair.

PERFORMANCE AWARDS

Prepare a Winner's Certificate (supplied by the Vice-President) for each Winner. Trophies will be presented to the winners following the recitals at the district conference. These trophies are intended for the performers at the District Conference ONLY.

OTHER PREPARATION

1. Obtain permission from audition site authorities to post signs and/or notices pertaining to the Competition.

2. Prepare critique sheets by entrant number.

Prior to the Competition, make sure the judges have received copies of the following:

1. Competition schedule

2. Two copies of adjudicator's contract

3. A sample Critique Sheet

4. OMTA Guideline for Adjudicators

THE DAY AFTER YOUR COMPETITION

1. Mail or preferably email the list of Winners, their name, their teacher's name, their repertoire and it's duration as well as their Recital preference time to: your District Co-Presidents

2. Send the same information to the Vice President for Competitions and Auditions

3. Send the Financial Report and the Adjudicator's Contracts to the OMTA Treasurer.

4. Write a Thank You letter to the judges and the school, church or organization that allowed use of the facility.

MONITOR INSTRUCTIONS

Meet with the Competition or Audition chair and adjudicators at the orientation session. Be pleasant and helpful to all students, parents and guests. ILLEGAL reproductions of printed music (either by hand or machine) including transpositions and transcriptions may not be used by performers or accompanists or provided for adjudicators. The only exception to this rule is for music that is out of print or still in manuscript (not published). In either of these cases, the student must present written permission from the composer, publisher or the copyright holder. A teacher and Parent may be asked to sign a music release form. This rule is not based on the copyright law but is one made by MTNA in the interest of professional ethics. Reproduction of a single page but not the entire score may be used to facilitate page turns and the appropriate published score must also be present on the music stand and/or rack. Any violation of the above rule must be take immediately to the chair before allowing the student to perform. Video or audio recording and photography at Competitions or Auditions are strongly discouraged and is a distraction to the performance and performer. This is the MTNA current position on this policy. Permit entrance in the audition room only between entrants. All OMTA Competitions and Auditions are open if the room size accommodates. Time the performance of each entrant at the Junior and Senior Competitions. Return music to the entrant. Music will not be mailed to the student or teacher at a later date. Discourage students, teachers and parents from conversing with adjudicators before or during the time allotted for the competition or audition. Monitors: Measures do not need to be individually numbered, only the beginning of each line or system (Grand Staff).

OMTA GUIDELINES FOR ADJUDICATORS

The aims and objectives of OMTA Competition and Auditions are to stimulate and encourage students.

PLEASE DO:

Make the student feel welcome. Permit the student a 10-15 second warm-up. Student determines what to play during the warm-up but may be stopped by the monitor or adjudicator if it is too long. Give clear, concise, constructive criticism dealing with specific elements in the Performance. Give some encouragement regardless how inadequate the performance. Make sure the comments substantiate the rating.

PLEASE DO NOT:

Make comments that might discourage the student or reflect unfavorably on the teacher. Attempt to teach the student your own technical or musical theories. Ask the student to make changes in his/her performance by omitting repeats or other changes in the interest of time. The student should play the entire piece only one time. Mark in the entrant's music. Make comments concerning the suitability or repertoire. (The listing of repertoire on the critique sheet indicates approval by the chair). If there is a question concerning the entry, confer with the chair immediately.

REMEMBER:

All OMTA Competitions and Auditions are open to the public. Anyone desiring to observe may do so if the room is large enough. Video or Audio recording and photography at competitions and Auditions are strongly discouraged by MTNA/OMTA.