VICE PRESIDENT FOR AUDITIONS & COMPETITIONS

Revised 2020

# Article VII –Officers

**Section 1.** **D**. The Vice President for Auditions/Competitions shall be responsible for oversight of Association business pertaining to Student Auditions and Competitions and shall chair the Auditions and Competitions Committee.

**General Responsibilities**

The Vice President is Chair of the Auditions and Competitions Committee and chairs the meeting prior to the state conference. This officer may call committee meetings as needed, and may call for a vote via email should one be necessary.

Be open and alert to needs of any member concerning auditions and competitions. Communicate with coordinators and chairs of all OMTA competitions/auditions to give direction and advice.

One month prior to each competition or audition, communicate with the Coordinator or Chair to make sure he/she is current with the responsibilities of the job listed on the website.

Auditions and competitions under the auspices of this office include:

OMTA Composition Festival  
MTNA Composition Competition

OMTA Junior Competitions

OMTA Collegiate/MTNA Performance Competitions  
OMTA Senior/OMTA Marilyn Witcher Jr. Honor Competitions  
OMTA District and OMTA State Achievement Auditions  
  
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 festivals or auditions) by paying a fee of $120.

Remind the Coordinators that financial reports need to be sent to the Treasurer within 2 weeks after event.

# June/July

1. Work with OMTA President and Communications Committee
2. Ask Chairs and Coordinators to submit their confirmed dates and information to the Webmaster.
3. Update *Audition and Competition Chair Guidelines* for all audition and competitions and send to the Webmaster. Ask for input from the coordinators of the Junior Competitions, Senior Competitions, and District/State Achievement Auditions. Check the website periodically to see that updates have been made.
4. Make sure that all updates are received by the deadline specified by the Webmaster.

# August

1. Notify the Local Audition/Competition Coordinators and members of the Executive Committee of updates on the website.

# September/October

1. One month prior to each competition or audition, communicate with the Coordinator or Chair to make sure she/he is current with the responsibilities of the job listed on the website.
2. Check with the Junior Competition Coordinator to make sure trophies were ordered.
3. Make sure that Composition Festival winners have been announced at least two weeks prior to the first Junior Composition performance date so that the student has time to tweak his/her composition and secure performers.
4. Check with the Composition Festival Coordinator after the announcement of winners to make sure winner checks were requested.

# November/December

1. Collect and maintain reports from OMTA/MTNA Performance Competition Chair and OMTA/MTNA Composition Chair. NOTE: The only people who can access the MTNA Competition Winner reports on the MTNA website are the chair(s) of those competitions and the OMTA State President, so you will need to communicate with these individuals.
2. Send reports to the Webmaster so they may be posted on the website.
3. Send a copy of winners to the OMTA State Conference Recital Chair for contacting later.
4. Check to make sure all reports are in the permanent files.
5. Make check requests for all MTNA Performance Competition, MTNA Composition Competition, and MTNA Chamber Music Competition state winners. The checks are a refund of the entry fees. Current entry fees can be found on the MTNA website or the OMTA Policies and Procedures. Requests include student’s name, address, competition won, and amount of the entry fee.
6. Also make check requests for winners of OMTA Collegiate Competitions. Each winner receives $100.
7. All check requests go to the OMTA treasurer.
8. Check on status of theory tests and remind Theory Chair in November of upcoming Dec. 15th deadline for tests to be submitted to the Communications Committee.

**January/February**

* 1. Prepare reports for OMTA Executive Committee and OMTA Board Meetings.

# Communicate with chairs for the Sr. Competitions and check on schedules.

# March/April

1. Request checks after national conference for MTNA National Competitions competitors who have received travel grants.
2. Confirm all repertoire eligible for the James M. Breckenridge Award that has been submitted by teachers from the District or State Achievement Auditions. Repertoire must be from the Baroque, Classical, Romantic and Contemporary periods and the composers must be approved.
3. Submit a list of Breckenridge Award recipients to the State Achievement Auditions Coordinator, who will order the award plaques given at the State Achievement Auditions and send a notification letter to each recipient.
4. Assist with Senior Competition Finals as needed (April)

# May

1. Assist with OMTA State Achievement Auditions as needed
2. Contact all audition Chairs or appropriate Coordinator for audition and entry deadline dates for the following fiscal year.
3. MTNA Composition Competition State Coordinator
4. OMTA Composition Festival Coordinator
5. MTNA Performance/OMTA Collegiate Competition Coordinator
6. OMTA Junior Competition Coordinator
7. OMTA Senior Competitions Chairs
8. OMTA Senior Competition Finalist Coordinator
9. OMTA District Audition Coordinator
10. OMTA State Achievement Coordinator
11. Ask applicable coordinators to submit reports for the upcoming Auditions and Competitions meeting approximately two weeks in advance of the meeting.
12. Prepare reports for OMTA Executive Committee and OMTA Board Meetings.
13. Prepare agenda for OMTA Auditions and Competitions Committee Meeting.

\*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.

**OMTA Composition Festival Coordinator**

Revised 2020

Review Competition Rules and Requirements located on the website.

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.

**July**

Update Rules and Form and send to Communications Committee to be posted on OMTA Website. Set entry deadline.

**August**

Secure a judge for the November competition. Inform judge of fee paid, $20.00 per composition.

**October**

Follow‐up with judge about judging dates and arrangements for receiving entries.

**November**

All entries, fees, music, and recordings are uploaded online. The entries are sent by email to the judge. Check ages for correct division and make sure names are not visible on the recording or score. Check the OMTA Website to make sure dues have been paid.

Assign an entry # for each entry (by division) and the composition for your coordinator worksheet. Record the student’s name, teacher, and the teacher’s email. Save a column for placing. You can then copy and paste the entry # by division, composition, and placing column for the judge’s worksheet.

Email scores, recordings, critique sheet and form to judge with judge instructions.

The judge may write his or her critiques for each student and save as a .doc.

Make sure the judge is aware of the deadline to return the critiques/results to you. Normally a two‐week window is ideal.

Notify the teachers of the winners via email. Also see copy of the email notification for non‐winners and 2nd/3rd place winners. This can be updated and pasted into the email to the teacher. Include the judge’s critique. Do not correspond with the students directly unless you don’t receive confirmation from the teacher.

For 1st place winners: attach the winner’s letter and critique. The VP for Auditions and Competitions will request the checks to be mailed to winners.

1st place winners have the option to perform at the OMTA State Conference in June. An e-mail and link to the recital registration form will be sent by the State Conference Recital Coordinator one month prior to the state conference.

Send out to the teachers the remaining notifications of the non‐winners and other placings with the attached critiques.

**Late November/December**Write a report of the winners’ placement and their teachers for the website and send to the Vice President for Communications and to the Vice President for Auditions and Competitions.

Financial reports are sent to the Treasurer within 2 weeks after event.

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MTNA/OMTA PERFORMANCE COMPETITION COORDINATORS

Coordinator for OMTA/ MTNA Collegiate Piano

Coordinator for OMTA/MTNA Collegiate Vocal and Non-Piano Instrumental Competitions

Revised 2020

Follow guidelines stated in the *MTNA Guidelines for Auditions* AND *OMTA* *Guides for Local Audition/Competition Coordinators*

Member of the OMTA Auditions & Competitions Committee.

See Website for FAQ Sheet on OMTA/MTNA Performance Competition – “Document” section

# Preparation for Competition

1. Piano Coordinator secures out of town piano judge

Non- Piano Instrumental Coordinator secures non- piano judges

1. Locate and secure competition facilities.
2. 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.
3. Prepare competition schedule and email to each entrant and teacher.
4. Prepare adjudicator comment sheets.
5. Email the following to each adjudicator:
6. Guideline for Performance Adjudicators and repertoire requirements
7. Competition schedule including orientation, adjudication time, balloting, announcement of results
8. Copy of Adjudicator Comment sheet
9. List of repertoire
10. Prepare adjudicator packets.
11. Prepare entrant registration forms, award certificates, state winner letters (See OMTA Audition/Competition Handbook)
12. Prepare winner and alternate packets.
13. 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. If the judge does not declare the student as a recital performer, he/she will not be able to perform at the conference. However, he/she may still receive a national travel grant if he/she wins the division video round and advances to the national competition. Any travel grant funds awarded to division winners competing at the national level will be mailed in advance of the MTNA conference.

# 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 two weeks after the competition.

\*Check *Policies and Procedures* for more information

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**MTNA COMPOSITION COORDINATOR**

Revised 2018

* Member of the OMTA Auditions and Competitions Committee
* OMTA organizer and spokesperson for the MTNA Composition Competition
* Arranges the competition which is held in the fall
* Communicates competition information to the OMTA Board through the Vice President for Auditions and Competitions and to the membership through the OMTA Website.
* Guidelines are set-up in the *MTNA Guidelines for Auditions*.

**Before the Competition**

The deadline is set by MTNA, normally midnight of the 2nd Tues. of September. The entries information, score, and MIDI file are all submitted online by the entrants themselves.

1. Secure adjudicators.

2. Examine and verify accuracy of each entrant’s score and MIDI file on the MTNA composition website portal. MTNA rules and guidelines explain all of this and are sent to the Coordinator in late summer.

3. Enter judges’ information into the MTNA composition website portal when requested to do so by the MTNA Composition Chair.

4. Send portal link to judges when requested to do so by the MTNA Composition Chair. This gives them access to the site and information on judging, scoring, deadlines, etc.

**After the rankings have been submitted by the judges:**

1. Select the winners and honorable mentions of each division. MTNA rules and guidelines explain this. They will automatically be entered in the next division. If there is only one entrant in a division, he/she will be designated as a representative (rather than a winner) and will automatically be advanced to the next division.

2. Send results to entrants, VP for Auditions and Competitions, and President. This is done through the website. Instructions are in the MTNA rules and guidelines.

3. Send a report to the OMTA President and Vice President for Communications. It should include the student’s name, division, title of composition, and teacher’s name.

4. Mail certificates, provided by the MTNA Chair, to winners.

5. Winners of each division are invited to have their piece performed at the state conference. Representatives are invited to play if they win one of the next divisions.

Awards: Winners (not representatives) in each state category will have their entry fee refunded. If a student wins at the national level and attends the MTNA conference for the performance of the composition, contact the President to request that the student be awarded a Bell Travel Grant of $350.

SEND TO THE OMTA TREASURER

Have the adjudicators fill out their contract online, using the composition judge’s contract.

Financial reports are sent to the Treasurer within 2 weeks after event.

\*Check *Policies and Procedures* for more information

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**OMTA SENIOR COMPETITION and MARILYN WITCHER**

**COMPETITION CHAIR**

Revised June 2019

-Member of the OMTA Auditions and Competitions Committee Attend meetings held at the state conference or any called by the VP for Auditions and Competitions

-Be familiar with most current **Policies and Procedures** in regards to payment/mileage reimbursement for all judges and awards.

-Be familiar with rules as it pertains to all OMTA Competitions (posted on the OMTA website).

-Be familiar with the **Rules and Requirements** of the **Sr. Competitions** **and Marilyn Witcher Competition** posted on the website under the menu: **Auditions and Competitions**

Timeline:

**June-July** of the previous year – Solidify a competition site, date and entry deadline in April for the following year that doesn't conflict with ACT or SAT testing. Update any policy changes and make sure the dates and sites are sent to the webmaster to post on OMTA website by June 30.

**December 1** - Try to secure two piano judges for the April competition; one out of state and one in-state. Confer with the OMTA State Pres. or VP for Auditions and Competitions before deciding whom to ask.

**February:** Email a customized OMTA Judging contract to the piano judges (reflecting the payment of $35/hr for in and out-of-state judges) and a tentative schedule. Include info such as description of meals and housing OMTA will cover (See Policies and Procedures). Ask judges to return a signed copy no later than February 15.

**One month before:**

Contact the OMTA President-elect to determine the scheduled times for the Winners’ Recitals at the conference so you can create the invitation to give to the winners who might want to perform at the conference.

**As entries are received:**

**Sr. Competitions:**

Check the teacher's status for payment of dues (Must be paid by June 30 unless a new member).

Check all repertoire submissions to make sure the composers are found on the MTNA Repertoire list. Repertoire must reflect reflects the proper style period qualification.

**Marilyn Witcher:**

Check the teacher's status for payment of dues (date) and certification (must be nationally certified)

Check repertoire and composers qualification on the MTNA Repertoire list

**Immediately after the registration deadline:**

Ask the webmaster for the entry information in a spreadsheet format by instrument and grade.

Depending on the amount of piano/instruments/vocal entries registered, determine the number of rooms needed. Schedule all entries and assign performance and vocal times. Determine separate schedule for Marilyn Witcher piano competition using the same piano judges.

If needed, **secure any additional adjudicators** (voice/ instrumental) and mail a contract to be signed and returned ASAP. Include a job description, a tentative schedule, a copy of the critique sheet, and the purpose of the competition.

**For piano,** make up the schedule, assigning a 10-minute warm-up period for each student in a designated warm-up room.

Based on the total performance time for each student - try to allow the judges 3-5 minutes beyond that to finish the critique. The maximum performance time is 15 minutes. The entrant will be stopped at 15 min but not penalized should the performance reach that time limit. The time between pieces is not counted.

Schedule all students in groups of 9th/10th and 11th/12th - preferably by grade unless there are schedule requests.

Allow time in between the warm-up (5 min minimum) to get the performance room. Schedule time for the judges to confer and select winners/alternates/honorable mentions after each group and then schedule a tentative time for the announcements of the winners and presentation of the cash awards.

ASAP - Notify the teacher via email of the competition site and map, the student’s entrance number, warm-up and performance time and a tentative time when the winners will be announced.

Check for conflicts of any students entering more than one category: (voice and piano)

Solicit help from participating teachers to assist with jobs at the competition (runners, check-in table, set-up, etc.) Notify them of their duties and time to serve. Make sure you have a separate time-keeper to record playing time of each piece.

**One week before:**

Print winners certificates for all instruments 1st place winners as well as Marilyn Witcher.

\*Request cash awards from the treasurer based on the possible amount of winners awarded.

Post schedules, include a student number, name, teacher, both pieces with composer. Use this same list (by grade) for each category as a judge’s worksheet – EXCLUDING the student and teacher names.

Print (and fill out) critique sheets for every participant (x2 for the piano) - one for each judge. Color- coding the critique sheets by instrument (and piano by grade) can help in sorting at the end of the day.

**The day of the competition:**

Arrive early to post signs, practice schedules, set-up tables, etc.

Ask a separate person to deliver cash awards close to the presentation time.

Ask judges to separate possible winners' critiques sheets *as they go,* to ease tabulation at the end of each group. Sort critiques and label names for quicker announcement/disbursement during the announcement time.

**Winners to be selected:**

**Marilyn Witcher:** One winner should be selected- as warranted. An alternate may also be selected. There is no limit for honorable mentions.

**Piano:** Judges should select 2 winners from each group (9th/10th and 11th/12th) as warranted.

Judges may select up to 2 additional winners at large for a total of 8 winners for all grades.

Up to 2 alternates may also be selected from each group. There is no limit on awarding honorable mentions.

**cont.**

**Voice and instrumental:** Each category may have *up to two winners* (if warranted) and two alternates as warranted. There is no limit for honorable mentions.

+Voice (2): 9th-10th, 11th-12th

+Woodwinds (2): 9th-10th, 11th-12th

+Strings (2): 9th-10th, 11th-12th

+Brass (2): 9th-10th, 11th-12th

+Harp (2): 9th-10th, 11th-12th

+Percussion (2): 9th-10th, 11th-12th

**Immediately after the Competition:**

Judges contracts should be submitted to the treasure (using the on-line form) ASAP.

Email a list of the Marilyn Witcher and all the Sr. Competition winners (by instrument), their teachers and their grade to the **VP for Competitions**, the **Conference Chair** and **Webmaster**.

Note the deadline for winners to submit their recital info (on-line) for the conference. Work with the recital chair regarding programming performers for recitals or master classes.

\*It is the responsibility of this Chair to keep this list of duties *updated* and on file when a copy is requested for the Officer's Handbook Revision every 2 years.

**JUNIOR COMPETITION COORDINATOR**

Revised 2019

The Junior Competition Coordinator will correspond with the VP for Auditions and Competitions on matters pertaining to each of the three Junior Competition sites. The cities for each site are listed on the OMTA website under Center/Dates.

The Competition Coordinator must be alert to the needs of the three Local Chairs.

The Competition Coordinator is a member of the Auditions/Competitions Committee.

**Remind Local Chairs to do the following:**

1. 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.
2. Familiarize yourself with the Jr. Competition section on the website.
3. Financial reports and requests for reimbursements are sent to the Treasurer within 2 weeks after event.

**JUNE/JULY**

1. Make sure each Local Chairs has set a date and secured a site for their competition.

2. Work with the President and the VP for Auditions and Competitions to see that dates,

sites, and any changes in the guidelines are sent to the Webmaster.

**FEBRUARY/MARCH/APRIL**

1. Instruct each Local Chair that after receiving the entries, they must let you know the breakdown of students entered in grades 3-4, 5-6, and 7-8, including the total # of piano, strings, and voice in each grade level.
2. From these numbers let the chairs know the number of winners that may be selected, by using 30% of the total of each level and instrument. For categories with less that 3 students, winners may be chosen if warranted by the judge.
3. A first alternate and remaining alternates should be chosen for each winner.
4. Honorable Mentions may be chosen at the discretion of the judge.
5. All emails must include a cc. to the VP for Auditions and Competitions and the Jr. Competition Coordinator!
6. Order trophies to be awarded at the winners recitals. (Southwest Trophy, Tulsa 918-446-2525) or (Midwest Trophies 1-877-686-7464, Bobby Thomas ext. 6909.)
7. After the competition of each grade division, instruct the local chair to gather winners’ names, grade, repertoire, and teachers’ names for the winners’ recital, which follows the competition on the same day.
8. Local Chairs must send a report to the Jr. Competition Coordinator and VP for Auditions/Competitions with the following information:
9. Number of entries by levels and instruments
10. Names of the judges
11. A copy of the financial report submitted to the treasurer on the website.

\*Check *Policies and Procedures* for more information

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DISTRICT ACHIEVEMENT AUDITION COORDINATOR

Revised June 2020

The Coordinator is a member of the OMTA Auditions and Competitions Committee.

1. Serve as a liaison between District Chairs and VP for Auditions and Competitions.
2. Keep the District Chairs up to date on decisions made by the OMTA Board, Treasurer, and Theory Chair.
3. Obtain audition and deadline dates for the website.
4. Forward online entries to each District Center.
5. Order and distribute District medals to District Chairs.
6. Organize meetings of the District Chairs.
7. Remind District Chairs
   1. 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.
   2. Financial reports are sent to the Treasurer within 2 weeks after event.
8. Communicate with the State Achievement Auditions Coordinator.
9. Prepare an audition report that recaps the year. Send to the State Achievement Auditions Coordinator before the Auditions and Competitions committee meeting prior to the State Conference.

\*Check *Policies and Procedures* for more information

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STATE ACHIEVEMENT AUDITIONS COORDINATOR

Revised June 2020

The Coordinator is a member of the OMTA Auditions and Competitions Committee and is also a member of the OMTA Board.

Responsibilities include:

1. Secure the location of the audition.
2. Secure adjudicators for the audition.
3. Secure helpers and monitors for the audition. This would include teachers and college students.
4. Schedule audition times. Send the schedule to the VP of Communications for posting on the OMTA website.
5. Order an ample supply of awards. Unused awards are kept in the storage unit.
6. Prepare adjudicators’ packets. Include: room schedule, OMTA rating system, adjudicator guidelines, and critique sheets (both complete and blank). Also needed is a signed adjudicator contract and W-9 to be submitted to the OMTA Treasurer.
7. Be sure each audition room is labeled and printed directions are available.
8. Be available during the audition to answer questions and to assist in any difficult situation.
9. Other duties include: set up, tear down, food orders, etc…

\*Check Policies and Procedures for more information.

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APPLICABLE TO ALL OMTA COMPETITIONS AND AUDITIONS

The 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 any time, even during the actual Competition or Audition, contact the Vice President of Competitions and Auditions 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.

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

* Audition schedule
* Adjudicator Contract
* W-9
* Critique Sheets
* OMTA Guideline for Adjudicators
* OMTA Rating System

TEACHER ELIGIBILITY   
1. Dues for the current year must have been paid by June 30. If the dues are paid after June 30, there will a $25 late fee incurred.

2. Reminder: a minimum of six months is required for the length of study, whether the student is new or a transfer student.

AFTER THE AUDITION

Expenses incurred by this office may be reimbursed by electronically submitting (via OMTA website) the OMTA Officer Expenses Form.

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 taken 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 brief second warm-up.
* The 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 of the performance.
* Give some encouragement regardless of 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.

**THEORY COORDINATOR**

Revised 2018

**GENERAL RESPONSIBILITIES**

1. Chair the Theory Committee.

2. Supervise the compilation and publishing of the OMTA theory tests and recordings. Written tests include: piano levels 1-12, flute levels 3-8, string levels 3-8 (violin, viola, and cello) aural awareness levels 1-2, 3-4, 5-6, 7-8, 9-10, and 11-12.

3. Order and distribute theory awards.

**TIMELINE**

**January**

1. Check award inventory of blue and red ribbons, pins, certificates, and Claudia Busse/Theory Progress plaques (State Achievement Chairman has the plaques). Quantity should be 1/3 more than given last year. If not order from: MTM Recognition, % Bobby Thomas, 405-609-6969

2. Compile list of Centers deadline/audition dates.

**February**

1. *Theory Committee meeting*. The committee will edit rough drafts of the assigned written tests.

2. Email district theory chairs and request type and number of theory awards and number of aural awareness CD’s.

3. Reproduce CD’s.

**February/March**

Mail ribbons, pins, certificates, CD’s, chairman instruction letter, award guidelines, and theory award applications to the district theory chairs 10 days before their auditions.

**April/May**

1. Compile CB/TP applications.

2. A week before State Auditions email the Claudia Busse/Theory Progress letters to the teachers.

3. Consult with the VP for Auditions and Competitions and the President-Elect for new incoming Theory Committee members.

4. Prepare OMTA Board report.

**June**

1. Obtain list of next year’s district theory chairs.

2. Format next year’s tests.

**July**

*Theory Committee meeting*. The committee will proof all tests and make the grading keys to the tests. Theory guidelines will be reviewed for the year after.

**August**

Current theory guidelines will be sent to the Webmaster and to the membership via Constant Contact. All revisions will be in red type.

**September**

Piano tests with corresponding aural awareness tests (script, musical example, and answer sheet) will be assigned to theory committee members following the revised theory guidelines that were made in July. These tests will be completed and submitted to the chair in December.

**September/** **October/November**

1. Final test revisions and corrections of the formatted, current tests will be completed by the chair.

2. Aural Awareness recordings of the current tests will be completed by the AA member in CD and mp3 files.

**December** – Assigned September piano tests will be submitted to the flute and string members. The flute and string tests will be completed and submitted to the chair one week before the February meeting.

**DECEMBER 15th** – WEBSITE Deadline to post completed theory tests for the coming year. Submit tests in PDF format and mp3 files to the Communications Committee. Tests are created with Finale .musx