



24th Annual DEMTA Music Festival

2019 HANDBOOK

April 27, 2019

Parker Bible Church
4391 E. Mainstreet
Parker, CO 80134

Sponsored by

Douglas-Elbert Music Teachers Association

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DEMTA MUSIC FESTIVAL

2019 HANDBOOK

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 CO-CHAIRS

NANCY HOOVER (rhoover6046@msn.com / 303-517-5493)

LORI NAES (lorimnaes@gmail.com / 303-805-8784)

Festival Chairs / Contact Information / Functions

<p>FESTIVAL SITE NANCY HOOVER LORI NAES DEBBIE TURNBULL nancyhoover6@gmail.com 303-517-5493</p>	<ul style="list-style-type: none"> • Obtain festival site • Set up site • Supervise piano delivery and pick-up • Coordinate food • Clean up site
<p>PROCEDURES PRE-REGISTRATION LINDSAY WOLFE lindsay.wolfe@hotmail.com 720-344-0502</p>	<ul style="list-style-type: none"> • Update & distribute Festival Handbook & Forms • Compile Pre-Registration Results <p>· Answer questions on procedure NANCY HOOVER - 303-517-5493</p>
<p>SCHEDULING LORI NAES lorimnaes@gmail.com 303-805-8784</p>	<ul style="list-style-type: none"> · Manage online registration · Schedule students · Assign judges <ul style="list-style-type: none"> • Print & distribute Judging Reports • Coordinate with Certificate Maker
<p>ADJUDICATION ANN ALLETTO annalitto@gmail.com 720-427-4418</p>	<ul style="list-style-type: none"> · Select & order awards · Obtain judges · Mail judge packets · Calculate percentages · Prep judges on site <ul style="list-style-type: none"> • Conduct exit interviews • Tally results • Notify teachers of results • Distribute ribbons and KITS medals
<p>KITS THEORY TESTING DEBBIE TURNBULL dsturningbull@aol.com 303-646-0839 HEATHER CALLAHAN hdcall@comcast.net 303-840-2769</p>	<ul style="list-style-type: none"> · Order KITS theory tests · Schedule students · Administer written tests · Schedule Ear Training Tests <ul style="list-style-type: none"> • Schedule Scales & Cadence Tests • Double-Grade theory tests • Return tests to teachers
<p>HONORS CONCERTS ROSEMARY ROGERS RRRmusicstudio@gmail.com 303-601-0246</p>	<ul style="list-style-type: none"> · Secure concert site · Secure emcees · Coordinate Set-up/Clean-up · Obtain Greeters <ul style="list-style-type: none"> • Programs • Awards • Reception • Photography

INFORMATION, REQUIREMENTS & PROCEDURES

FESTIVAL DATE	Saturday, April 27, 2019
FESTIVAL TIME	8:00 a.m. - 5:00 p.m.
FESTIVAL and HONORS CONCERTS SITE	Parker Bible Church 4391 E. Mainstreet (Northwest corner of Mainstreet & Newlin Gulch) Parker, CO 80134
HONORS CONCERTS DATE and TIMES	Saturday, May 4, 2019 12:00, 1:30, 3:00, 4:30 p.m.
ELIGIBILITY	Festival participation is open to all music students of Douglas-Elbert Music Teacher Association members. Members must be providing the direct instruction to their piano/voice/instrumental student entrants. 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
TEACHER SERVICE	DEMTA teachers and non-members who are entering students in the Festival are expected to work the day of Festival or provide an adult substitute.
ONLINE REGISTRATION	Online Registration for students is Sunday, March 10 -Saturday, March 30. There will be no changes which are deemed to give a competitive advantage (i.e., changes of piece) after registration closes.
REGISTRATION & FEE DEADLINES	2019
	Teacher Pre-Registration Thursday, February 7
	Online KITS Theory Testing Registration Thurs., Feb. 7-Mon. Feb 25
	Online Student Registration Sun. March 10–Sat March 30
	Late Registration Sun March 31-Sat. April 6
FEES	<p>MEMBER STUDENTS: Solos Registration, per student/per event\$ 30.99</p> <p>NON-MEMBER STUDENTS: Solos Registration, per student/per event 45.99</p> <p>MEMBER STUDENTS: Ensemble Registration, per student/per event30.99</p> <p>NON-MEMBER STUDENTS: Ensemble Registration, per student/per event .45.99</p> <p>NON-MEMBER TEACHERS: Entry Fee50.99</p> <p>LATE REGISTRATION40.99</p> <p>KITS THEORY TESTING: per test 6.25</p> <p>TEACHERS: Luncheon\$ 12.00</p> <p style="padding-left: 40px;">Festival Handbook & Forms, hard copy 5.00</p>
DEMTA TREASURER	Denise Bunch / 6252 N. Powell Road / Parker 80134 / 303-717-2593
QUESTIONS?	Contact: DEMTA2017@gmail.com

TEACHER NUMBER	Festival Teacher Number will be the number by the teacher's name on the DEMA February 2019 Roster. Non-members will be assigned a number.
KITS THEORY TESTING	Testing by Keynote Independent Theory Service (KITS) is available to students who prepare for this annual national theory testing program with Steps Primary-6. Primary Step has only a written test. Steps 1-6 have a 3-part test: 1) Written, 2) Listening, and 3) Scale-playing. DEMA awards an engraved medallion to those students scoring a composite score of 90% or higher.
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	Students supply their judge with an original, published copy of the music being performed. <i>Music purchased online from music publishers and free online music is permitted with the teacher's authorization written at the top of the piece.</i> If the music is out of print, the student must present written permission from the publisher or copyright holder to copy the music. Accompanists may use a photocopy of the published music. See "Ensemble Requirements" on page 9 for additional information.
NUMBERED MEASURES	Measures in the pieces of music 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 - Trophy 1 Honorable Mention - Long Rosette Ribbon 1 - 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> <p>Participation Certificate Awarded to all students who participate in the Music Festival.</p>
QUESTIONS?	<p>FESTIVAL CO-CHAIRS: Nancy Hoover / 303-517-5493 / DEMA2017@gmail.com Lori Naes / 303-805-8784 / DEMA2017@gmail.com</p> <p>DEMA PRESIDENT: Rosemary Rogers / 303-840-2032 / RRRmusicstudio@gmail.com</p>

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.

INSTRUCTIONS FOR TEACHERS

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 are not required to fill time limits and may play for less than the allotted time without penalty.
- Students entering the Festival as “non-competitive” are encouraged to memorize their pieces, but they 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.
- Original works with a minimum of 15 measures are required for piano and voice students at the Intermediate levels, Advanced Junior level, and Advanced Senior level, excluding ensembles.
- Piano solos for Early Intermediate, Mid-Intermediate, Late Intermediate, Advanced Junior and Advanced Senior 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.
- MUSIC: Students furnish published copies of their pieces for the judge and for themselves if not memorizing. *Exception:* Instead of using the published music for performance, students may use photocopies of their pieces (placed in sheet protectors and put into a 3-ring binder) in order to facilitate efficient page turning. *Note that in this case, a second copy of the published music must be in the room.*
- 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: <div style="margin-left: 20px;"> 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 </div> • 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 LEVEL: 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. 		

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. 		

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. 		

EARLY INTERMEDIATE		Total Time: 9 minutes	P I A N O
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"> ~ 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 		

MID-INTERMEDIATE		Total Time: 10 minutes	P I A N O
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"> ~ Easy Clementi Sonatinas ~ Easiest of the Bach Little Preludes ~ More difficult Mozart Minuets ~ Easiest Chopin pieces 		

LATE INTERMEDIATE		Total Time: 11 minutes	P I A N O
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"> ~ More difficult Sonatinas ~ More difficult Bach Little Preludes ~ Album for the Young by Schumann 		

ADVANCED JUNIOR		Total Time: 12 minutes	P I A N O
GRADE LEVEL	<ul style="list-style-type: none"> • Students in grade 9 and younger 		
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"> ~ Bach 2-part Inventions ~ Easier Chopin Waltzes, Preludes, Mazurkas <ul style="list-style-type: none"> • Style of the academic piece may be written by a composer from a different period. 		

ADVANCED SENIOR		Total Time: 12 minutes	P I A N O
GRADE LEVEL	<ul style="list-style-type: none"> • Students in grades 10-12 		
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"> ~ Bach Preludes and Fugues ~ Mozart and Beethoven Sonatas ~ 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

LEVEL	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 Magrath Book Levels 1, 2	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 Magrath Book Levels 3, 4	Alfred's <i>Essential Keyboard Repertoire</i> , Volumes 1 & 2 <i>Everybody's Perfect Masterpieces</i> , Volume 2 Scarlatti <i>Sonata in C</i> , K.736, L.217	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 Schumann Op. 68, #3 "Humming Song" #14 "Little Study;" #1 Melody	<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 5, 6	Bastien <i>Piano Lit.</i> , Vols. 1 & 2 Pieces from AMB Notebook Bach Aria, BWV 515 Bach Chorale BWV 514	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 Waltz Schumann Op.68 No. 2 "Soldier's March" No. 4 "Chorale" No. 8 "Wild Rider"	Granados "Dedication" Op. 1, No. 1 Kabalevsky "Toccata" Shostakovitch "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 7, 8	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 Shapherd 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
Advanced Jr/Sr Magrath Book Levels 9, 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 Sea Pieces Op. 55, Nos. 1, 5 Schubert Impromptus Op. 90, Nos. 2, 4 Schumann Fantasy Pieces 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 Music Festival.

VOICE REQUIREMENTS

ELEMENTARY 1 & 2	Total Time: 8 minutes	VOICE
GRADE GUIDE	This vocal level is intended for (but not necessarily restricted to) grades K-6.	
RECALL	<ul style="list-style-type: none"> • Students will be asked to participate in simple recall with the judge. 	
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>. 	
TIME LIMITS	<ul style="list-style-type: none"> • The time limit for song(s) in this level is a total of 8 minutes. Please make sure your songs meet this requirement. 	

INTERMEDIATE 1 & 2	Total Time: 10 minutes	VOICE
GRADE GUIDE	<ul style="list-style-type: none"> This vocal level is intended for (but not necessarily restricted to) middle school and/or junior high grades. 	
SIGHT READING RECALL	<ul style="list-style-type: none"> Students will be asked to participate in simple sight-reading and 4-measure recall with the judge. 	
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.” 	
TIME LIMITS	<ul style="list-style-type: none"> The time limit for song(s) in this level is a total of 10 minutes. Please make sure your songs meet this requirement. 	

ADVANCED JR. & SR.		Total Time: 12 minutes	V O I C E
GRADE GUIDE	<ul style="list-style-type: none"> This vocal level is intended for (but not necessarily restricted to) high school grades 		
SIGHT READING RECALL	<ul style="list-style-type: none"> Students will be asked to participate in simple sight-reading and 4-measure recall with the judge 		
REPERTOIRE	<ul style="list-style-type: none"> 2 songs, memorized, one of which must be an art song. Advanced Senior 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 		
TIME LIMITS	<ul style="list-style-type: none"> The time limit for song(s) in this level is a total of 12 minutes. Please make sure your songs meet this requirement. 		

ADULT		Total Time: 12 minutes	V O I C E
QUALIFICATION	<ul style="list-style-type: none"> Adults enter the Festival as NON-COMPETITIVE ONLY 		

GUITAR

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, Volume 3</i> 		

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, Series No. 43, Ashley Publications, Inc.</i> 		

JUNIOR 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 and 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 – 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 	

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

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 JR	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 	

ADVANCED SR	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 		

ADVANCED JR		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 SR		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 1 & 2		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: <ul style="list-style-type: none"> ~ <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 JR & SR		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 1 & 2	Total Time: 8 minutes	B R A S S
REPERTOIRE	• Two contrasting pieces	

INTERMEDIATE 1& 2	Total Time: 10 minutes	B R A S S
REPERTOIRE	• Two contrasting pieces	

ADVANCED JR & SR	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. 	