

## Auditions Festival Piano Repertoire Guidelines

Nine graded levels have been established for students participating in the OhioMTA-Southwest District Auditions Festival. These guidelines are intended to help you to select appropriate music. It is not a list of required pieces. The coordinators of the event will review entries to ensure that students playing the same composition are competing at the appropriate skill level. We may have to alter the level submitted to ensure compliance.

Pieces MUST be written for solo piano. Participants may NOT play from a lead sheet or chord chart. However, popular selections are permitted as long as they are written for solo piano.

Refer to the **Auditions Festival Repertoire List** when assigning students to the correct level for this event. Some general listings regarding staff composers of the various publishers and method books are assigned to a specific category (Ex. Alfred Signature Series Early Elementary = Primer Level). Several resources were cross-referenced in order to form the list: OMEA Solo and Ensemble Festival Repertoire list for Piano Solo, *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath, the Celebration Series, and others. When using pieces from the Celebration Series, always default to the Auditions Festival Repertoire List if there are any discrepancies.

The list clearly does not include the complete repertoire for piano. It does, however, address the major repertoire submitted in the past. It places all the first movements of the Beethoven and Mozart Piano Sonatas plus many of the Haydn Pianos Sonatas. Recommendations are also listed for all of the Chopin, Debussy and Rachmaninoff Preludes. This is an ongoing list that will incorporate new selections each year for future Audition Festivals.

Please note specific movement listings. "Mvt 1 or 2" means student will play EITHER movement 1 or movement 2, but not both. "Mvt 1 and 2" means student must play BOTH movements 1 and 2.

If you cannot find the composition on the list, please do the following.

- Include all identifying information including the complete name of the composer, the name of the piece and collection (if applicable) with complete opus numbers (Ex. Aufschwung by Robert Schumann should be listed as Fantasiestucke Op. 12 #2 , Aufschwung).
- For composers that do not have opus numbers include the appropriate catalog information such as "K" for Mozart, "BWV" for J.S. Bach, etc.
- If you are in doubt, leave the entry for the level blank and it will be assigned by the Auditions Festival Committee. When the composition is new or rare, please submit a photocopy of the work for review.
- Any questions regarding repertoire should be sent to Richard Van Dyke by E-Mail at the following address; [practicetoprosper@fuse.net](mailto:practicetoprosper@fuse.net).
- Feel free to enter students regardless of what they are performing. They will be assigned to the appropriate category.
- Unfortunately, Advanced II pieces that exceed 8 minutes in length cannot be performed. The more expansive literature is best suited for the Pre-Collegiate Buckeye Competition.

# Auditions Festival Piano Repertoire Guidelines

**Basic criteria** used to establish grading of literature for the OhioMTA Southwest Auditions Festival:

## **Primer**

- For the beginning student who has studied six months to one year.
- Selections incorporate whole, half and quarter notes written in five finger positions.
- Simple syncopation with quarter and half notes may be introduced.
- Occasional accidentals may occur.
- Performance time may not exceed 1 minute.

## **Beginner**

- Selections include the introduction of eighth notes.
- Tied notes to introduce syncopation may be present.
- Increased use of accidentals.
- Introduction of scale passages beyond the five finger pattern.
- Performance time may not exceed 2 minutes.

## **Elementary**

- Frequent use of eighth notes and scale passages.
- Increased syncopation present.
- Sixteenth Notes in simple patterns may be introduced.
- Simple Compound rhythms are introduced.
- Regular use of the pedal may be incorporated.
- Performance time may not exceed 2 minutes.

## **Early Intermediate**

- Increased use of sixteenth notes, compound rhythms, and syncopation.
- Scale passages may exceed one octave.
- Pedal use becomes more frequent when needed.
- Early Sonatinas are introduced.
- Performance time may not exceed 3 minutes

## **Intermediate**

- More complex rhythms introduced.
- Increased artistry involving greater dynamic contrast and voicing.
- Sixteenth Notes and Triplet figures occur frequently.
- Performance time: minimum of 30 seconds but must not exceed a maximum of 4 minutes.
- Repeats should be omitted when the time limit may be exceeded, but repeats may be incorporated to reach the minimum performance time.

## **Late Intermediate**

- Compound and Irregular Rhythms may be present
- Extended Scale Passages.
- Multiple movements from a single set of pieces may be incorporated into the program.
- Larger chords are present and octave passages occur more often.
- Performance time: minimum of 30 seconds but must not exceed a maximum of 5 minutes.
- Repeats should be omitted when the time limit may be exceeded, but repeats may be incorporated to reach the minimum performance time.

## **Early Advanced**

- Difficult literature representative of all periods for the advancing piano student.
- Multiple Movements from a single set of pieces may be incorporated.
- Rhythm challenges include compound rhythms, hemiola, and irregular rhythms.

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- Frequent scale and arpeggio passages are the norm.
- Abrupt changes in dynamics occur with greater emphasis on artistic color.
- Performance time: minimum of 60 seconds but must not exceed a maximum of 6 minutes.
- Repeats should be omitted when the time limit may be exceeded, but repeats may be incorporated to reach the minimum performance time.

### **Advanced I**

- Piano Literature that is suitable for auditioning at an accredited music school.
- Multiple movements from a single set of pieces may be incorporated.
- Music should be chosen to reflect the musicianship and technical ability of the student.
- Performance time: minimum of 90 seconds but must not exceed a maximum of 7 minutes.
- Repeats should be omitted when the time limit may be exceeded, but repeats may be incorporated to reach the minimum performance time.

### **Advanced II**

- Difficult Literature both technically and musically that displays musicianship at the most advanced levels
- Extended technical passages are the norm.
- Complex rhythmic patterns.
- Multiple movements from a single set of pieces may be incorporated into the program.
- Performance time: minimum of 2 minutes but must not exceed a maximum of 8 minutes.
- Repeats should be omitted when the time limit may be exceeded, but repeats may be incorporated to reach the minimum performance time.