

THE GUILD SYLLABUS

Official Edition

For Fiscal Years 2023-2024

A Guide To More Effective Piano Study For
Teachers, Students and Parents

Published By

The National Guild of Piano Teachers
(Teacher Division of American College of Musicians)



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Dear Guild Member:

This movement was founded by your pupils; hence we cannot emphasize enough the importance of setting yearly Guild goals for each and every student in your studio. I believe you will feel rewarded for your efforts and your students will be grateful for your interest and confidence in their ability to succeed. For his/her encouragement in the Guild Auditions, every pupil becomes a winner of an award commensurate with his/her attainment; and, great or small, high or low, each certificate, Diploma, lapel pin, \$200 Scholarship or medal will be cherished as encouraging evidence of pianistic accomplishment.

Carefully study the complete set of goals and start each interested pupil toward achieving his/her first goal. Afterwards, your task will become easier, since one Guild step leads to another. The five-year, ten-year, and even the fifteen-year goals will soon be won by many in your class before you realize that the time has passed. It is comparable to passing grades in school or earning report cards and diplomas as years go by. What is learned from the study of literary subjects is also important in piano study. Give your pupils the chance of a lifetime to feel proud of their pianistic achievements! Participation in the Guild will encourage them to continue the study of piano. All Guild projects definitely assist in the prevention of piano "drop-outs."

Yours fraternally,



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Table of Contents

I.	Introduction.....	3
II.	The American College of Musicians	3
	A. The National Guild of Piano Teachers.....	3
	B. The National (and International) Fraternity of Student Musicians.....	3
	C. The International Piano Composition Contest.....	3
	D. The Raissa Tselentis Johann Sebastian Bach Scholarships.....	3
III.	Membership in the National Guild of Piano Teachers.....	3
	A. Active.....	3
	B. Active—probational.....	3
	C. Faculty	3
	D. Associate.....	3
IV.	Privileges of Guild/Teacher Membership	4
V.	Auditions.....	4, 56
❖	A. In-Person (if possible), Online, Video Auditions: IMPORTANT information (p. 56).....	4, 56
	B. Starting a new center.....	4
❖	C. Audiotaped Auditions.....	4
	D. Special Auditions due to illness.....	4
VI.	Student Classification	5
	A. Elementary	5
	B. Intermediate	5
	C. Preparatory.....	5
	D. Elementary, Intermediate and Preparatory “ <i>Special/Prodigy</i> ”	5
	E. Collegiate.....	5
	F. Artist.....	5
VII.	Special Classifications	5–12
	A. Hobbyist.....	5–6
	B. Duet/Duo/Trio/Quartet.....	6
	C. Jazz	6–7
	D. Ensemble.....	7
	E. Social Music Test.....	7
	F. Bach Plaque (Early and Advanced).....	7–8
	G. Sonatina Plaque	8
	H. Sonata Plaque.....	8–9
	I. Diplomas – See New Grading Information!!	9–12
	1. “Regular” High School Diploma (High School Juniors AND Seniors ONLY)	10
	2. High School Diploma in Social Music (High School Freshmen, Sophomores, Juniors, and Seniors).....	10
	3. Freshman Collegiate Diploma.....	10–11
	4. Sophomore Collegiate Diploma.....	11
	5. Junior Collegiate Diploma	11
	6. Senior Collegiate Diploma.....	11
	7. Artist Diploma.....	11–12
VIII.	Determining Number of Pieces and Repertoire.....	12
→	IX. Categorizing Number of Pieces and STUDENT ENROLLMENT FEES	12
	A. Pledge	12
	B. Local	12
	C. District	12
	D. State	12
	E. National (description of “Composer” pin and grade requirement for advancement).....	12
	F. International (description of “Composer” pin and grade requirement for advancement)	12
→	X. Repertoire Information (including INFORMATION RE: COMPUTER-GENERATED MUSIC)	12–13, 22, 37
	A. Form for “Use of Downloaded/Computer-Generated Music”	37
	B. Information for “double” programs	22

Introduction

We of the National Guild of Piano Teachers are delighted to welcome you as a member of the largest, non-profit organization of piano teachers in the world! The Piano Guild, a division of the American College of Musicians, was founded in 1929 by Dr. Irl Allison. Forty-six entrants participated in the first Audition (then called a “tournament”) at Hardin-Simmons University in Abilene, Texas. Since then, student/teacher membership has grown to over 118,000 participating internationally in the Guild goals and awards each year.

The American College of Musicians

The American College of Musicians consists of several parts:

1. **The National Guild of Piano Teachers** is one of the most important divisions of the ACM. The primary function of the NGPT is to establish definite goals and awards for piano students of all levels and grades—goals for the earliest beginner as well as the artistic adult; goals for the slow pupil as well as the gifted prodigy. These goals attempt to prevent aimless drifting and give music study some definite direction and provide a measurement for progress. As a result, a piano curriculum encompassing the best of piano literature and stressing American compositions has been standardized. All piano students have a yearly opportunity to attain these goals through **non-competitive** adjudication in the Annual National Piano Playing Auditions. Auditions are private (student and judge only) with well-qualified musicians serving as judges. Students are judged on individual merit in the areas of accuracy, continuity, phrasing, pedaling, dynamics, rhythm, tempo, tone, interpretation, style, and technique.
2. **The National (and International) Fraternity of Student Musicians** is an organization consisting of students participating in Guild Auditions. Since Auditions are held abroad as well as in the U.S., the Fraternity of Student Musicians is international in scope. These students automatically become members of NFSM, and can take advantage of privileges of membership:
 - a. Students are entitled to yearly adjudication, certificates/report cards and pins.
 - b. Students can work toward Guild Diplomas and Scholarships. (Scholarships are awarded those students continuing their study of piano.)
 - c. Students can enter the Guild’s Annual Composition Contest.
 - d. Students can subscribe to *Piano Guild Notes* for a yearly fee of \$25.00 or \$7.00 per issue (\$26.50 outside USA, Canada and Mexico).
 - e. Diploma and Scholarship winners may be pictured in the photo section of the Spring issue of *Piano Guild Notes* (at no additional fee) if information is received at Headquarters by December 1 (see p. 42).
 - f. Students are entitled to be listed in the Winter issue of *Piano Guild Notes* for five, six, seven, eight, nine, ten, eleven, or more years as National or International winners if information is received at Headquarters by September 1 (see p. 42).
 - g. 5, 10, and 15-year Nationals and Paderewski students may be pictured in the photo section of the Winter issue of *Piano Guild Notes* (at no additional fee) if information is received at Headquarters by September 1 (see p. 42).
 - h. Sonata, Sonatina, Early Bach, Advanced Bach, and Founder Plaque recipients may have a picture published in the photo section of the Fall issue of *Piano Guild Notes* for an additional fee of \$8.00 per picture if information is received at Headquarters by July 1. (The \$8.00 is payment for printing the photo, not payment for an additional copy of *PGN*.) (see p. 42).

NOTE: ANY LIST OF STUDENTS FOR PUBLICATION IN *PIANO GUILD NOTES* **MUST** BE SUBMITTED TO ACM AND INCLUDE TEACHER’S NAME, NAME(S) OF STUDENT(S), HONOR AWARDED, CITY, AND STATE. (Pictures submitted for publication cannot be returned.)
3. **The International Piano Composition Contest** encourages student composers to submit their original compositions for evaluation and critique as well as a possible monetary award (see pp. 27–29, 36).
4. **The Raissa Tselentis Johann Sebastian Bach Scholarships** are awarded in memory of Raissa Tselentis to one pre-college age Guild student in Early Bach and one pre-college age student in Advanced Bach who have scored the most C’s over A’s (see p. 30). Other than the normal procedure for receipt of a Bach plaque (pp.7–8), no additional scholarship application form is required.

All divisions of the American College of Musicians seek to encourage students to continue study in piano. Each year various goals and awards (Diplomas, Medals, Scholarships, and special awards) are available to Guild members and students to encourage growth and enjoyment in piano playing (see pp. 29-31).

→ **Membership in The National Guild of Piano Teachers** (group memberships are **NOT** allowed). **The American College of Musicians reserves the right to revoke or not renew membership for any teacher who flagrantly disregards the rules and regulations outlined in the Guild Syllabus.**

There are four forms of Guild membership:

1. **Active Membership** is available to all teachers age 18 and above. Dues are \$90 (USA), \$100 (Canada and Mexico) and \$115 (outside USA, Canada and Mexico) a year, beginning July 1 and expiring June 30. **Dues are nonrefundable.**
2. **Active Member—Probational** is a special category for probational members who have been reported by three different judges as having not met Guild standards (the years need not be consecutive). Teachers placed on probation may not enter programs above the District level and each program must be approved by Guild Headquarters prior to Auditions. This “probational” status is removed once a teacher has successfully met Guild standards for three consecutive judging seasons. A warning letter will be sent to a teacher when two negative reports have been received from judges.
3. **Faculty Membership** is available only to Guild members holding music degrees and whose training and experience meet the basic educational requirement for future consideration as Guild judges. The faculty membership is also open to faculty members of a college or conservatory. When applying for faculty membership, please request and complete a data sheet on training and experience. Once Guild receives this data sheet, three recommendation forms will be sent which the applicant forwards to three colleagues who will act as professional references. Dues are \$90 (USA), \$100 (Canada and Mexico) and \$115 (outside USA, Canada and Mexico) a year, July 1 to June 30.
4. **Associate Membership** is available for retired piano teachers. Dues are \$70 (USA), \$80 (Canada and Mexico) and \$95 (outside USA, Canada and Mexico) a year, July 1 to June 30. The Associate Member may enroll a maximum of two students in Auditions, and will receive all mailings and *Piano Guild Notes*.

Privileges of Guild Teacher Membership

Besides the motivation and goals that Guild provides teachers, members of the Piano Guild are entitled to several additional benefits:

1. **Adjudication of Students.** A Guild teacher may present any number of students to be adjudicated in the National Piano Playing Auditions, Guild Founder Award Program, and Composition Contest. Students work toward certificates, cash prizes, fraternity pins, Diploma awards, Medals and Scholarships.
2. **Teacher's Conference.** Any teacher entering students in Guild Auditions may request and receive a special 30-minute private conference with the judge following the Auditions of that teacher's students (fee of \$25.00). (Not applicable for Video Auditions.)
3. **Teacher's Confidential Opinion Report.** Any teacher entering Auditions may receive a sealed "confidential opinion" report from the judge regarding his/her students (no fee).
4. **Sponsor Pin.** First year Guild teachers receive an NFSM sponsor pin. Since students automatically become members as they participate in Auditions, teachers inherit the sponsorship of their respective students.
5. **Guild Membership Certificate.** Teachers receive a certificate for their initial membership in Guild.
6. **Copy of the Guild Syllabus.** All Guild teachers receive a yearly updated copy of the Syllabus.
7. **Piano Guild Notes** (magazine). All Guild teachers receive the *Piano Guild Notes* magazine four times a year. The magazine is devoted to Guild teachers and students, and contains announcements and photos about individual musical achievements, special events, and new publications/reviews. Also included are articles by well-known musicians on topics of musical interest. All Guild teachers are encouraged to send information and/or photographs of studio and student events to *Piano Guild Notes* for publication in this internationally distributed magazine. (See "Bulletin Board" published in each issue for deadline dates.)
8. **Teacher Awards.** Guild teachers are given the opportunity to achieve various awards and honors (see pp. 31–32).

Audition Formats

In-Person Auditions (if possible): Piano Guild Auditions are held in hundreds of cities throughout the nation and abroad. Any current Guild member may enroll their student(s) in Auditions at **any** established Guild center, regardless of age or level of expertise. If this is a teacher's first year in the Piano Guild, it is suggested he/she contact the Guild Chairperson of the center at which the students will be enrolled for initial information on the Auditions. It is typical to enroll in centers that are in close proximity to a teacher's home (see pp. 43-55).

If no center is nearby, Online Auditions &/or Video Audition options are available or the possibility of starting a new center. Requirements for opening a new center must be met and requires approval from Guild Headquarters. The Scheduling Dept. at Headquarters will be happy to provide information and assistance in organizing a new Audition center. Write the National Guild of Piano Teachers, P.O. Box 9469, Austin, TX 78766-9469 or call 512/478-5775.

Online Auditions (Platforms such as FaceTime, Skype, Zoom, etc.): Any current Guild member may enroll their student(s) in this type of Audition, regardless of age or level or expertise.

Video (pre-recorded) Auditions (YouTube is the only approved platform): Any current Guild member may enroll their student(s) in this type of Audition, regardless of age or level or expertise.

Audio Taped Auditions: Teachers living outside the USA or 60 miles or more from an Audition center may submit "audio taped" Auditions of their students (audio cassette or CD only). This is also an alternative for teachers who do not have the capability of entering Online Auditions or Video Auditions. Tapes/CDs must accompany the student enrollment card/entrance fees and be sent to Guild Headquarters. **DO NOT send "micro" cassettes.** Lists of repertoire programmed must also be included per student. Registration for audio taped Auditions begins March 1 and ends August 15 each year. **Please allow at least 60 days for tapes to be heard and certificates/report cards and pins returned.**

NOTE: DIPLOMA CANDIDATES MAY **NOT** SUBMIT AN AUDIO TAPE FOR AUDITIONS. THEY MUST PERFORM IN-PERSON (if possible) OR VIA ONLINE OR VIDEO AUDITIONS WITH AN **ESTABLISHED** GUILD-APPOINTED JUDGE. **Without authorization from Headquarters, ANY Audition is invalid!!!**

Special Auditions Due to Illness, Etc.: When approved by Headquarters, a pupil who cannot participate in the In-Person/Online or Video Auditions (due to illness or factors beyond their control) may be adjudicated at a later date. **The Judging Department at Headquarters MUST be contacted immediately by the TEACHER regarding any student not adjudicated at the assigned time! Without authorization from Headquarters, ANY Audition is invalid!!!**

Student Classification

Students adjudicated in the National Guild are classified by **level of advancement**, **not** by age or length of piano study. Further classification is then determined by level and number of pieces played. Teachers should return completed Student Enrollment Forms to National Headquarters preferably by February 1. Headquarters will then mail pins, blank report cards, and certificates well in advance of the Audition. It is the teacher's responsibility to list the repertoire and Phases, sign the cover, complete the stub and back cover, and take the certificates and student performing schedule to the audition center or mail to the judge for Online/Video Auditions. Following the adjudication, the judge returns/mailed report cards directly to the teacher or responsible adult who then can distribute the cards, certificates, and pins to students.

Level Classification

A student in Piano Guild will generally advance Elementary A, B, C, D, E, F and Intermediate A, B, C, D, E, F before entering the first year in high school. This does **not** mean that he/she is required to progress to a higher level each year. If a teacher deems it necessary, students may remain in the same classification for more than one year (assuming, of course, the level of difficulty of repertoire has not changed). On the other hand, a student making excellent progress may skip one or more classification levels that year. Upon entering high school, a typical piano student is usually ready to enter the Preparatory A level and will progress through Preparatory B, C, and D during the next three years. Accordingly, Collegiate A, B, C, and D correspond to the four years of college levels. However, **ANY** age student may enter **ANY** level (**except Collegiate levels**), assuming, of course, that the level of repertoire programmed is consistent with the level entered.

The letters A, B, C, D, E, and F in the Elementary and Intermediate levels and A, B, C, and D in the Preparatory and Collegiate levels merely allow for more detailed divisions within the broader levels.

1. **Elementary** A, B, C, D, E, and F is the level for the very beginning student until the student is able to play, for example, some of the early Bach dances and the earliest Clementi sonatinas (levels EE-EF). **Pre-reading and pre-school students enter the EA level** (see p. 20).
2. **Intermediate** A, B, C, D, E, and F commences where the Elementary category ends. Students entered in the Intermediate category should be capable of playing, for example, the early Bach dances (levels IA-IB), short Bach Preludes and Fugues (level IC), Bach Inventions (levels ID-IF), and easier sonatinas by Clementi, Haydn, Mozart, and Beethoven (see p. 20).
3. **Preparatory** A, B, C, and D students should be capable of playing, for example, Bach Two and Three-Part Inventions, movements from the French and English Suites by Bach, Bach Preludes and Fugues (WTC), and sonatas by Haydn, Mozart, and Beethoven (see pp. 20–21).
4. **Elementary, Intermediate and Preparatory “Special/Prodigy”** (ES, IS, PS) classifications may be used to classify exceptionally talented students who are very advanced for their age and training and whose repertoire does not “fit” a specific level in the Syllabus. (Example: very young, elementary students playing all Intermediate literature are “Elementary Special.” Intermediate students playing all Preparatory literature should be classified “Intermediate Special,” etc.) These very gifted students may then remain in these “special” categories until they can be classified Preparatory D or become candidates for the “Regular” High School Diploma in their junior or senior year of high school. (Freshmen, Sophomores, Juniors, and Seniors may enroll in the “Social” High School Diploma.) (IMMT and Musicianship Phases for “Elementary Special”—level EF requirements; IMMT and Musicianship Phases for “Intermediate Special”—level IF requirements; IMMT and Musicianship Phases for “Preparatory Special”—level PD requirements). Student Enrollment Fees are identical to those appearing on p.12.
5. **Collegiate** A, B, C, and D students program repertoire such as the Bach Preludes and Fugues (WTC), French and English Suites by Bach, Bach Partitas, Fantasies, and advanced sonatas and concerti by Haydn, Mozart, Beethoven (see p. 21). **(This is NOT a classification for the High School student or gifted elementary (ES), the gifted intermediate (IS) or the gifted preparatory (PS) students!!)**
6. **Artist** level students must present a program of collegiate and above difficulty. (see p. 21). **This is a classification only for teachers and/or collegiate-age students.**

NOTE: STUDENTS IN ALL THE ABOVE CATEGORIES MAY ENTER ANYWHERE FROM **ONE** TO **TWENTY** PIECES AND **MUST** MEMORIZE **ALL** REPERTOIRE SUBMITTED ON AUDITION PROGRAMS.

Special Classifications (All fees are non-refundable.)

There are nine classifications that vary from the classification system above:

1. The **HOBBYIST** Classification: entry fees:

To encourage students who experience difficulty in memorizing, Guild established a “Hobbyist” category. Participants in this category do **not** memorize their pieces. IMMT **MUST** be included (above the EA level), but need **not** be memorized.

- a. Hobbyist 1-4 pieces (Elementary through Intermediate): \$35.00
- b. Hobbyist 5-8 pieces (Elementary through Intermediate): \$40.00
- c. Hobbyist 1-4 pieces (Preparatory through Collegiate): \$40.00 (See p. 5 for restrictions in enrolling in collegiate categories.)
- d. Hobbyist 5-8 pieces (Preparatory through Collegiate): \$45.00 (See p. 5 for restrictions in enrolling in collegiate categories.)

→ There are five categories of Hobbyist programs. To enroll students in the Hobbyist program, simply write an “H” before the classification and number of pieces (example: HEC-4, HIA-2, etc.). **REMEMBER:** “HEE” refers to **LATE** Elementary levels, **NOT** Early Elementary. If a student is **EARLY** Elementary, you must request HEA or HEB.

To enroll students in a Jazz Hobbyist program, simply write a “JH” before the classification and number of pieces (example: JH-EA6, JH-PB2, etc.).

- a. Hobbyist Pledge I (1 piece plus IMMT above EA level; **no** Musicianship Phase allowed)
- b. Hobbyist Pledge II (2 pieces plus IMMT above EA level; **no** Musicianship Phase allowed)
- c. Hobbyist Pledge III (3 pieces plus IMMT above EA level; **no** Musicianship Phase allowed)
- d. Hobbyist Pledge IV (4 pieces plus IMMT above EA level; **no** Musicianship Phase allowed)
- e. Hobbyist (**5–8 pieces is required to include one Musicianship Phase** (Example: 4 pieces plus 1 Phase) – only the **EIGHT** piece Hobbyist program may include ONE duet. Remember: only ONE Phase can be included on the 8-piece Hobbyist.

It is important to remember that all pieces selected for the Hobbyist 5–8 piece program **must** meet the repertoire requirements of the regular categories, and that all four periods (Baroque, Classical, Romantic, Contemporary) must be represented above the Elementary level if a student is performing 4 or more pieces. If entering the 5–8 piece Hobbyist classification with a Jazz program (see below #3), students are, of course, exempt from the 4-period requirement.

Grades for the Hobbyist are issued as A, B, C, D, and F and Hobbyist programs are **not** applicable toward 5-year National Awards, Scholarship Awards, or Certification. It is **very** important that Hobbyist students performing “In-Person” must remember to **bring their music to Auditions! If it is not possible to provide a second copy of a Hobbyist’s repertoire for the judge, teachers should simply give the adjudicator all the musical scores at the start of the Audition and the judge will peruse each score prior to giving them to the student. Judges may turn pages when necessary.**

Certificates issued for the Hobbyist classifications are as follows: EA and EB levels will receive an Early Elementary certificate; EC and ED will receive an Elementary certificate; EE and EF will receive a Late Elementary certificate; IA and IB will receive an Early Intermediate certificate; IC and ID will receive an Intermediate certificate; IE and IF will receive a Late Intermediate certificate; PA and PB will receive an Early Preparatory certificate; PC and PD will receive a Late Preparatory certificate; CA and CB will receive an Early Collegiate certificate; and CC and CD will receive a Late Collegiate certificate. See p. 5 for restrictions in enrolling in **CA-CD** categories.

2. The **DUET/DUO/TRIO/QUARTET** Classification: entry fee (see below #k)

To encourage duet/duo/trio/quartet playing, Guild established a “Duet/Duo/Trio/Quartet” category (trio: 3 pianists at 1 piano; quartet: 4 pianists, 2 at 2 pianos). Participants in this category (pianists **ONLY**) must adhere to the following rules:

- a. Only **one to three** piano duets, duos, trios, quartets or movement(s) of concerti may be programmed (IF a second piano is available—remember a center is only required to provide one piano). **Solo repertoire and multi-ensemble works (pieces for piano and other instruments) may NOT be programmed in this classification.**
- b. Two students or a student and teacher (or adult) may perform in this category.
- c. To enroll students in the “Duet/Duo/Trio/Quartet” classification, simply write a “D” before the classification and number of pieces (example: D-EA2, D-IB3, D-PA1) and **HIGHLIGHT IN “YELLOW” the names, classification, and number of pieces.** (LIST NAMES OF PARTNERS TOGETHER ON 1 LINE!)
- d. Musicianship Phases are NOT allowed in the “Duet/Duo/Trio/Quartet” classification.
- e. Duets/Duos/Trios/Quartets enrolled in this specific classification do **NOT** have to be memorized; **arrangements are allowed.**
- f. IMMT is required of all duets/duos/trio/quartets above the EA level. ALL students (including the adult **student**) must perform the IMMT. (If one of the performers is a teacher or adult, he/she is exempt from performing the IMMT.)
- g. All pieces must be performed in their entirety. If a “Theme and Variations” duet/duo/trio/quartet is programmed, the theme and ALL variations must be played and count as ONE piece.
- h. Classification of students enrolled in the “Duet/Duo/Trio/Quartet” program remains identical to the classification of students in the regular auditions. Students are to be classified Elementary (A-F), Intermediate (A-F), Preparatory (A-D), Collegiate (A-D), or Young Artist **based on the level of difficulty of repertoire.** See p. 5 for restrictions in enrolling in **CA-CD** or **YA** categories.
- i. Programs enrolled in the “Duet/Duo/Trio/Quartet” classification may not count toward certification, scholarships, or student awards.
- j. Students enrolled in the “Duet/Duo/Trio/Quartet” program will receive two, three or four front certificates (each listing all of the performers’ names), a report card in duplicate form, and a pin for each performer. (Pins for teachers who are the “partners” will not be sent unless requested by the teacher.)
- k. Entry fees for the “Duet/Duo/Trio/Quartet” classification are as follows (entry fee is per program, not per student):

1 duet/duo/trio/quartet (EA-IB):	\$33.00	(IC and more) \$34.00
2-3 duets/duos/trios/quartets (EA-IB):	\$35.00	(IC and more) \$36.00

REMEMBER: the creation of the “Duet/Duo/Trio/Quartet” classification does not change the fact that **ONE** duet/duo/trio/quartet may still be included on the **10-piece memorized program**, **TWO** on the **20-piece memorized program**, and **ONE** on the **8-piece Hobbyist program**. If one is programmed on the 10-piece memorized program or two on the 20-piece memorized program, the duet/duo/trio/quartet(s) **MUST** be memorized (see pp. 13, 22).

SPECIAL NOTE: Students preparing a memorized program of less than 10 pieces may only play a duet/duo/trio/quartet by enrolling two times: one enrollment for the regular, memorized program (example: IC6 and a second enrollment for the duet/duo/trio/quartet program (example: D-IC1). The same ruling applies to those Hobbyists preparing fewer than 8 pieces.

3. The **JAZZ/POP** Classification: entry fee (see below #n)

Students in the Jazz classification may program anywhere from one to twenty memorized pieces or one to eight pieces as a Hobbyist (with music). Music that may be programmed in the Jazz/Pop category can only include repertoire written in the following Jazz/contemporary styles: Ragtime, Stride Piano, Boogie-Woogie, Swing, Bebop Piano, Blues/Cool Jazz, Progressive Jazz, New Age, Funk/Soul, Jazz, Impressionism, Hard Bop, Rock ‘n’ Roll, Latin, Jazz-Rock, Fusion, Avant-Garde/Free Form Jazz, Country and “Lead-Sheet Music” (Limited). (Arrangements of music found in “movies” is also acceptable.) Requirements for students entering the Jazz classification are:

- a. All pieces must be performed from memory (except for the Hobbyist classification).
- b. IMMT is required of all pieces above the EA level unless written in a blues scale or are Modal, Atonal or Polytonal.
- c. All pieces must be performed in their entirety. “Theme and Variations” count as ONE piece and all variations must be programmed.
- d. A maximum of one jazz duet may be programmed as part of the Jazz **10-piece** program, two on the Jazz **20-piece** program or one on the **8-piece** Hobbyist program. The duet, of course, must be written in one of the styles previously designated. (See pp. 6, 13, 22 for complete information regarding the programming of duets.)
- e. The number of “Lead-Sheet” pieces is limited: Pledge/Local programs: **None** allowed; District programs: **One** is allowed; State programs: **Two** are allowed; National/International programs: **Three** are allowed.
- f. Students are, of course, exempt from the 4-period requirement.
- g. Musicianship Phases may be programmed as part of a Jazz program but are NOT required. To determine the number of Phases allowed per program, see p.13, p.56.
- h. The determination of classification remains the same as for regular Auditions. Students are to be classified Elementary,

☞ Intermediate, Preparatory, Collegiate, or Young Artist **based on the level of difficulty of repertoire**. See p. 5 for restrictions in enrolling in **CA-CD** or **YA** classifications.

i. As in regular Auditions, different colored stars, as well as a variance in color of pins, will readily differentiate the various number of pieces played. Students entered in the Jazz division will receive a specially designed certificate and pin. The inner report card will be the same as that used for regular Guild Auditions.

j. Students may enter the Hobbyist classification with a Jazz program (example: JH-IB).

☞ k. **NOTE: 10-20 piece Jazz programs may now count toward the 5-year (or more) national winner status and may count toward teacher certification. However, a maximum of three may be used toward Guild Scholarships.**

l. To enroll students in the Jazz classification, simply write a “J” before the classification and number of pieces (example: J-EA3, J-IC8, J-PB10, J-CC4, etc.).

m. Entry fees for the Jazz classification are according to the number of pieces programmed, as in the regular Auditions (see p. 12). Please remember that the creation of the new “Jazz” program does **NOT** alter the repertoire allowed in the regular Auditions in any way! A Jazz piece(s) can also be included on “regular” programs consisting of repertoire from the Baroque, Classical, Romantic and Contemporary eras.

4. The **ENSEMBLE** Classification:

To refine a pianist’s capability to “listen,” help reduce the “isolation” aspect of the piano, and encourage the art of “ensemble” playing, the Guild established an “Ensemble” category. Participants in this classification must adhere to the following rules:

☞ a. Only **ONE** “Ensemble” work can be programmed (piano and voice, piano and one to a **MAXIMUM** of four additional instruments **other than piano**). **A piano MUST be part of every ensemble.** (Piano “Duets/Duos/Trios/Quartets” enroll in the “Duet/Duo/Trio/Quartet” classification, **NOT** the “Ensemble” classification.) **(A teacher may not be the pianist.)**

b. Classification of students enrolled in the “Ensemble” program remains identical to the classification of students in the regular Guild Auditions. Students are to be classified Elementary (A-F), Intermediate (A-F), Preparatory (A-D), Collegiate (A-D) or Young Artist based on the level of difficulty of the **piano** part. See p. 5 for restrictions in enrolling in **CA-CD** or **YA** categories.

☞ c. To enroll students in the “Ensemble” classification, simply write an “E” before the classification (example: E-EA, E-IC, E-PB) and **HIGHLIGHT IN “YELLOW.”** Since only one ensemble work may be programmed, it is not necessary to write a “1” under the column indicating “number of pieces” on the enrollment card. However, **THE NAMES OF THE PERFORMERS MUST BE LISTED TOGETHER.**

d. Musicianship Phases are not allowed in the “Ensemble” classification.

e. IMMT is required of all classifications above EA, but only the **pianist** must perform the IMMT.

f. Ensemble repertoire does **NOT** have to be memorized and arrangements are allowed.

g. All pieces must be performed in their entirety. If a “Theme and Variations” ensemble is programmed, the theme and **ALL** variations must be played.

h. Programs in the “Ensemble” classification may **not** count toward certification, scholarships, or student awards.

i. Students enrolled in the “Ensemble” classification will receive one front certificate per performer (listing all of the performers’ names), one report card in duplicate form (which may be copied), and a pin for each performer.

j. Ensemble entry fees are as follows (entry fee is per program, **not** per student):

EA-IB	\$35.00
IC & above	\$36.00

k. **REMEMBER:** “Ensembles” may **NOT** be programmed as part of the regular “memorized” Auditions, the Hobbyist programs, Duet/Duo/Trio/Quartet programs, Diploma programs, Special Medal programs or Jazz programs.

5. The **SOCIAL MUSIC TEST** Classification: entry fee \$35.00

☞ The Social Music Test Certificate and pin are available to students who can perform and pass **all** repertoire listed below for the Social Music Test Audition (This program is **NOT** the High School Diploma in Social Music):

a. 2 Hymns, unmemorized (Arrangements can be programmed.)

b. 2 Patriotic Songs, unmemorized (Patriotic music from any country can be programmed.)

c. 2 Folk Songs, unmemorized (Folk music from any country can be programmed.)

d. 2 College Songs, unmemorized

e. 2 Popular Songs, 2 vocal or instrumental solo accompaniments, or one of each, unmemorized

f. 1 **Memorized** recital piece* and one Musicianship Phase

g. IMMT for the memorized recital piece **ONLY** (**above** EA level).

h. **One** of the pieces from categories “a” through “e” may be in a duet/duo/trio/quartet format. (The memorized piece may **NOT** be a duet/duo/trio/quartet.)

i. Programs entered in the “Social Music Test” classification may not count toward certification, scholarships, the Five-Year National Roll, the Ten-Year National Roll, the Irl Allison Gold Medal or the Paderewski Gold Medal

*NOTE: It is important to remember that **the level of the memorized piece determines the classification level.** (Repertoire from any musical era is acceptable.) An example of student classifications are: EC, EF, IA, IB, IC, PA, etc. Teachers should indicate **SMT** instead of a “number of pieces” on the enrollment card (example: ED-SMT, IA-SMT).

6. The **BACH PLAQUE: Early Bach entry fee \$42.00** plus \$25.00 upon application following Guild Auditions. **Advanced Bach entry fee \$47.00** plus \$25.00 upon application following Guild Auditions. (The \$25.00 is payment for the plaque, **not** payment for Express Mail handling.)

Students who submit an all **J.S. Bach** program and adhere to the following regulations are eligible to receive the Bach plaque (engraved with Bach’s likeness):

a. Students must submit and pass an **ALL** J.S. Bach **15**-piece program (no other composer is allowed and only 15 pieces may be programmed).

b. No arrangements, simplifications, or transcriptions of J.S. Bach works are allowed.

c. To receive the plaque, all pieces must be memorized and **THE STUDENT MUST PASS WITH AT LEAST 14 MORE C’S THAN A’S.**

- d. Programs **must** be submitted to Headquarters for pre-approval on the **official pre-approval form** (see p. 35) and **MUST** include “BWV” numbers. The **POSTMARK** deadline for pre-approvals to be sent to Headquarters is **December 13**. Pre-approval forms postmarked after December 13 will **NOT** be accepted. (Repertoire pre-approval **cannot** be submitted by phone, Fax, or e-mail.) **Once approved, changes may NOT be made without resubmitting the original pre-approval form to Guild Headquarters.** (Remember: Once the Audition is complete, a **copy** of the **REPORT CARD AND STUB, pre-approval form and Special Plaque Enrollment Card** (see insert) must be sent to Guild Headquarters. **PLEASE: Do not send original report cards/stubs!!**)
- e. **Any** age may enter this category.
- f. Students are, naturally, exempt from the four-period requirement.
- g. A minimum of **12** of the 15 selections **must** be listed in the Irl Allison Library and/or Guild Repertoire books (see pp. 57-68).
- h. There are two Bach Plaque programs. Suggested sources for repertoire include:
 1. **The Early Bach Plaque (30 minute Audition)**
 - a. Irl Allison Library (Menuet, Musette, March, Polonaise, Gavotte, Short Preludes, etc.).
 - b. Anna M. Bach Notebook.***
 - *** (Remember: not all pieces found in #b are listed in the Irl Allison Library.)
 2. **The Advanced Bach Plaque (45 minute Audition)**
 - a. Irl Allison Library/Guild Repertoire (Two and Three-Part Inventions, WTC Preludes/Fugues).
 - b. French and English Suites, Partitas.***
 - *** (Remember: not all of the Inventions, Preludes/Fugues, or pieces found in #b are listed in the Irl Allison Library.)
- i. Since the Bach repertoire is public domain, any edition may be used in Auditions.
- j. IMMT is required of **ALL** pieces (**minimum IMMT: Level IA requirements for Early Bach Plaque, Level PA requirements for Advanced Bach Plaque**).
- k. **No** Musicianship Phases are allowed on the “Bach Plaque” programs.
- l. Any **first** movement of a Bach concerto may be performed as one of the pieces **ONLY** for the **Advanced Bach Plaque**. (The concerti are not part of the Irl Allison Library.)
- m. To classify the Bach programs, **EBM-IS-15 should be written to indicate the Early Bach Plaque and PBM-PS-15 written to indicate the Advanced Bach Plaque. (UNDERLINE THESE CLASSIFICATIONS IN BLUE.)**

IMPORTANT: SEE NOTES FOLLOWING SONATA PLAQUE.

- 7. The **SONATINA PLAQUE: entry fee \$42.00** plus \$25.00 upon application following Guild Auditions (The \$25.00 is payment for the plaque, not payment for Express Mail handling.)
Students who submit an all **Sonatina** program and adhere to the following regulations are eligible to receive the Sonatina plaque (engraved with Mozart’s likeness):
 - a. Students must submit and pass an **ALL** Sonatina program with at least **14 more** C’s than A’s (no Sonatas are allowed).
 - b. **All** movements must be memorized.
 - c. Students in the Sonatina Plaque program need **not** adhere to the four-period requirement for repertoire.
 - d. **Any** age may enter this category.
 - e. Repertoire requirements for the Sonatina Plaque are as follows (**30 minute Audition**):
 1. The program **must** consist of **five complete** Sonatinas.
 2. Of the five Sonatinas, at least 4 **must** appear listed in the Irl Allison Library and/or Guild Repertoire books (see pp. 57-68).
 3. There must be a minimum of **14** separate movements, although 15 is preferred. (Both the 14 and 15-piece Sonatina program will receive an International certificate and pin.)
 4. Programs **must** be submitted to Headquarters for pre-approval on the **official pre-approval form** (see p. 35) and **MUST** include a key, opus, and number for each Sonatina. The **POSTMARK** deadline for pre-approvals to be sent to Headquarters is **December 13**. Pre-approval forms postmarked after December 13 will **NOT** be accepted. (Repertoire for pre-approval **cannot** be submitted by phone, Fax, or e-mail.) **Once approved, changes may NOT be made without resubmitting the original pre-approval form to Guild Headquarters.** (Remember: once the Audition is complete, a **copy** of the **REPORT CARD AND STUB, pre-approval form and Special Plaque Enrollment Card** (see insert) must be sent to Guild Headquarters. **PLEASE: Do not send original report cards/stubs!!**)
 5. Any edition of the listed works may be used in Auditions.
 6. The Sonatina program may include one contemporary Sonatina, assuming it adheres strictly to Sonatina form and is within the same level of difficulty as the other programmed Sonatinas.
 7. IMMT is required of **all** Sonatina movements (**minimum IMMT: Level IA requirements**).
 8. **No** Musicianship Phases are allowed on the Sonatina program.
 - f. To classify the Sonatina program, **ISM-15 should be written. (UNDERLINE THIS CLASSIFICATION IN BLUE.)**

IMPORTANT: SEE NOTES FOLLOWING SONATA PLAQUE.

- 8. The **SONATA PLAQUE: entry fee \$47.00** plus \$25.00 upon application following Guild Auditions (The \$25.00 is payment for the plaque, not payment for Express Mail handling.)
Students who submit an all **Sonata** program and adhere to the following regulations are eligible to receive the Sonata plaque (engraved with Beethoven’s likeness):
 - a. Students must submit and pass an **ALL** Sonata program with at least **14 more** C’s than A’s (no Sonatinas are allowed).
 - b. **ALL** movements must be memorized.
 - c. Students in the Sonata Plaque program are **not** required to adhere to the four-period repertoire requirement.
 - d. **Any** age may enter this category.
 - e. Repertoire requirements for the Sonata Plaque are as follows (**45 minute Audition**):
 1. **Five complete** Sonatas must be programmed.
 2. Of the five Sonatas, 4 **must** appear listed in the Irl Allison Library and/or Guild Repertoire books (see pp. 57-68).
 3. There must be a minimum of **14** movements, although 15 is preferred. (Both the 14 and 15-piece Sonata program will receive an International certificate and pin.)

- 4. Programs **must** be submitted to Headquarters for pre-approval on the **official pre-approval form** (see p. 35) and **MUST** include a key, opus, and number for each Sonata. The **POSTMARK** deadline for pre-approvals to be sent to Headquarters is **December 13**. Pre-approval forms postmarked after December 13 will **NOT** be accepted. (Repertoire for pre-approval **cannot** be submitted by phone, Fax, or e-mail.) **Once approved, changes may NOT be made without resubmitting the original pre-approval form to Guild Headquarters.** (Remember: once the Audition is complete, a copy of the **REPORT CARD AND STUB, pre-approval form and Special Plaque Enrollment Card** (see insert) must be sent to Guild Headquarters. **PLEASE: Do not send original report cards/stubs!!**)
- 5. One Scarlatti Sonata may be used.
- 6. IMMT is required of all selections (**minimum IMMT: Level PA requirements**).
- 7. **No** Musicianship Phases are allowed on the Sonata program.
- f. To classify the Sonata program, **PSM-15 should be written. (UNDERLINE THIS CLASSIFICATION IN BLUE.)**

NOTE: TO RECEIVE THE SPECIAL PLAQUES FOR BACH, SONATINA, AND SONATA PROGRAMS, AFTER AUDITIONS THE TEACHER IS REQUIRED TO SEND THE **“SPECIAL PLAQUE ENROLLMENT CARD”** (see insert), THE \$23.50 PLAQUE FEE, A COPY OF THE **REPORT CARD AND STUB** (showing the student’s name—clearly written, the number of C and A checks, the repertoire programmed—including keys, opus and numbers, and the judge’s signature) AS WELL AS THE **PRE-APPROVAL FORM TO HEADQUARTERS (P.O. BOX 9469) FOR APPROVAL. IF A STUDENT DOES NOT RECEIVE 14 MORE C’S THAN A’S, THAT STUDENT MAY KEEP THE INTERNATIONAL CERTIFICATE AND PIN. HOWEVER, HE/SHE IS NOT ELIGIBLE TO RECEIVE THE PLAQUE. REMEMBER: ALL REQUIREMENTS MUST BE MET TO RECEIVE THE PLAQUE!**

NOTE: **All Early Bach and Sonatina programs will be allotted 30 minutes in which to be adjudicated. All Advanced Bach and Sonata programs will be allowed 45 minutes in which to be adjudicated.**

NOTE: **Please allow up to 4-6 weeks for handling of special plaques.** By special request, plaques can be sent by Express Mail for an additional fee. (Payment must accompany the request.) The \$25.00 per medal application fee is **not** payment for Express Mail handling (e.g. current postal charge for one plaque sent by Express Mail; multiple plaque orders will be billed for additional Express Mail costs). (DURING THE AUDITION SEASON, ALLOW A MINIMUM OF 10 DAYS FOR EXPRESS MAIL HANDLING.)

NOTE: Early Bach, Advanced Bach, Sonatina, and Sonata recipients may have a picture published in the photo section of the Fall issue of *Piano Guild Notes* for an additional fee of \$8.00 per picture if information is received at Headquarters by **July 1** (see pp. 3, 42 for format of submitting pictures).

- 9. The **DIPLOMA Classification:** (See individual Diploma classifications for entry fees.)

The Guild Diplomas are the highest achievements awarded to Guild pianists. Besides Diplomas that are available for High School **Juniors AND Seniors** (“Regular” Diploma), and High School **Freshmen, Sophomores, Juniors or Seniors** (High School Diploma in “Social” Music), there are also four special Collegiate Diplomas and an Artist Diploma. See p. 5 for restrictions in enrolling in Collegiate or Young Artist Diplomas. To enroll a student in any Diploma program, a teacher must adhere to the following rules:

- a. All programs **must** be approved by Guild Headquarters prior to Auditions. The **POSTMARK** deadline for pre-approvals to be sent to Headquarters is **December 13**. Pre-approval forms postmarked after December 13 will **NOT** be accepted. (Repertoire for Diploma pre-approval **cannot** be submitted by phone, Fax, or e-mail. The official pre-approval form **MUST** be used.) **Once programs have been approved, changes may not be made without resubmitting the original pre-approval form to Guild Headquarters.**

- 1. All repertoire must be original (no arrangements or transcriptions).
- 2. **Compositions by teachers or students are NOT allowed on Diploma programs.**
- 3. Duets/Duos/Trios/Quartets, hymns, and musical styles listed under the “Jazz/Pop” classification are not allowed on any Diploma program (see pp. 10-11). (However, **original** music by Joplin, Gershwin, Copland, Brubeck, Zez Confrey, Barber, Fina, Morton Gould and Bolcom is the only “Popular/Jazz/Ragtime” music that may be programmed.)

- 4. If In-Person or Online, all Phases required per Diploma program must be programmed **AND** heard!!! Pieces may not be programmed in lieu of the Phases **AND EACH PHASE MUST BE HEARD IN ITS ENTIRETY AND AWARDED A “C” OR “A” CHECK.** (See p. 56 for Video Phase information.)

- b. To attain program approval, teachers must complete and return the Program Approval Card for Diploma Candidates (see insert) to the following address (**do NOT send the enrollment fee with the pre-approval form; send this fee with your student enrollment card!**):

Julia Amada Kruger
 Diploma Approval Department
 P.O. Box 9469
 Austin, TX 78766-9469

- c. The program pre-approval cards (see insert) may be sent to Guild Headquarters **anytime** after July 1. Please remember they **must** be postmarked by **December 13**. (Repertoire for Diploma pre-approval **cannot** be submitted by phone, email or fax). After checking the programs, all Program Approval Cards will be returned to the teachers to give to the adjudicator. It is the teacher’s responsibility to be sure the judge has signed the Report Card, Stub, **AND** Program Approval Card and written the number of C and A checks awarded in the Audition. (See “NOTE” following Diplomas.)

- d. In order to receive Diplomas, the **signed Program Approval Card and copy of the Report Card and Stub** (including the judge’s signature and number of C and A checks) **must** be sent to Guild Headquarters following Auditions to insure all requirements have been met. (**Processing time may take 4-6 weeks.**) Send to:

National Guild of Piano Teachers
 Attention: Diploma Dept.: Julia Amada Kruger
 P.O. Box 9469
 Austin, Texas 78766-9469

- ❖ ***NOTE: One hour is allotted “Social” Diplomas; 90 minutes is allotted “Regular” Diplomas; 120 minutes is allotted “Collegiate” and “Young Artist” Diplomas.** See p. 5 for restrictions in enrolling in Collegiate or Young Artist categories. (The Special Diploma Certificates are not issued until a **COPY OF THE REPORT CARD/STUB AND SIGNED PRE-APPROVAL CARD IS SENT TO HEADQUARTERS AFTER AUDITIONS.**) All diploma programs must be heard in their entirety (all repertoire AND Phases) by an **ESTABLISHED, GUILD-APPOINTED** Adjudicator to be considered a valid, legitimate audition!!!! **BE SURE REPERTOIRE AND PHASES that appear on the pre-approval card are identical to those on the Report Card.**

The various Diploma programs are as follows:

1. The **“Regular” High School Diploma:** entry fee \$67.00 (**90 minute Audition**)

→ a. The High School Diploma is awarded teachers, high school **Juniors OR Seniors**, and high school graduates. (STUDENTS MAY NOT ENROLL IN THE “REGULAR” HIGH SCHOOL DIPLOMA PROGRAM UNLESS THEY ARE TEACHERS, HIGH SCHOOL JUNIORS OR SENIORS OR HIGH SCHOOL GRADUATES.)

NOTE: b. Candidates must receive **18** more C’s than A’s on a 10-piece memorized program of at least **PD** level difficulty, **PLUS** 5 Musicianship Phases (total program: 15). (See “NOTE” following Diplomas.)

→ c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue from the Well-Tempered Clavier (Prelude and Fugue must be a “matched” pair—in the same key and **each counts as 1 piece**) or one movement from Bach’s Italian Concerto (see NOTE below).
2. 1 complete Haydn, Mozart, Beethoven, or Schubert Sonata (Sonatas by other composers are **not** allowed.) Remember: the Sonata must be at least PD level and each movement counts as one piece. The following Sonatas are **not** PD level and will **NOT** be accepted on the 15-piece Diploma: Beethoven (Op. 49#1, Op. 49#2, the three Bonn Sonatas), Haydn (HOB XVI 35, HOB XVI 37, HOB XVI 34), Mozart (K 545, K 283 - also listed as K.189 h, K 280).
3. 2–3 Romantic selections (at least PD level)
4. 2–3 Contemporary compositions (One **must** be composed by a native or naturalized U.S. composer.) (at least PD level)

❖ NOTE: 5. 5 Musicianship Phases (H.S. Diploma level, pp. 16, 18) – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video Auditions**, see p. 56.

6. IMMT for all above repertoire (H.S. Diploma level, p. 19)

d. To enroll students for the High School Diploma, write **HSD-PD-15** and **UNDERLINE IN RED.**

IMPORTANT: 1 Three-Part Invention AND 2 Dances from a French Suite, English Suite or Partita can be substituted for the Prelude and Fugue (each of the Dances can be from different Suites), one movement from Bach’s Italian Concerto, a J.S. Bach Fantasia (example: BWV 906), or J.S. Bach’s Chromatic Fantasy and Fugue BWV 903 (counts as two pieces), or a J.S. Bach Toccata may also be programmed in lieu of the Prelude and Fugue. The FIRST or THIRD movement of a Concerto (from any musical era) may be substituted for one of the selections from the Romantic or Contemporary categories, but may NOT be substituted for the complete Sonata or Baroque requirements. (The concerto movement may NOT be used as a substitution in the Social Diploma.) These are the only substitutions allowed.

2. The **High School Diploma in “Social” Music:** entry fee \$57.00 (**60 minute Audition**)

☞ a. The High School Diploma in Social Music is awarded pupils who are **Freshmen, Sophomores, Juniors, Seniors** or **teachers/adults** who are high school graduates.

NOTE: b. Candidates must receive **14** more C’s than A’s on a 7-piece memorized program of **Preparatory A, B, C, or D** difficulty, **PLUS** 3 Musicianship Phases (total program: 10). (See “NOTE” following Diplomas.)

c. Repertoire **will be heard in its entirety** and must include:

1. One of the following **J.S. Bach** selections: a Two-Part Invention, a Three-Part Invention, a Prelude or Fugue (WTC), a Toccata, a Fantasia, a dance movement from a French or English Suite, a movement from the Italian Concerto, a movement from a Partita **OR** a Scarlatti Sonata (list Longo number)
2. The **first** movement of a Sonata by Haydn, Mozart, Schubert or Beethoven (Sonatas by other composers are **not** allowed. Movements other than the **FIRST** movement will not be accepted.)
3. One of the following **Chopin** selections: a Valse, Prelude, Mazurka, Nocturne, Polonaise, Etude, Fantasy, Ballade, Impromptu, Scherzo, Barcarolle Op. 60, or Op. 22 Andante Spianato/Grande Polonaise.
4. 2 selections by Grieg, Paderewski, Tchaikovsky, Sinding, Sibelius, Debussy, Godard, OR other European composers
5. 2 selections by Contemporary composers (One **must** be composed by a native or naturalized U.S. composer.)

❖ NOTE: 6. 3 Musicianship Phases (choose one appropriate Preparatory level) – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Two of the 3 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video Auditions**, see p. 56.

7. IMMT for all above repertoire (appropriate Preparatory level)

d. To enroll students for the High School Diploma in Social Music, write SHSD, P ____ 10 (insert **PA, PB, PC, or PD**) and **UNDERLINE IN RED.**

***NOTE: The only substitution for the High School Diploma in Social Music allows reducing the requirement of two selections from categories 4 and 5 to requiring only one of each from those categories and then substituting two more selections chosen from the first three categories. (Remember: a concerto movement may NOT be programmed on a Social High School Diploma.)**

3. The **Freshman Collegiate Diploma:** entry fee \$77.00 (**120 minute Audition**)

a. The Freshman Collegiate Diploma is awarded pianists/teachers who are high school graduates, freshmen in a college or conservatory, or recipients of the Guild High School Diploma.

b. Candidates must receive at least **18** more C’s than A’s on a 10-piece memorized program of at least **CA** difficulty, **PLUS** 5 Musicianship Phases (total program: 15). (See “NOTE” following Diplomas.)

c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue (WTC), two movements from Bach’s Italian Concerto or Chromatic Fantasy **and** Fugue BWV 903

2. 1 **complete** Sonata by Mozart, Beethoven or Schubert (Sonatas by other composers are **not** allowed.) (at least CA level)
3. The **first or third** movement of a concerto from any musical era (counts as 1 of the 10 pieces)
4. 2–3 Romantic selections (at least CA level)
5. 2–3 Contemporary compositions (One **must** be composed by a native or naturalized U.S. composer.) (at least CA level)

❖ **NOTE:**

6. 5 Musicianship Phases – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video**, see p. 56.
7. IMMT for all above repertoire

d. To enroll students for the Freshman Collegiate Diploma, write **CA15** and **UNDERLINE IN RED.**

❖

4. The **Sophomore Collegiate Diploma:** entry fee \$77.00 (**120 minute Audition**)

a. The Sophomore Collegiate Diploma is awarded pianists/teachers who are college sophomores **or** have received the Freshman Collegiate Diploma.

NOTE:

b. Candidates must receive at least **18** more C’s than A’s on a 10-piece memorized program of at least **CB** difficulty, **PLUS** 5 Musicianship Phases (total program: 15). (See “NOTE” following Diplomas.)

→

c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue (WTC), two movements from Bach’s Italian Concerto or Chromatic Fantasy **and** Fugue BWV 903
2. 1 **complete** Sonata by Mozart, Beethoven, Chopin, or Schubert (Sonatas by other composers are **not** allowed.) (at least CB level)
3. The **first or third** movement of a concerto from any musical era (counts as 1 of the 10 pieces)
4. 2–3 Romantic selections (at least CB level)
5. 2–3 Contemporary selections (One **must** be composed by a native or naturalized U.S. composer.) (at least CB level)

❖ **NOTE:**

6. 5 Musicianship Phases – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video**, see p. 56.

7. IMMT for all above repertoire

d. To enroll students for the Sophomore Collegiate Diploma, write **CB15** and **UNDERLINE IN RED.**

❖

5. The **Junior Collegiate Diploma:** entry fee \$77.00 (**120 minute Audition**)

a. The Junior Collegiate Diploma is awarded pianists/teachers who are juniors in college **or** have received the Sophomore Collegiate Diploma.

b. Candidates must receive at least **21** more C’s than A’s on a 10-piece memorized program of at least **CC** difficulty, **PLUS** 5 Musicianship Phases (total program: 15). (See “NOTE” following Diplomas.)

→

c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue (WTC), two movements from Bach’s Italian Concerto or Chromatic Fantasy **and** Fugue BWV 903
2. 1 **complete** Sonata by Mozart, Beethoven, Chopin or Schubert (Sonatas by other composers are **not** allowed.) (at least CC level)
3. 1 **complete** Concerto from any musical era
4. 1–2 Romantic selections (at least CC level)
5. 1–2 Contemporary selections (One **must** be composed by a native or naturalized U.S. composer.) (at least CC level)

NOTE:

6. 5 Musicianship Phases – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video**, see p. 56.

7. IMMT for all above repertoire

d. To enroll students for the Junior Collegiate Diploma, write **CC15** and **UNDERLINE IN RED.**

6. The **Senior Collegiate Diploma:** entry fee \$77.00 (**120 minute Audition**)

a. The Senior Collegiate Diploma is awarded pianists/teachers who are seniors in college **or** have received the Junior Collegiate Diploma.

NOTE:

b. Candidates must receive at least **21** more C’s than A’s on a 15-piece memorized program of at least **CD** difficulty, **PLUS** 5 Musicianship Phases (total program: 20). (See “NOTE” following Diplomas.)

→

c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue (WTC), **all** movements from Bach’s Italian Concerto or Bach’s Chromatic Fantasy **and** Fugue BWV 903
2. 1 **complete** Sonata (any composer except Haydn) (at least CD level)
3. 1 **complete** Concerto from any musical era
4. 3–5 Romantic selections (at least CD level)
5. 3–5 Contemporary selections (One **must** be composed by a native or naturalized U.S. composer.) (at least CD level)

NOTE:

6. 5 Musicianship Phases – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases **MUST** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video**, see p. 56.

7. IMMT for all above repertoire

d. To enroll students for the Senior Collegiate Diploma, write **CD20** and **UNDERLINE IN RED.**

7. The **Artist Diploma:** entry fee \$77.00 (**120 minute Audition**)

a. The Artist Diploma is awarded pianists/teachers who have received the Senior Collegiate Diploma **or** hold a piano major degree from a college or conservatory.

NOTE:

b. Candidates must receive at least **28** more C’s than A’s on a 20-piece memorized program of **YA** difficulty, **PLUS** 5 Musicianship Phases (total program: 25). (See “NOTE” following Diplomas.)

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c. Repertoire **will be heard in its entirety** and must include:

1. 1 Bach Prelude and Fugue (WTC), all movements from Bach’s Italian Concerto, Bach’s Goldberg Variations (complete), Bach’s Chromatic Fantasy and Fugue BWV 903 or a transcription by Tausig, Bussoni, Liszt, etc.

2. 2 **complete** Sonatas (any composer except Haydn) (YA level)
 3. 2 **complete** Concerti from any musical era
 4. An undetermined number of Romantic and Contemporary selections (One **must** be composed by a native or naturalized U.S. composer.) (YA level)
- ❖ **NOTE:** 5. 5 Musicianship Phases – **If In-Person or Online, every Phase will be entirely heard and must receive a “C” or “A” check.** Four of the 5 Musicianship Phases ***MUST*** receive “C” checks for the Diploma to pass – despite the total grade received!!!! **If Video**, see p. 56.
6. IMMT for all above repertoire
- NOTE:** d. To enroll students for the Artist Diploma, write **AD25** and **UNDERLINE IN RED**.

Students enrolled in the High School Diploma, Social High School Diploma, Collegiate Diploma, and Young Artist Diploma classifications who do not receive the minimum grade required to be awarded the Diploma may contact Guild Headquarters for permission to be reheard. (The **entire** program must be replayed.) Only the **Judging Department** at Headquarters chooses and contracts a judge for the “rehearing” after a minimum of 30 days has elapsed. **REMEMBER: the ONLY Auditions in Guild that can be reheard are those Diploma candidates who have not met the grade requirements or whose program has been reduced. If Guild Headquarters has not authorized a second Audition, the Audition will not be valid!**

Determining Number of Pieces and Repertoire

Once a teacher has determined the level in which a student will play (Elementary, Intermediate, Preparatory, Collegiate, Young Artist, Hobbyist, or Special), it is important to then decide the repertoire and the number of pieces that will be programmed. It is acceptable to complete and return an enrollment form to Guild Headquarters before the exact repertoire is decided, since the repertoire listing on the report card does **not** have to be filled in by the teacher until just before Auditions. Therefore, if absolutely necessary, the finalizing of a program could be delayed until the last moment. However, teachers are encouraged to have a fairly accurate idea of the pieces to be programmed, since this original enrollment entry **must** state a specific **number** of pieces. Having received this enrollment, Guild will then forward all certificates to the teacher. Different colored stars, as well as a variance in color of pins (bronze, silver, gold) are used to readily differentiate the various number of pieces played.

Categorizing Number of Pieces: Student Enrollment Fees (CA-YA: See p. 5 for restrictions in enrolling in these categories)

The terms **Pledge, Local, District, State, National, or International** are used to designate the number of pieces played.

1. **Pledge: NON-REFUNDABLE** entry fee: (EA-IB) \$37.00; (IC-PD) \$38.00; (CA-YA) \$42.00
 - a. The Pledge category is helpful to the slower or more timid student and is meant to motivate them toward higher aspirations the following year.
 - b. Pledge candidates play one memorized piece and IMMT (above EA level).
 - c. Pledge candidates receive a certificate and report card, and bronze pin.
2. **Local: NON-REFUNDABLE** entry fee: (EA-IB) \$38.00; (IC-PD) \$41.00; (CA-YA) \$43.00
 - a. Local candidates perform two (red star) or three (blue star) memorized pieces as well as IMMT (above EA level).
 - b. Local candidates receive certificate, report card, and bronze pin.
3. **District: NON-REFUNDABLE** entry fee: (EA-IB) \$39.00; (IC-PD) \$43.00; (CA-YA) \$44.00
 - a. District candidates perform four (red star), five (blue star), or six (gold star) memorized pieces as well as IMMT (above EA level).
 - b. District candidates receive certificate, report card, and bronze pin.
4. **State: NON-REFUNDABLE** entry fee: (EA-IB) \$41.00; (IC-PD) \$45.00; (CA-YA) \$46.00
 - a. State candidates perform seven (red star), eight (blue star), or nine (gold star) memorized pieces as well as IMMT (above EA level).
 - b. State candidates receive certificate, report card, and silver pin.
5. **National 10 pieces: NON-REFUNDABLE** entry fee: (EA-IB) \$43.00; (IC-PD) \$47.00; (CA-YA) \$49.00
National 11-12 pieces: NON-REFUNDABLE entry fee: (EA-IB) \$44.00; (IC-PD) \$48.00; (CA-YA) \$50.00
National 13-14 pieces: NON-REFUNDABLE entry fee: (EA-IB) \$45.00; (IC-PD) \$49.00; (CA-YA) \$51.00
 - a. National candidates perform 10 (red star), 11–12 (blue star), or 13–14 (gold star) memorized pieces as well as IMMT (above EA level).
 - b. For a National program, at least **6** more C’s than A’s must be awarded to allow a student to advance to a higher classification as a National program the next year. (It is recommended that students not receiving the required 6 more C’s than A’s remain in a National program in the **same** level or State program in a higher level the following year.)
 - c. National candidates receive certificate, report card, and gold pin. Students entering a National (or International) program for 5 (or more) years will also receive a special “Composer” pin in addition to the National or International pin. Composers chosen to appear on the “Composer pins” are selected on an alternating basis each year by Guild Headquarters. A different composer is chosen yearly.
6. **International: NON-REFUNDABLE** entry fee: (EA-IB) \$47.00; (IC-PD) \$50.00; (CA-YA) \$52.00
 - a. International candidates perform 15–20 memorized pieces and IMMT (above EA level).
 - b. It is recommended for an International program that at least **14** more C’s than A’s be awarded to allow a student to advance to a higher classification in an International program the next year.
 - c. International candidates receive certificate, report card, and gold pin. Students entering a National (or International) program for 5 (or more) years will also receive a special “Composer” pin in addition to the National or International pin.

Repertoire Information for Classifying Pieces

Although special compositions are not required, it is important to remember certain guidelines when choosing music for Guild Auditions:

1. Level EB repertoire must be a minimum of 8 measures. EC repertoire must contain at least 16 measures (not including repeats). This “minimum” measure requirement refers only to “Method Book” literature. Beyond the EC level, there is no “minimum measure” requirement. **EA can include pre-reading pieces.**
2. **All** repertoire (except for Duet/Duo/Trio/Quartet, Ensemble, Hobbyist and Social Music Test programs) **must** be memorized and played in its entirety: **No portion or segment of a piece will be accepted in place of an entire piece. (Despite various teaching methods, every piece programmed in Guild Auditions must be performed as notated—no “hands separately” is allowed.)**

3. Arrangements/transcriptions (published) are allowed in Auditions in all classifications (except Diplomas and Special Medals), assuming their level of difficulty is the same as other repertoire programmed. **Arrangements must be classified according to the era in which the arranger lived.**
- NEW:** 4. "Exercises" or "studies" may **not** be programmed as repertoire in Guild Auditions (Example: Hanon, Czerny, Pischna, Byer, etc.). However, "Etudes" and repertoire with programmatic titles may be programmed. Chopin, Rachmaninoff, Liszt, (etc.) etudes are, of course, acceptable.
5. Compositions (or arrangements) by teachers are NOT allowed in Guild Auditions unless they are published by an established publishing house.
6. **ONE** original composition by a student performing a Guild Audition may be included on his/her program (NOT Special Medal or Diploma programs) assuming it is the same level of difficulty as the other repertoire programmed. The notated score is to be entered as a regular piece of repertoire ---**NOT** a Phase--- and must be given to the judge. It **CAN** be a duet (if part of a 10 or 20 piece program or the 8-piece Hobbyist program). A computer-generated score **IS** allowed. A Student composition is **NOT** allowed in a Pledge program.
7. On regular programs (**NOT** Diplomas), if it becomes known to the judge that a student cannot perform each piece or Phase programmed, the judge **CAN** offer the option of substituting another piece or Phase before reducing the program and grading the program in the lower level. When reducing a program, the judge detaches the front certificate, crosses-out the old information and indicates the exact number of pieces played, initials the change, and returns this to the teacher who then forwards the corrected front certificate to Guild Headquarters (along with a \$15.00 service charge per certificate if by **mail**). (**Be sure the teacher's name and address appears on the certificate.**) On the inner report card, the "stub" is also corrected to reflect the exact number of pieces being played (the stub, too, must be initialed). The judge then proceeds with the Audition, returning the corrected and completed report card/stub to the teacher. A new certificate is later sent by Headquarters. **REMEMBER: THIS REDUCTION OCCURS ONLY IF A STUDENT CANNOT PERFORM A PIECE OR PHASE! This does NOT apply to Diplomas!!** A judge who has already heard a piece or Phase that falls into this category and has awarded corresponding "A" checks may **NOT** also reduce the program to a lower level. (Please allow up to **5** weeks to receive the new certificate.)
8. Students entering with four or more pieces **beyond the Elementary level** must balance their programs with music from all four periods: Baroque, Classical, Romantic, and Contemporary (this includes students in the Hobbyist 4-piece program). Students in the Duet/Duo/Trio/Quartet, Ensemble, Jazz, and Special Plaque classifications are exempt from this requirement. Programs including repertoire from all 4 musical eras will receive a total of **ONE** "C" check, **NOT** one "C" check for each era. **Elementary students may also receive this credit. REMEMBER: To fulfill a musical era requirement, a piece must be written by a composer from that actual musical era.** Arrangements must be classified according to the era in which the **arranger** lived.
9. All pieces should be presented at approximately the designated tempo or at a tempo appropriate for the student's ability (assuming this does not vary greatly from the indicated tempo). **Da Capo and repeats are not required for Auditions.**
10. IMMT (scale and cadence) is required of **all** pieces in levels above EA (follow the IMMT chart pp. 15, 17 and 19). **The harmonic minor scale/cadence should be played for a piece composed in any of the minor keys.** There is no IMMT required for pieces that are written in a blues scale or are Modal, Whole Tone, Atonal, Pentatonic or Polytonal. If a piece modulates, the student is only responsible for playing ONE scale/cadence (either for the opening or closing key). (The IMMT must be memorized except for students in the Hobbyist classification.)
11. Programs may continue to be built on a previous year's program, utilizing several pieces (assuming the level of difficulty remains consistent with the level entered).
12. In addition to programming compositions, students of **all** levels (except Early/Advanced Bach, Sonatina, and Sonata programs) may also include Musicianship Phases (see chart, pp. 14–19). Each Phase is listed as a separate "piece" and will receive a C or A check. Although the programming of Phases is **not** required, a teacher who decides to program Phases is **limited** in how many Phases may be included on a program: only **1 Phase can be included on a 5–6 piece program** (example: 4 pieces plus 1 Phase or 5 pieces plus 1 Phase); a maximum of **2 Phases can be included on a 7–9 piece program** (example: 5 pieces plus 2 Phases, etc.); only **3 Phases may be included on a 10–11 piece program** (example: 7 pieces plus 3 Phases, etc.); only **4 Phases may be included on a 12–14 piece program** (example: 8 pieces and 4 Phases, etc.); and only **5 Phases may be included on a 15–20 piece program** (example: 10 pieces plus 5 Phases, etc.). A teacher may **NOT** exceed these number of Phases per program. Programs exceeding the allotted number of Phases will be reduced by the Guild judge. **REMEMBER: PROGRAMS CONSISTING OF 3 (OR FEWER) REPERTOIRE WORKS MAY NOT INCLUDE PHASES.** ("Pledge" and "Local" programs may **NOT** include Phases since they consist of fewer than 4 pieces.) (See p. 56 for specific Phase information for Online or Video Auditions.)
13. When programming the Transposition Phase, **a piece previously performed from memory on a program can also be later transposed as part of the Transposition Phase.** **REMEMBER:** transpositions may **NOT** be notated, but the original score may be used. When transposing, an **entire** piece must be transposed. Unpublished teacher compositions may **NOT** be included in the Transposition Phase and **NOT** in Guild Auditions.
14. When programming repertoire from suites, sonatinas, sonatas, or concerti, it is imperative to note the following:
- Each** movement of the sonata, sonatina or suite is classified as one piece. When programming both a Prelude and Fugue by Bach, **each** counts as **one** piece.
 - When performed as part of a Concerto, cadenzas of Concerti only count as a separate piece if entered in the **Elementary** or **Intermediate** levels. If entered in the Preparatory or Collegiate levels, the cadenza does **not** count as a separate piece.
 - When programming a movement of a concerto, the "primary piano" can be played as a solo without the second piano accompaniment **if** only one piano is available. If two pianos are available, a teacher may accompany the student.
 - When programming two or three movements of a sonata or sonatina it is **NOT** required that the movements be from the **same** work. It is, of course, acceptable to program any single movement of a sonata or sonatina. (This is not applicable for Sonatina/Sonata Special Medal Programs or Diploma programs.) Two-movement sonatas are acceptable.
 - The Classical requirements may certainly be met by programming repertoire by **any** composer of the Classical era. (**It is not required to program a movement(s) of a Sonatina or Sonata to meet the Classical era requirement.**)
15. In considering extremely long movements (**not** counting DC, DS, or repeats), every 10 pages of **solo** material can be listed as a separate piece. Concerto literature is **not** included in this rule: due to the publishing format of concerti: each movement counts only as ONE piece.
16. "Theme and Variation" counts as **one** piece; **ALL** variations must be programmed.

IMPORTANT: Continued on p. 22 and p. 37 – **IMPORTANT** information!!

MUSICIANSHIP PHASE CHART (OPTIONAL)

CLASSIFICATION	SCALES	CHORDS/CADENCES	ARPEGGIOS	EAR TRAINING
ELEM A	Major Scales C-G-D-A-E-B-F in pentascales, tetrachords OR one octave hands separately (or together)—ascending and descending.	CHORDS: Tonic Major Triads, keys of C-G-D-A-E-B-F; root position, hands separately (or together). CADENCES: none required.	Tonic Major Triads, keys of C-G-D-A-E-B-F; played as broken chords, root position, cross hands, two octaves.	Be able to sing: Do-Re-Mi-Fa-So-La-Ti-Do from any given note (ascending only). Be able to identify notes as high (above middle C) or low (below middle C) when played by the judge plus identify notes (in groups of three) as ascending or descending (notes will move by STEPS only – no skips).
ELEM B	Major Scales C-G-D-A-E-B-F, one octave, hands separately (or together).	CHORDS: Tonic Major and Tonic minor Triads, keys of C-G-D-A-E-B-F; root position, hands separately (or together) plus CADENCES: I-V (or V7)-I, root position, hands separately (or together), Major keys of C-G-D-A-E-B-F.	Tonic Major and parallel Tonic minor Triads, keys of C-G-D-A-E-B-F; played as broken chords, root position, cross hands, two octaves.	Identify notes (in groups of four) as ascending or descending (notes will move by steps OR skips) plus recognize Major and minor Triads in root position.
ELEM C	Major and the parallel harmonic minor scales C-G-D-A-E-B-F, one octave, hands separately (or together).	CHORDS: Same requirements as EB plus CADENCES: i-V (or V7)-i, root position, hands separately (or together), minor keys of c-g-d-a-e-b-f.	Tonic Major Triads, keys of C-G-D-A-E-B-F; root position, two octaves with thumb turns, hands separately.	Continued recognition of Major and minor Triads in root position plus recognition of the following intervals: M2, P4, P5, P8 (played harmonically and melodically).
ELEM D	Major and the parallel harmonic minor scales C-G-D-A-E-B-F, one octave, hands together.	CHORDS: Tonic Major and Tonic minor Triads, keys of C-G-D-A-E-B-F; three positions (inversions), hands separately (or together), plus CADENCES: I-V (or V7)-I, root position, hands together, Major and minor keys of C-G-D-A-E-B-F.	Tonic Major and Tonic minor Triads, keys of C-G-D-A-E-B-F; root position, two octaves with thumb turns, hands separately (or together), M.M. 60 to the quarter note.	Recognition of the following intervals: M3, M6, M7 (played harmonically and melodically) plus recognition of Major and minor Triads in ANY position (the student does not have to identify the particular inversion played).
ELEM E	The following Major Scales: F# (Gb), C# (Db), Ab, Eb, Bb, two octaves, hands separately (or together).	CHORDS: ALL Tonic Major Triads (around the Circle of Fifths); keys of C-G-D-A-E-B-F# (Gb)-C# (Db)-Ab-Eb-Bb-F; three positions (inversions), hands separately (or together) plus CADENCES: I-V (or V7), root position AND first inversion, hands separately, all keys listed for EE Chords (see “→” below).	ALL Tonic Major Triads (around the Circle of Fifths), keys of C-G-D-A-E-B-F# (Gb)-C# (Db)-Ab-Eb-Bb-F; root position, two octaves with thumb turns, hands separately (or together), M.M. 60 to the quarter note (see “→” below).	Recognition of the following intervals in the Major Scale: M2, M3, P4, P5, M6, M7, P8 (played harmonically and melodically).
ELEM F	The following harmonic minor scales: f#, c#, ab, eb, bb, two octaves, hands separately (or together).	CHORDS: ALL Tonic minor Triads (around the Circle of Fifths); keys of a-b-f#-c#-g# (ab)-db# (eb)-#f (bb)-f-c-g-d; three positions (inversions), hands separately (or together) plus CADENCES: i-V (or V7)-i, three positions (inversions), hands together, all keys listed for EF Chords (see “→” below).	ALL Tonic minor Triads (around the Circle of Fifths); root position, two octaves with thumb turns, hands separately (or together), M.M. 60 to the quarter note (see “→” below).	Recognition of the following intervals: m2, m3, m6, m7 (played harmonically and melodically) plus recognition of Major and harmonic minor Scales.
INTER A	ALL Major Scales, keys of C-G-D-A-E-B-F-F# (Gb)-C# (Db)-Ab-Eb-Bb, two octaves, hands together, eighth-note rhythm M.M. 60 to the quarter.	CHORDS: ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); root position, hands together plus CADENCES: I-IV-I-V (or V7)-I, root position, hands separately, ALL Major and minor keys (around the Circle of Fifths) (see “→” below).	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); root position, two octaves with thumb turns, hands together, M.M. 60 to the quarter note (see “→” below).	Recognition of all intervals in the harmonic minor scale: M2, m3, P4, P5, m6, M7, P8 (played harmonically and melodically) plus recognition of minor and diminished Triads in root position.
INTER B	ALL harmonic minor scales, keys of c, g, d, a, e, b, f#, c#, ab, eb, bb, f, two octaves, hands together, eighth-note rhythm M.M. 72 to the quarter.	CHORDS: ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); root position and 1st inversion only, hands separately (or together) plus CADENCES: I-IV-I-V (or V7)-I, root position and 1st inversion, hands together, all Major and minor keys (around the Circle of Fifths) (see “→” below).	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths), root position AND first inversion, two octaves with thumb turns, hands separately (or together), M.M.72 to the quarter note (see “→” below).	Recognition of all intervals in the Major and harmonic minor Scales: M2, m3, M3, P4, P5, m6, M6, M7, P8) plus recognition of minor and diminished Triads in ANY position (the student does not have to identify the particular inversion played).

- ◆ The student entering a Musicianship Phase in lieu of a memorized piece will be tested **only** on material listed for his/her **present** classification.
- All Scales and Arpeggios in each of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass (common tone/closed position).
- ▲ Ear Training is to be played at the piano by the judge.
- ★ Transpositions are in keys the student has chosen and prepared in advance. Music may be used, but the transpositions may **NOT** be notated. **NO** IMMT is required. A piece previously performed from memory on a program may also be later transposed as part of the Phase. A piece in a Major key must be transposed to another **MAJOR** key, etc. Transposed pieces may be 2-3 levels lower than the level entered.
- ◇ Improvisation should be performed from memory. However, it is acceptable for students to play from a “harmonic” outline. The guidelines per classification level indicate the types of improvisation which could be performed. Remember: original student compositions and more rhythmic changes in bass lines will not be accepted in the Improvisation Phase.
- + Sight-reading material is to be two levels lower than the level entered. **THE JUDGE BRINGS ALL SIGHT-READING MATERIAL.**
- Teachers are encouraged to merely *prepare* students according to the “Circle of Fifths,” BUT judges will NOT use the “Circle of Fifths” when examining students. (Exception: Diploma programs)





IMMT – THE IRREDUCIBLE MINIMUM MUSICIANSHIP TEST* (Test REQUIRED of all audition entrants except Elementary “A” pupils)

CLASSIFICATION	SCALES	CADENCES	TRANSPOSITION	IMPROVISATION	SIGHT-READING+
ELEM A	None required	None required	Transpose a very easy melody to any two keys.	A “Free” improvisation is available for EA students.	Sight-read a very easy piece within a 5 note range (Primer Level repertoire).
ELEM B	Scales of pieces programmed, one octave, hands separately (or together).	Cadences of pieces programmed: I-V (or V7)-I, root position, hands separately (or together).	Transpose a 5-note folk melody (or its equivalent) to any two keys (minimum length: 8 measures).	Play an improvisation of at least 8 measures. Provide the judge a brief written outline of the structure. (Examples: Question-Answer Phrases with I & V7; Standard 12-bar blues pattern; Ostinato bass with improvised R.H.).	Sight-read a folk melody or piece within a 5-note range—(Primer Level to EA level repertoire).
ELEM C	(Same requirements as EB)	(Same requirements as EB)	Same requirements as EB: minimum length: 16 measures.	(Same requirements as EB)	Sight-read any level EA repertoire.
ELEM D	Scales of pieces programmed, one octave, hands together.	Cadences of pieces programmed: I-V (or V7)-I, root position, hands together.	Transpose a folk melody (or its equivalent) to any two keys or transpose an elementary piece (Major or minor) to any two keys.	Play an improvisation of 12–16 measures. Provide the judge a brief written outline of the harmonic pattern. (Example: I IV ii V7 chord pattern in Key of C, 4/4 meter.)	Sight-read any level EB repertoire.
ELEM E	Scales of pieces programmed, two octaves, hands separately (or together).	Cadences of pieces programmed: I-V (or V7)-I, root position AND first inversion, hands separately.	Transpose any mid-elementary composition to any two keys.	Play an improvisation of 16–24 measures. Provide the judge a brief written outline of the harmonic pattern. (Example: Improvisation on <i>Greensleeves</i> with L.H. pattern: a minor, G Major, F Major, E Major).	Sight-read any level EC repertoire.
ELEM F	Scales of pieces programmed, two octaves, hands separately (or together).	Cadences of pieces programmed: I-V (or V7)-I, three positions (inversions), hands together.	(Same requirements as EE)	Same requirements as EE. (Example: three times through the standard 12-bar blues pattern).	Sight-read any level ED repertoire.
INTER A	Scales of pieces programmed, two octaves, hands together, eighth-note rhythm M.M. 60 to the quarter.	Cadences of pieces programmed: I-IV-I-V (or V7)-I, root position, hands separately.	Transpose any mid-elementary to late elementary piece to any two keys.	Play an improvisation of at least 24 measures. Provide the judge a brief written outline of the harmonic pattern. (Example: A B A form in Key of D Major, 4/4 meter, B section in relative minor).	Sight-read any level EE repertoire.
INTER B	(Same requirements as IA)	Cadences of pieces programmed: I-IV-I-V (or V7)-I, root position, and 1st inversion only, hands together.	(Same requirements as IA)	(Same requirements as IA)	Sight-read any level EF repertoire.

- * No IMMT is required of pieces that are written in a blues or whole tone scale or are Modal, Atonal, Pentatonic or Polytonal. The harmonic minor Scale/Cadence is to be played for pieces composed in any of the minor keys.
- Scales in each of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass. **Root position** refers to “closed” position or “common tone” progression (example: C-E-G, B-D-G, C-E-G). Example of “three” positions: C-E-G, B-D-G, C-E-G; E-G-C, D-G-B, E-G-C; G-C-E, G-B-D, G-C-E.

MUSICIANSHIP PHASE CHART


(OPTIONAL)

CLASSIFICATION	SCALES 	CHORDS/CADENCES 	ARPEGGIOS 	EAR TRAINING 
INTER C	ALL Major plus ALL parallel harmonic minor Scales, three octaves, hands separately (or together) triplet rhythm M.M. 60 to the quarter.	CHORDS: ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, hands together plus CADENCES: I-IV-I-V (or V7)-I, three positions (inversions), hands separately, all Major and minor keys (around the Circle of Fifths) (see "→" below).	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, two octaves with thumb turns, hands separately (or together), M.M. 72 to the quarter note (see "→" below).	Recognition of Major and Augmented Triads in root position plus recognition of meters: 2 3 4 4 4 4
INTER D	ALL Major plus ALL parallel harmonic minor Scales, three octaves, hands together, triplet rhythm M.M. 60 to the quarter.	CHORDS: Same requirements as IC plus CADENCES: I-IV-I-V (or V7)-I, three positions (inversions), hands together, ALL Major and minor keys (around the Circle of Fifths) (see "→" below).	(Same requirements as IC)	Recognition of Major and Augmented Triads in ANY position (the student does not have to identify the particular inversion played) plus recognition of meters: 2 3 4 6 4 4 4 8
INTER E	ALL Major, ALL parallel harmonic minor Scales plus ALL melodic minor Scales, three octaves, hands together, triplet rhythm M.M. 72 to the quarter.	CHORDS: ALL Tonic Major, minor, diminished, and Augmented Triads (around the Circle of Fifths); root position, hands separately or together plus CADENCES: I-IV-I-V (or V7)-I, three positions (inversions), hands together, ALL Major and minor keys (around the Circle of Fifths) (see "→" below).	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, two octaves with thumb turns, hands together, M.M. 72 to the quarter note (see "→" below).	Recognition of Major, minor, diminished and Augmented Triads in root position plus recognition of meters: 2 3 4 6 9 4 4 4 8 8
INTER F	ALL Major, ALL parallel harmonic minor Scales, plus ALL melodic minor Scales, three octaves, hands together, triplet rhythm M.M. 80 to the quarter.	CHORDS: ALL Tonic Major, minor, diminished, and Augmented Triads (around the Circle of Fifths); root position, hands separately or together plus CADENCES: I-IV-I-V-V7-I, root position, hands together, ALL Major and minor keys (around the Circle of Fifths) (see "→" below).	(Same requirements as IE)	Recognition of Major, minor, diminished and Augmented Triads in ANY position (the student does not have to identify the particular inversion played) plus recognition of Major, harmonic minor and melodic minor Scales plus continued recognition of meters: 2 3 4 6 9 4 4 4 8 8
PREP A	ALL Major, ALL parallel harmonic minor Scales, ALL melodic minor Scales, plus ALL natural minor Scales, four octaves, hands separately (or together), sixteenth-note rhythm M.M. 72 to the quarter.	CHORDS: ALL Tonic Major, minor, diminished, and Augmented Triads (around the Circle of Fifths) – (see "→" below); three positions (inversions), hands separately (or together) plus Dominant and diminished Seventh Chords, all keys, root position, hands separately (or together) plus CADENCES: I-IV-I-V-V7-I, root position, hands together, ALL Major and minor keys.	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, four octaves with thumb turns, hands separately (or together), eighth-note rhythm M.M. 72 to the quarter plus Dominant and diminished Seventh arpeggios, all keys, root position, two octaves hands separately (or together), eighth-note rhythm M.M. 60 to the quarter (see "→" below).	Continued recognition of Major, minor, diminished and Augmented Triads in ANY position (the student does not have to identify the particular inversion played) plus recognition of Major, melodic minor, harmonic minor, natural minor, and Whole Tone Scales.
PREP B	ALL Major, ALL parallel harmonic minor, ALL melodic minor, ALL natural minor Scales, four octaves, hands together, sixteenth-note rhythm M.M. 80 to the quarter.	CHORDS: ALL Tonic Major, minor, diminished, and Augmented Triads, three positions (inversions), hands together plus Dominant and diminished Seventh Chords, all keys, root position, hands together plus CADENCES: I-IV-I-V-V7-I, three positions (inversions), hands separately (or together), ALL Major and minor keys.	Same Triad requirements as PA plus Dominant and diminished Seventh arpeggios, all keys, root position, two octaves hands together, eighth-note rhythm M.M. 60 to the quarter.	Continued recognition of Major, melodic minor, harmonic minor, natural minor, and Whole Tone Scales plus recognition of Plagal (IV-I) and Authentic (V-I) Cadences.

- ◆ The student entering a Musicianship Phase in lieu of a memorized piece will be tested **only** on material listed for his/her **present** classification.
- All Scales and Arpeggios in **each** of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass (common tone/closed position).
- ▲ Ear Training is to be played at the piano by the judge.
- ★ Transpositions are in keys the student has chosen and prepared in advance. Music may be used, but the transpositions may **NOT** be notated. **NO** IMMT is required. A piece previously performed from memory on a program may also be later transposed as part of the Phase. A piece in a Major key must be transposed to another **MAJOR** key, etc. Transposed pieces may be 2-3 levels lower than the level entered.
- ◇ Improvisation should be performed from memory. However, it is acceptable for students to play from a "harmonic" outline. The guidelines per classification level indicate the types of improvisation which could be performed. Remember: original student compositions and mere rhythmic changes in bass lines will not be accepted in the Improvisation Phase.
- + Sight-reading material is to be two levels lower than the level entered. **THE JUDGE BRINGS ALL SIGHT-READING MATERIAL.**
- Teachers are encouraged to merely *prepare* students according to the "Circle of Fifths," **BUT** judges will **NOT** use the "Circle of Fifths" when examining students. (Exception: Diploma programs)

IMMT – THE IRREDUCIBLE MINIMUM MUSICIANSHIP TEST*

(Test **REQUIRED** of all audition entrants except Elementary "A" pupils)





CLASSIFICATION	SCALES 	CADENCES: <small>Common Tone Chord Progression</small>
INTER C	Scales of pieces programmed, three octaves, hands separately (or together) triplet M.M. 60 to the quarter.	Cadences of pieces programmed: I-IV-I-V (or V7)-I, three positions (inversions), hands separately.
INTER D	Scales of pieces programmed, three octaves, hands together, triplet rhythm M.M. 60 to the quarter.	Cadences of pieces programmed: I-IV-I-V (or V7)-I, three positions (inversions), hands together.
INTER E	Scales of pieces programmed, three octaves, hands together, triplet rhythm M.M. 72 to the quarter.	Cadences of pieces programmed: I-IV-I-V (or V7)-I, three positions (inversions), hands together.
INTER F	Scales of pieces programmed, three octaves, hands together, triplet rhythm M.M. 80 to the quarter.	Cadences of pieces programmed: I-IV-I-V-V7-I, root position, hands separately or together.
PREP A	Scales of pieces programmed, four octaves, hands separately (or together), sixteenth-note rhythm M.M. 72 to the quarter.	Cadences of pieces programmed: I-IV-I-V-V7-I, root position, hands together.
PREP B	Scales of pieces programmed, four octaves, hands together, sixteenth-note rhythm M.M. 80 to the quarter.	Cadences of pieces programmed: I-IV-I-V-V7-I, three positions (inversions), hands separately (or together).

TRANSPOSITION ★	IMPROVISATION ◇	SIGHT-READING+
Transpose any late elementary to early intermediate piece to any two keys.	Play an improvisation of at least 32 measures. Provide the judge a brief written outline of the harmonic pattern. (Example: Standard 12-bar blues pattern with two varied repetitions in C Major. A A B A form, each phrase 8 measures, Key of F).	Sight-read any level IA repertoire.
(Same requirements as IC)	(Same requirements as IC)	Sight-read any level IB repertoire.
Transpose any early intermediate to mid-intermediate piece to any two keys.	Play an improvisation approximately two minutes in length. Provide the judge a brief written outline of the structure. (Example: A B A C A Coda form in G Major, $\frac{3}{4}$ meter).	Sight-read any level IC repertoire.
(Same requirements as IE)	(Same requirements as IE)	Sight-read any level ID repertoire.
Transpose any mid-intermediate to late intermediate piece to any two keys.	Play an improvisation approximately three minutes in length. Provide the judge a brief written outline of the structure. (Example: Improvisation on <i>Misty</i> by Erroll Garner).	Sight-read any level IE repertoire.
(Same requirements as PA)	(Same requirements as PA)	Sight-read any level IF repertoire.

- * No IMMT is required of pieces that are written in a blues or whole tone scale or are Modal, Atonal, Pentatonic or Polytonal. The harmonic minor Scale/Cadence is to be played for pieces composed in any of the minor keys.
- ✓ Scales in **each** of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass. **Root position refers to "closed" position or "common tone" progression** (example: C-E-G, B-D-G, C-E-G). Example of "three" positions: C-E-G, B-D-G, C-E-G; E-G-C, D-G-B, E-G-C; G-C-E, G-B-D, G-C-E.

MUSICIANSHIP PHASE CHART

(OPTIONAL)

CLASSIFICATION	SCALES 	CHORDS/CADENCES 	ARPEGGIOS 	EAR TRAINING 
PREP C	ALL Major, ALL parallel harmonic minor, ALL melodic minor, ALL natural minor Scales, four octaves, hands together, sixteenth-note rhythm M.M. 92 to the quarter.	CHORDS: Same requirements as PB plus Dominant and diminished Seventh Chords, all keys, all positions, hands separately (or together) plus CADENCES: I-IV-I-V7-I, three positions (inversions), hands together. ALL Major and minor keys.	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, four octaves with thumb turns, hands together, eighth-note rhythm M.M. 80 to the quarter, plus Dominant and diminished Seventh arpeggios, all keys, root position, four octaves hands separately (or together), eighth-note rhythm M.M. 72 to the quarter (see “→” below).	Continued recognition of Plagal (IV-I) and Authentic (V-I) Cadences plus identification of Dominant and diminished Seventh Chords (root position).
PREP D	ALL Major, ALL parallel harmonic minor, ALL melodic minor, ALL natural minor Scales, four octaves, hands together, sixteenth-note rhythm M.M.100 to the quarter plus all contrary motion scales (Major AND harmonic minor), two octaves, M.M. 92 to the quarter.	CHORDS: Same requirements as PB, PC plus Dominant and diminished Seventh Chords, all keys, all positions (inversions), hands together plus CADENCES: Same requirements as PC plus Plagal Cadences (IV-I), three positions (inversions), hands together, ALL Major and minor keys.	Same Triad requirements as PC plus Dominant and diminished Seventh arpeggios, all keys, root position, four octaves hands together, eighth-note rhythm M.M. 72 to the quarter.	Recognition of Dominant and diminished Seventh Chords in ANY position (the student does not have to identify the particular inversion played).
H.S. DIPLOMA (Regular 15-piece Diploma, not Social Music Diploma)	(Same as Preparatory A, B, C, D—Sixteenth-note rhythm M.M.100 to the quarter)	CHORDS and CADENCES: ALL requirements through Preparatory D plus MODULATION: All smooth passings from an old key to a new key are acceptable (example: V7 of the old key to V7 of the new key). Modulation must be memorized. (The Modulation part of this Phase is NOT required of students in the Social Music High School Diploma — only students in the 15-piece regular Diploma must play Chords, Cadences, and Modulation.)	(Same requirements as through PD level)	(Same requirements as through Preparatory A, B, C, D)
COLLEGE A, B, C, D	ALL Major and ALL minor (harmonic, melodic, and natural) Scales, four octaves, hands together, sixteenth-note rhythm M.M. 112 to the quarter plus all contrary motion scales (Major and harmonic minor) plus all Major and harmonic minor Scales in 3rds, 4 octaves—Sixteenth-note rhythm M.M. 100 to the quarter.	ALL requirements listed through PD level.	ALL Tonic Major and Tonic minor Triads (around the Circle of Fifths); three positions, four octaves with thumb turns, hands together, sixteenth-note rhythm M.M. 80 to the quarter plus Dominant and diminished Seventh arpeggios, all keys, all positions, four octaves hands together, M.M. 72 to the quarter (see “→” below).	ALL requirements listed through PD level plus be able to sing any diatonic or chromatic interval from any given note plus take melodic and rhythmic dictation of an 8-measure phrase.
YOUNG ARTIST	Same as Collegiate A, B, C, D plus all Major and all minor (harmonic, melodic, and natural) Scales in 3rds, 6ths, and 10ths— Sixteenth-note rhythm M.M. 120–132 to the quarter.	An extended Cadence utilizing your knowledge of chords within a given Major key, including a modulation to a relative minor key and back again, concluding in Major. Apply this formula to ALL 12 keys in the Circle of Fifths (see “→” below).	Same Triad and Dominant and diminished Seventh arpeggio requirements as Collegiate A, B, C, D plus sixteenth-note rhythm M.M. 100 to the quarter.	ALL requirements listed through PD plus take written dictation of any diatonic or chromatic interval plus take melodic and rhythmic dictation of a 16-measure phrase.

- ◆ The student entering a Musicianship Phase in lieu of a memorized piece will be tested **only** on material listed for his/her **present** classification.
- All Scales and Arpeggios in **each** of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass (common tone/closed position).
- ▲ Ear Training is to be played at the piano by the judge.
- ★ Transpositions are in keys the student has chosen and prepared in advance. Music may be used, but the transpositions may **NOT** be notated. **NO** IMMT is required. A piece previously performed from memory on a program may also be later transposed as part of the Phase. A piece in a Major key must be transposed to another **MAJOR** key, etc. Transposed pieces may be 2-3 levels lower than the level entered.
- ◇ Improvisation should be performed from memory. However, it is acceptable for students to play from a “harmonic” outline. The guidelines per classification level indicate the types of improvisation which could be performed. Remember: original student compositions and mere rhythmic changes in bass lines will not be accepted in the Improvisation Phase.
- + Sight-reading material is to be two levels lower than the level entered. **THE JUDGE BRINGS ALL SIGHT-READING MATERIAL.**
- Teachers are encouraged to merely *prepare* students according to the “Circle of Fifths,” **BUT** judges will **NOT** use the “Circle of Fifths” when examining students. (Exception: Diploma programs)

IMMT—THE IRREDUCIBLE MINIMUM MUSICIANSHIP TEST*


(Test **REQUIRED** of all audition entrants except Elementary “A” pupils)

CLASSIFICATION	SCALES 	CADENCES 
PREP C	Scales of pieces programmed, four octaves, hands together, sixteenth-note rhythm M.M. 92 to the quarter.	Cadences of pieces programmed: I-IV-I-V7-I, three positions (inversions), hands together.
PREP D	(Same requirements as PC with sixteenth-note rhythm M.M. 100 to the quarter)	(Same requirements as PC)
PD) H.S. DIPLOMA (Regular Diploma, not Social Music Diploma)	The High School Diploma Candidate must include the IMMT Test (Preparatory D level) and the chosen Musicianship Phases.	
COLLEGE A, B, C, D	Scales of pieces programmed, four octaves, hands together, sixteenth-note rhythm M.M. 112 to the quarter.	Cadences of pieces programmed: I-IV-I-V7-I, three positions (inversions), hands together.
YOUNG ARTIST	(Same requirements as CA-CD with sixteenth-note rhythm M.M. 120–132)	(Same requirements as CACD)

- * No IMMT is required of pieces that are written in a blues or whole tone scale or are Modal, Atonal, Pentatonic or Polytonal. The harmonic minor Scale/Cadence is to be played for pieces composed in any of the minor keys.
- ✓ Scales in **each** of the levels **MUST** be played ascending and descending.
- When Cadences are played hands together, chords may be played in both hands or the root in the bass. **Root position refers to “closed” position or “common tone” progression** (example: C-E-G, B-D-G, C-E-G). Example of “three” positions: C-E-G, B-D-G, C-E-G; E-G-C, D-G-B, E-G-C; G-C-E, G-B-D, G-C-E.

SUGGESTED LITERATURE CHART

CLASSIFICATION	BAROQUE 1600–1750	CLASSICAL 1750–1820	ROMANTIC 1820–1890	IMPRESSIONISTIC/CONTEMPORARY 1890–PRESENT
Elem A	None Required	None Required	None Required	Beginner's material (example: Allison—My Very First Program & Let's Learn All the Notes); EA Guild Library; Piano Compositions, USA; Primer Level method books
(There is NO minimum length of composition. Repertoire is comparable to primer level books, can include pre-reading, and has NO accompaniment patterns.)				
Elem B	None Required	None Required	None Required	Any First Level pcs. or EA, EB vols. of Guild Library; Piano Compositions, USA; or Guild Repertoire books
(Level EB: The only limitation is that pieces from "Method" books must be a minimum of 8 measures. Repertoire can introduce the eighth-note and includes simple bass accompaniment patterns.)				
Elem C	None Required	None Required	None Required	Any First Level pcs. or EC vol. of Guild Library; Piano Compositions, USA; or Guild Repertoire books
(Level EC: The only limitation is that pieces from "Method" books must be a minimum of 16 measures—not including repeats. Repertoire can include moving eighth-note patterns.)				
Elem D	None Required	None Required	None Required	Any Second Level pcs. or ED vol. of Guild Library; Piano Compositions, USA; or Guild Repertoire books
(Repertoire can include a definite moving eighth-note pattern in one or both hands and can introduce the sixteenth-note.)				
Elem E	None Required	None Required	None Required	Any Second or Third Level pcs.; comparable works from the Guild Library; Piano Compositions, USA; or Guild Repertoire books
(Repertoire can include moving sixteenth-note patterns.)				
Elem F	None Required (but level of difficulty could include, for example, the early Bach dances, etc.)	None Required (but level of difficulty could include, for example, Clementi's Sonatina Op. 36 #1)	None Required (but level of difficulty could include, for example, the beginning pieces of the Op. 68 of Schumann)	Any Third Level pcs.; comparable works from the Guild Library; Piano Compositions, USA
(Repertoire can include a definite moving sixteenth-note pattern in one or both hands.)				
	* Any Baroque composer— Example of level of difficulty:	✓ Any Classical composer— Example of level of difficulty:	○ Any Romantic composer— Example of level of difficulty:	+ Any Impressionistic/Contemporary composer— Example of level of difficulty:
Inter A	* example: Early Bach dances	✓ example: Sonatina, Op. 36 #2 by Clementi or any Classical work this level of difficulty	○ Easiest pieces from Schumann's "Album for the Young"	+ See listing of Guild Library works, pp. 57-67
Inter B	* example: Early Bach dances	✓ example: Sonatina, Op. 36 #3 by Clementi or any Classical work this level of difficulty	○ Pieces from Schumann's "Album for the Young"	+ See listing of Guild Library works, pp. 57-67
Inter C	* example: Bach—any Short Preludes and Fugues	✓ example: Sonatina, Op. 36 #4 by Clementi or any Classical work this level of difficulty	○ Pieces from Schumann's "Album for the Young," or "Scenes from Childhood"	+ See listing of Guild Library works, pp. 57-67
Inter D-E-F	* example: Bach—any Short Preludes and Fugues or Two-Part Inventions. Other suggested composers: Scarlatti, Handel, Krieger, Telemann, Purcell	✓ examples: Sonatinas (or any Classical works) by Clementi, Cimarosa, Kuhlau, Dussek, Turk, Haydn, Mozart, Beethoven or other Classical composers	○ Pieces from Schumann's "Scenes from Childhood." Other suggested composers: Schubert, Heller, Grieg, Brahms, Burgmuller, Mendelssohn, Tchaikovsky, MacDowell	+ See listing of Guild Library works, pp. 57-67
Prep A (H.S. Freshman)	* example: Bach—Two-Part Inventions	✓ examples: Sonatas: Beethoven, G Major, Op. 49 #2; Mozart, C Major, K545; Haydn, C Major (HOB XVI/35) or comparable Classical works by other Classical composers	○ Suggested composers: Schumann, Schubert, Grieg, Tchaikovsky, Field, Rebikoff, Brahms, Chopin (PA level works)	+ See listing of Guild Library works, pp. 57-67

CLASSIFICATION	BAROQUE 1600–1750	CLASSICAL 1750–1820	ROMANTIC 1820–1890	IMPRESSIONISTIC/CONTEMPORARY 1890–PRESENT
Prep B (H.S. Sophomore)	* example: Bach—Two-Part Inventions; Dances from French or English Suites	✓ examples: Sonatas: Beethoven, g minor Op. 49 #1; Mozart, G Major (K 189h or K 283); Haydn, D Major (HOB XVI/37)	○ Suggested composers: Schubert, Chopin, Mendelssohn, Tchaikovsky, Schumann, Grieg, Brahms, Gliere, Gade, Albeniz (PB level works)	+ See listing of Guild Library works, pp. 57-67
Prep C (H.S. Junior)	* example: Bach—Two and Three-Part Inventions; Dances from French or English Suites	✓ examples: Sonatas: Beethoven, E-flat (Bonn); Haydn, e minor (HOB XVI/34); Mozart, F Major (K189e)	○ Suggested composers: Mendelssohn, Schubert, Schumann, Brahms, Gliere, Gade, Albeniz, Tchaikovsky, Liszt, Chopin, Franck, Field, Gottschalk, (PC level works)	+ Suggested composers: Bartok, Kabalevsky, Tcherenpin, Ibert, Dello Joio, Persichetti, Gretchaninoff, Scriabin, Pinto, Debussy, Lecuona, Scriabin, Mussorgsky, Nazareth (PC level works)
Prep D (H.S. Senior)	* example: Bach—Preludes & Fugues (WTC); advanced Dances from French or English Suites or Partitas, Fantasias	✓ examples: Sonatas: Beethoven Sonata Op. 13; Beethoven Sonata Op. 79; Haydn, G Major (HOB XVI/27); Schubert Sonatas, Concerti by Mozart or Beethoven	○ example: Chopin's "Ballade in A-flat, Op. 47" (PD level works)	+ examples: Shostakovich's "Polka Op. 22." Suggested composers: More difficult works of Tcherenpin, Dello Joio, Griffes, Khachaturian, Milhaud, Schoenberg, Ravel, Muczynski, Dohnanyi, Villa Lobos, Bartok, Gershwin, Copland, Ginastera, Turina, Roy Harris, Prokofiev, Barber, Poulenc, Bloch, de Falla, Creston, Granados, Guion, Bernstein, Kennan, Lecuona, Scriabin, Nazareth (PD level works)
H.S. Diploma	See Specific Repertoire Requirements, pp. 9–10			
Coll. A (College Freshman)	* example: Bach—Preludes & Fugues (WTC), Partitas, Toccatas, Italian Concerto, French & English Suites; Gabrieli's "Toccatina On a Second Tone"	✓ example: Sonatas: Beethoven Sonata Op. 57. Any first movement of Concerto	○ example: Mendelssohn's "Prelude and Fugue, Op. 35," or any of the Chopin Ballades or Scherzi	+ example: Prokofiev's "Toccatina, Op. 11"
Coll. B (College Sophomore)	* example: Bach—Preludes & Fugues (WTC), Toccatas, Partitas, French & English Suites	✓ example: Sonatas: Mozart Sonata in c minor (K457). Any first movement of Concerto	○ examples: Liszt's "La Campanella," Brahms "Variation on a Theme of Handel," Chopin's "Sonata in c minor"	+ examples: Copland's "Night Thoughts," or Shostakovich's "Prelude #6," "Prelude #10," or "Prelude #14"
Coll. C (College Junior)	* example: Bach—Preludes & Fugues (WTC), English Suites, or works by other polyphonic composers	✓ Sonata and complete Concerto	○ examples: Chopin's "Sonata in bb minor" or Rachmaninoff "Etudes Tableaux"	+ examples: Bartok's "Sonata," or Debussy's "Estampes," or Prokofiev's "Sonata #3"
Coll. D (College Senior)	* Same as CC	✓ Complete Sonatas and Concerti by Classical composers	○ examples: Schubert's "Sonata in B-flat" or Liszt's "Mazepa" or "Hungarian Rhapsodies" by Liszt	+ example: Barber's "Fugue, Op. 26" or larger works by Contemporary composers, at least one by an American composer
Coll.-Post Grad. Young Artist	* example: Bach Preludes & Fugues (WTC), English Suites, Goldberg Variations	✓ example: Sonatas: Beethoven Sonata in A, Op. 101. Two advanced Sonatas and two complete Concerti by Classical composers	○ examples: Concerti by Rachmaninoff, Prokofiev	+ example: Prokofiev's "Sonata #6"
 REMEMBER: Several composers' lives overlap two musical eras (examples: Debussy, Rachmaninoff). In these cases, it is up to the teacher to determine which musical era requirement that particular composer will fulfill.				

- 17. **If not enrolled in the “Duet/Duo/Trio/Quartet” classification (p. 6), a maximum of only one duet/duo/trio/quartet (or concerto movement) may be programmed as part of a 10-piece memorized program (or 8-piece Hobbyist program) or two on a 20-piece memorized program.** On these programs:
 - a. IF the primo and secondo parts share melodic material and are of equal technical difficulty, then either part may be entered in Guild Auditions. (If the “secondo” is in true “accompaniment” form, it may NOT be programmed in the memorized or Hobbyist Auditions.)
 - b. Since Guild Auditions are SOLO Auditions, only ONE student may be judged at a time. Therefore, students programming the same duet/duo/trio/quartet on two separate programs are required to perform the duet/duo/trio/quartet two different times—once during each Audition.
 - c. The “primo” or “secondo” that is being graded **MUST** be performed from memory. (Teachers may play the secondo part of a duet with a student.)
 - d. Programs exceeding this number of duets/duos/trios/quartets (or movements of concerti) on the 10-piece memorized, 20-piece memorized program or 8-piece Hobbyist program will be reduced by the Guild judge: a Phase or another piece can be substituted.
- 18. **Do not photocopy music!!!** It is against the law to copy copyrighted music. **REMEMBER: JUDGES HAVE A RIGHT TO REFUSE TO HEAR PHOTOCOPIED REPERTOIRE AND THE RIGHT TO REDUCE PROGRAMS IF PHOTOCOPIED MUSIC IS SUBMITTED!**

NOTE:

- 19. Although most students perform a single Guild program each year, teachers are now allowed to enroll a student for more than one “solo” program! As of 2010 Auditions, students are allowed to perform **TWO** 10- (or more) piece programs in a single year. Teachers must enroll each program separately and only TWO repertoire works may be common to each program (Phases, however, may be repeated). **EACH PROGRAM MAY NOW COUNT TOWARD BOTH STUDENT AWARDS AND TEACHER CERTIFICATION!!!** Students wishing to perform TWO 10- (or more) piece programs within one year **MUST SEND A COMPLETE LISTING OF BOTH PROGRAMS TO GUILD HEADQUARTERS FOR PERMISSION AND APPROVAL OF REPERTOIRE** or the additional program is not valid and cannot be used toward student awards or teacher certification!!!!!!!!!!!!

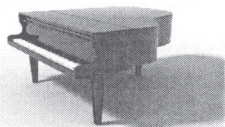
NOTE:

- 20. **CERTIFIABLE COMPUTER-GENERATED MUSIC WILL BE ACCEPTED ONLY IF THE FORM (P. 37) IS COMPLETED AND ATTACHED TO EVERY PIECE THAT WILL BE PERFORMED IN GUILD AUDITIONS. WITHOUT THIS SIGNED/DATED FORM FOR EACH PIECE, ABSOLUTELY NO “DOWNLOADED” OR COMPUTER-GENERATED WORK WILL BE ALLOWED. FOLLOWING AN AUDITION UTILIZING “DOWNLOADED” MUSIC, THE ADJUDICATOR WILL ALSO SIGN AND DETACH THE COMPLETED FORM AND MAIL IT TO GUILD HEADQUARTERS. SHOULD IT BE DETERMINED BY HEADQUARTERS THE COPY IS NOT A “LEGAL” COPY, THE STUDENT’S AUDITION WILL BE CONSIDERED INVALID AND CANNOT BE USED FOR STUDENT OR TEACHER AWARDS!!!!**



Free Membership Offered

The Guild is actively soliciting new members for our organization. An important feature of our membership drive is to offer one year of annual teacher dues free of charge to any current member who recruits at least two new Guild members this year. The new members must join the Guild and also participate with their students in annual Auditions during the current fiscal year. To assist our members in this endeavor, the staff at Guild Headquarters will be happy to provide membership information packets upon request.



Student Enrollment

The Enrollment Form

Having determined the classification, number of pieces, and repertoire to be programmed, teachers are encouraged to remember the following information regarding the Student Enrollment Cards:

1. In the fall, teachers are sent Student Enrollment Cards (inserted in the Syllabus). **TENTATIVE Audition dates are announced in the Winter issue of Piano Guild Notes.** If you wish to know your center's tentative dates prior to this issue, please contact your local chairperson or Headquarters.
2. Teachers are encouraged to return the Student Enrollment Cards as early as possible (preferably by February 1). The likelihood of receiving requested Audition dates is increased if enrollments are received by February 1. This also insures ample time remains for certificates to be hand-lettered and pins to be sent to the teachers.
3. Assignment of Audition times is on a first-come, first-served basis.
4. Teachers must list the exact classification and number of pieces for each student but should NOT send a listing of pieces to be programmed. (Specific repertoire need **not** be absolutely determined until later.)
5. If a change in classification or number of pieces needs to be made after submitting the Enrollment Form, there is a \$15.00 charge per student. Only in an absolute emergency can a correction be made by phone or e-mail for an additional \$20.00 service charge per change (\$35.00 total). Allow up to **3 weeks** for processing changes. **REMEMBER:** Express Mail merely expedites the mail **after** processing.

NOTE: *PLEASE do not make additions or corrections by phone or email as it takes valuable staff time during the busy Audition season.*

- ❖ 6. Student Enrollment Forms AND fees (including the \$15.00 shipping and handling charge) **MUST** be **received** at Guild Headquarters at least **30 days** prior to the beginning date of an Audition center (**not 30 days** prior to the first day of a particular teacher's Auditions). This will hopefully allow sufficient time for certificates to be mailed to teachers (and subsequently to judges in the case of Online/Video Auditions).
- ❖ a. Enrollment Forms received late must include a \$20.00 per student late fee (if **RECEIVED, NOT postmarked**, at Guild Headquarters less than **21 days** prior to the beginning date at the Audition center). This "late enrollment fee" rule will be strictly observed, since late enrollments necessitate sending certificates and pins by First Class or Priority Mail, and often require calls to judges, teachers and chairpersons. (**The \$20.00 per student late fee is not payment for Express Mail handling of certificates.**)
- b. Teachers enrolling late who wish to receive their certificates in time for Auditions **must include additional postage for Express Mail handling** (current postal charge).
- c. Any additions to existing enrollments taken **by phone or e-mail** at Guild Headquarters will be charged the regular student enrollment fee **plus** an additional \$20.00 per student (phone charge) **plus** late fees, if applicable.

In completing the Enrollment Form, please list the following information on the front side of the card:

1. Name, address, phone number and email address—be sure to include zip and area codes.
- 2. In the space designated "Audition center," teachers need to list the **NAME OF THE CENTER** exactly as it appears in the Syllabus, **NOT THE PHYSICAL LOCATION** (see pp. 43-55). If enrolling students at more than one center, a separate student enrollment card **MUST** be used for each center.
3. Your **first** choice of Audition date and time of day. (**This request can only be considered if the enrollment has been received at Headquarters by February 1 or 30 days prior to the start of a center.**)
 - ❖ a. If this choice is available on the schedule, the teacher will be assigned that first choice.
 - b. Teachers must keep in mind that since enrollments are scheduled on a first-come, first-served basis, if not assigned that first choice it is because an earlier enrollment from another teacher has already filled that time slot. **Headquarters will try to accommodate, but no time is guaranteed!**
4. Your **second** choice of Audition date and/or time of day. (**This request can only be considered if the enrollment has been received at Headquarters by February 1 or 30 days prior to the start of a center.**)
 - ❖ a. The second choice is equally important because, in the event the first choice is not available, the second choice will be assigned if possible.
 - b. If neither the first nor second choice is available, the scheduling office will **attempt** to assign a time that is compatible with the first two choices. However, if a teacher's first and second choices are not available, a teacher **could** be assigned times they have indicated to avoid.

EXAMPLE: A teacher's first and second choices are a specific Saturday and a specific Monday, respectively. The specific choices are unavailable, so the scheduler attempts to assign another Saturday or another Monday, assuming from the choices that Saturday and Monday are the preferred days of the week for that teacher's auditions.

NOTE: Teachers should keep in mind that if the requested Audition dates are not assigned, it is because an earlier enrollment has already occupied those requested dates. **ENROLLING EARLY (preferably by February 1) increases the likelihood of being assigned the requested dates. (Enrollments received less than 30 days prior to the start of a center have little likelihood of receiving requested dates and MUST audition on the dates and times assigned by Headquarters.)**

NOTE: Please remember teachers will not be called by Headquarters when their requested dates/times are not available. **REMEMBER:** Teachers enrolling students late will be assigned time strictly based on availability at a center. **REMEMBER:** Except for teacher emergencies, times assigned by Guild Headquarters will not be changed. If Headquarters deems it necessary to change scheduled times, the change will occur approximately 3 weeks before the start of a center's Auditions. A teacher will be sent a new "time assignment" card should this occur.

☛☛☛ (ANY CANCELLATION OF SCHEDULED TIMES WITHOUT PRIOR APPROVAL FROM HEADQUARTERS WILL NOT BE RESCHEDULED AND ENROLLMENT FEES ARE NON-REFUNDABLE.)

☛☛☛ **NOTE:** Neither teacher nor chairperson has the right to refuse a Guild-appointed judge!

In completing the Enrollment Form, please list the following information on the **back** side of the card:

1. Name of student(s).
2. Years as a National Winner (number of years, **including** present adjudication season, that the student has entered and **passed** a National or International Program). This column should be filled in only if a student is playing 10 pieces (or more) this current audition season.
3. Classification of each student (Elementary, Intermediate, Preparatory, Collegiate, Young Artist, Hobbyist, Jazz, Duet/Duo/Trio/Quartet, Ensemble or Special programs with additional listing of A, B, C, D, E, or F example: EA, IC, PB, CD, etc.). To enroll in the Jazz classification, write a "J" before the classification and number of pieces. To enroll in the Hobbyist classification, write an "H" before the classification and number of pieces. To enroll in the Duet/Duo/Trio/Quartet classification, write a "D" before the classification and number of pieces and highlight in "yellow." To enroll in the Ensemble classification, write an "E" before the classification and highlight in "yellow." (For both the "Duet/Duo/Trio/Quartet" and "Ensemble" classifications, be sure to list performers together.)

NOTE: DIPLOMA CANDIDATES MUST BE UNDERLINED IN **RED**. "SPECIAL" PROGRAMS (BACH, SONATINA, SONATA) MUST BE UNDERLINED IN **BLUE**.

4. Total fees collected. **PLEASE REMEMBER:** A single check **from the account of the teacher** should be issued. Do **not** forward checks from parents. (*Enrollments received with multiple checks will be returned to the teacher and NOT scheduled until a single check is issued.*) (Any checks returned for "insufficient funds" will be charged \$30.00.) **Enrollments received without checks, with unsigned checks (including "insufficient funds" checks), or with post-dated checks will NOT be scheduled until payment is received.**

Scheduling Students and Completing Adjudication Certificates

Scheduling Students for Auditions

Once Enrollment Forms have been received at Headquarters, the Scheduling Department will assign a block of time for each teacher, and **it becomes the responsibility of the teacher to assign individual times to individual students. (If you feel extra time has been given to your studio, merely divide the time amongst your students. Do NOT give it to other teachers!)** To determine a performing schedule for one's students, a teacher should utilize this **SUGGESTED** chart:

Classification	Pledge/Local	District	State	National	International
	(1-3 pcs.)	(4-6 pcs.)	(7-9 pcs.)	(10-14 pcs.)	(15-20 pcs.)
Elem. A-Int. B	8-15 min.	15-17 min.	17-20 min.	20-28 min.	28-35 min.
Int. C-Prep. D	16-20 min.	18-20 min.	20-30 min.	30-35 min.	38-50 min.
Coll. A-Y. Artist (NOT Diplomas)	20-22 min.	30 min.	45 min.	60 min.	90 min.

❖ "Social" High School Diploma candidates are allowed **60 minutes** for Auditions.

❖ "Regular" High School Diploma candidates are allowed **90 minutes** for Auditions.

❖ Collegiate Freshmen, Sophomore, Junior and Senior Diplomas are allowed **120 minutes** for Auditions.

Young Artist Diplomas are allowed **120 minutes** for Auditions.

Early Bach and Sonatina plaque programs are allowed **30 minutes** for Auditions.

Advanced Bach and Sonata plaque programs are allowed **45 minutes** for Auditions.

Once a teacher has assigned specific times for his/her students' performances, *he/she MUST prepare a "performing schedule" (name, classification, number of pieces, and time to perform).* A copy of that schedule **MUST** be given to the judge prior to that day's adjudication. (This performing order, of course, can be changed since a teacher has absolute control over this area.)

NOTE: IF IT IS NECESSARY FOR A STUDENT TO BE EXCUSED FROM SCHOOL FOR THE AUDITIONS, "EXCUSE FORMS" MAY BE ORDERED FROM HEADQUARTERS (see p. 38).

Once the Scheduling Department has assigned times, the appropriate certificates/pins are then mailed to each teacher. (**Please open IMMEDIATELY and check contents.**) In completing adjudication certificates, a teacher must do the following:

1. The teacher must sign his/her name on the **front** of the certificate **PRIOR TO AUDITIONS**.
2. The teacher must write the number of years that a particular student has participated in Guild Auditions (including present year). This appears on the cover certificate and is indicated by "**Years in National Auditions**."
3. The "**Years on National Roll**" indicates the total number of years (including the present season) a student has enrolled a National or International (10-20 piece) solo program. This, too, must be filled in.
4. On the inner report card, a teacher must write repertoire titles and composer in ink for each piece programmed.
5. If a Musicianship Phase is being programmed instead of a repertoire piece, the teacher must indicate "MP" under "composer" and the specific Phase title under "title."
6. Although the judge determines the performance order of a program, the teacher should indicate (with a check mark) the student's preference for a beginning and ending piece. This check is placed to the far left, next to the listing of the composer.
7. The Report Card Stub (to the right of the inner report card) must also be completed by each teacher. The only exception is the bottom section, which is completed by the judge.
8. To determine the length of time a student has studied piano, the following chart can be used as a reference:

Weekly Lessons	Months Studied	Summer Months	Years Studied
2 private	9	3	1-1/3 yrs.
2 private	9	0	1 yr.
1 private	9	3	1 yr.
1 private	9	0	2/3 yr.

9. Finally, teachers must complete the back side of the report card prior to Auditions.

After completing certificates, it is recommended that teachers place the certificates in the order of student performances.

Guild Piano Auditions

It is very important for teachers to recognize the following information regarding Piano Auditions in the National Guild of Piano Teachers:

1. The purpose of Auditions is to encourage the slower and average, as well as the gifted student.
2. The average pupil's ability, not the unusually gifted, forms the mean basis of rating.
3. Guild judges are experienced pianists/teachers who display an understanding of the average student and his/her musical growth process. **REMEMBER: Neither teacher nor chairperson has the right to refuse a Guild-appointed judge!**
4. Each student audition is one-to-one **only—judge and student!**
5. Each student participating in Guild Auditions will receive a constructive analysis of his/her performance based on **non-competitive** standards.
6. Most "In-Person" adjudication sites have monitors to help insure Auditions progress on schedule. (**If monitors are not available, Guild teachers and/or responsible adults are encouraged to monitor students.**)
7. Although judges are absolutely required to hear everything programmed on Diplomas (repertoire **AND** Phases), there are situations which might dictate that a judge "cut" a non-Diploma program (i.e., a mistake was made in that a short adjudication period was allotted for an extremely long program; a schedule at a center has become upset; etc.). The following are two rules to which all judges must adhere:
 - a. **On short programs (6 pieces and less), the judge must hear all pieces.**
 - b. **On long programs (7 pieces and more), the judge is absolutely encouraged to hear the entire program, but may "cut" the program by hearing one more than half the repertoire (only if errors in scheduling etc. occur).**

NOTE: IT **MUST BE REMEMBERED AT ALL TIMES THAT IT IS THE JUDGE'S PREROGATIVE TO "CUT" A PROGRAM. AT NO TIME SHOULD A TEACHER OR STUDENT ASSUME THEY MAY PERFORM ONLY ONE MORE THAN HALF OF A PROGRAM BASED ON A PREVIOUS JUDGE'S DECISION TO "CUT" THE REPERTOIRE! REMEMBER: THIS DOES NOT APPLY TO DIPLOMAS – they must be heard in their entirety (repertoire AND Phases) – NO EXCEPTIONS!!**

To eliminate the possibility of confusion on the day of Auditions, it is important to remember:

1. A student is encouraged to arrive at least 15 minutes prior to his/her scheduled Audition.
2. The "performing schedule" of a teacher's students (name, classification, number of pieces, time of performance) **MUST** be given to the judge prior to one's studio being adjudicated (does not apply to Video Auditions).
3. If "In-Person," **all** music must be given to the judge (except Hobbyist classification) and will be returned following each individual Audition.
4. Each programmed piece should be marked (slip of paper, paper clip, etc.) indicating the title and/or composer. Although not required, numbering measures in each work is of great assistance to judges.
5. Teachers should indicate a student's preference for the first and last piece performed (see p. 24).
6. **ABSOLUTELY NO XEROX COPIES ARE TO BE USED IN AUDITIONS (see p. 22).**
7. All certificates/report cards are to be completed and given to the judge.
8. **ALL CHANGES ON REPORT CARD/REPORT CARD STUBS MUST BE INITIALED BY THE JUDGE (see p. 13) and forwarded to Guild Headquarters BY THE TEACHERS.** (Allow up to 5 weeks to receive the new certificate.)
9. A teacher or responsible adult **should** be available to collect report cards/certificates (as well as the teacher "confidential opinion" letter) from the judge following the In-Person adjudication of an entire studio. It is advisable the teacher or adult immediately check the report cards/stubs to ensure the judge has signed the three required places, has written the number of "C" and "A" checks, and has indicated "passed" or "not passed" on the stub. If there is no teacher/adult present, the judge will send report cards to Headquarters.
10. Teachers should award pins, certificates and report cards after Auditions.

Calculating a Student's Rating Following Auditions

When interpreting the Report Card for a student, it is important to remember:

1. With over 2,000 judges available for Guild judging, it is obvious that individual judges may vary in their estimation of student ratings. As teachers vary within the spectrum of liberal to average to conservative, judges also vary to some degree.
2. The ratings (current year's rating in the National Piano Playing Auditions) are determined by the total number of check marks awarded in the two vertical columns:
 - a. The "C" column designates "Commendable" checks.
 - b. The "A" column designates "Attention to" checks given for a deficiency in any category (including IMMT, repertoire, Musicianship Phases and memory).
3. If a change is made on the Report Card, the judge must initial **both** the report card and the stub.
4. In determining the specific rating earned by a student, the judge will have already added the total number of C and A checks. Teachers merely need to subtract A's from the C checks and apply the following chart in awarding a "rating" (see p. 26).
5. It is important to remember that the awarding of **6** more C than A checks allows a student to advance to a higher classification on the National (10–14 piece program) level the following year. 14 more C than A checks allows advancement to a higher classification on the International (15–20 piece program) level the following year. Students not receiving these minimum grades do **not** fail their Guild Audition. However, it is suggested they limit the number of pieces programmed the next Audition season. (The judge will sign the front certificate and check "passed" on the stub—**unless 16** more "A" than "C" checks were awarded.)
6. The **only** program failing Guild Auditions is the one that receives **16 more "A" than "C" checks**. This is the **only** program where the judge would **not** sign the front certificate and would check "not passed" on the inner report card stub. **This does NOT apply to Diplomas or Special Medal Programs where there are additional grade requirements (see pp. 7-12).**
7. Teachers should remember that grades/ratings are meant to represent a guide, **not** a hard-fast rule determining a child's progress.
8. Comments/opinions by judges are meant to be constructive/helpful "ideas" from which to "shape" the next year's study.
9. Complaints regarding Auditions will not be acknowledged or accepted from students/parents except through the teacher or chairperson -- **and must be in writing!**

Ratings

16 more A than C checks Failing

(See p. 25 for description of a “failed” Guild program.)

Family Circle Rating

(A student is comfortable performing in a family setting but is not ready to be relaxed playing in public.)

More A than C checks Fair

Room Circle Rating

(A student is prepared to perform before non-critical peers in a classroom setting at school.)

No more C than A checks Good

1 more C than A check Good

2 more C than A checks Good

3 more C than A checks Good

4 more C than A checks Good

5 more C than A checks Very Good

6 more C than A checks Very Good

School Circle Rating

(A student has prepared and performed well enough to represent his/her school in a local musical program.)

7 more C than A checks Excellent

8 more C than A checks Excellent

9–10 more C than A checks Excellent

Citywide Circle Rating

(A student’s performance is very polished and qualifies him/her to represent his/her school in a citywide or countywide competition.)

11 more C than A checks Excellent Plus

12–13 more C than A checks Excellent Plus

14–17 more C than A checks Superior Minus

18–21 more C than A checks Superior

22–27 more C than A checks Superior

Top-Talent Circle Rating

(The student is a musically and technically superior pianist, qualified to perform anywhere before a critical audience, including newspaper critics.)

28–35 more C than A checks Superior Plus

36–43 more C than A checks Superior Plus

44 (or more) more C than A checks Superior Plus

Hobbyist Ratings

A grade Superior

B grade Excellent

C grade Good

D grade Fair

F grade Failing

Hobbyist participants (auditioning with music) are adjudicated on a “letter grade” basis. The “Circle” ratings do not apply to these students.

NOTE: WHEREAS FAMILY, ROOM, AND SCHOOL CIRCLES ARE “FRIENDLY,” NON-CRITICAL GROUPS BEFORE WHOM ANYONE CAN PERFORM WITHOUT DEVASTATING RESULTS, THE CITYWIDE AND TOP-TALENT CIRCLES DEMAND OUTSTANDING COMPOSURE AND PERFORMANCES.

Dealing with “Undesirable” Ratings

Occasionally, a teacher or student may believe a rating to be “undesirable” and, therefore, devastating to the student. In such a case, Guild recommends:

1. Teachers may average the last three or more years of ratings in order to help the student maintain a healthy, positive outlook.
2. Although this will **not** technically change the current rating, it will help the student accept constructive criticism, as well as encourage the student in his/her future piano study.
3. These “averaged grades” may **not** be submitted for ACM Teacher Certification or Student Scholastic Awards. **Only** judge-awarded grades are acceptable.

NOTE: THE SOLE PURPOSE OF “GRADE AVERAGING” IS FOR THE EMOTIONAL WELL-BEING OF THE STUDENT AND DOES **NOT**, IN ANY WAY, ALTER THE OFFICIAL GRADE AWARDED BY THE JUDGE.

The International Piano Composition Contest

To recognize the importance of the art of composition within piano study and to encourage promising student composers, the National Guild of Piano Teachers sponsors the annual International Piano Composition Contest. Adjudicated by outstanding composers/educators, this contest is for the average as well as the gifted composer. Although solo piano compositions constitute the main entries, compositions for piano and other instrument(s), piano and voice, and piano duets and duos are accepted when enrolled in the “Special” classification (see pp. 28-29). Teachers submitting five or more student manuscripts will receive a letter of evaluation from the judge. Each contestant receives:

A certificate of composition/report card evaluating the composition and a composer NFSM fraternity “composer” pin

A total of 19 cash prizes including 5 NGPT Awards are given for the best compositions showing the most originality, imagination and skill. If ties are declared in any category, the designated award may be shared by two winners. Judges also have the prerogative to not declare a winner in a category should compositions not meet “winning” standards. Monetary prizes awarded “winning” compositions are:

1. The **Hansi M. Alt Award** (\$100) will be given to the one best overall student composition chosen from the winning compositions in categories 4, 5, and 6 (below).
2. The **Arnetta Jonas Claymes Award** (\$100) will be given to the one best overall composition chosen from the winning compositions in categories 7 and 8 (below).
3. The **Irl Allison, Sr. Award** (\$100) will be given to the one best overall student composition chosen from the winning compositions in categories 9 and 10 (below)—excluding the “Teacher Division.”
4. The **Thelma Callahan Award** (\$50) is given to the winning Elementary A, B or C composition.
5. The **Irl Allison, Jr. Award** (\$50) is given to the winning Elementary D, E or F composition.
6. The **Hazel Ghazarian Skaggs Award** (\$50) is given to the winning Intermediate A, B or C composition.
7. The **Hubert Kaszynski Award** (\$50) is given to the winning Intermediate D, E or F composition.
8. The **High School Award** (\$50) will be given to the winning Preparatory A, B, C or D composition. (This award is sponsored by the former Music Educators League. Only high school students may qualify for this award.)
9. The **Jessie Allison Award** (\$50) is given to the winning Collegiate/Young Artist composition.
10. “**Special Category**” Awards (\$50 each) will be awarded to those winning compositions enrolled in each of the five “Special Category” classifications (see below and p. 29).
11. The **NGPT Awards** (5 cash awards).

Non-cash “honorable mention” awards may also be given at the judges’ discretion to recognize outstanding compositions in the student and adult divisions. **Competitors may expect response from judges in late March** and *PIANO GUILD NOTES* publishes a list of all winners in the International Piano Composition Contest (Summer issue).

There are **TWO** categories for enrolling in the Composition Contest:

1. Students who wish to compete for cash awards.
2. Students enrolled “For Critique Only.”

In both categories, each student receives a certificate of composition, a report card evaluating the composition and a composer NFSM fraternity pin. Enrollment fees and rules for submitting remain the same for **BOTH** categories. The difference is that students enrolled in the “**For Critique Only**” category will NOT be considered for cash awards. **To enroll in the “For Critique Only” category, be sure to check the “For Critique Only” column on the enrollment form (p. 36).**

NOTE: 3. NEW Category: Suite/Sonatina/Sonata

Teachers enrolling compositions in a suite, sonatina or sonata” format must remember the following:

- a. A **MAXIMUM** of **FOUR** separate movements can be enrolled in this new category.
- b. Guild understands the level of difficulty may vary for the various “movements.” When enrolling, the teacher must determine a **SINGLE** classification level for the entire “suite” etc. Example: a student composes a suite consisting of 4 movements that are Late Elementary (1st and 2nd movements) and Early Intermediate (3rd and 4th movements). The teacher can decide to enroll the student in the Elementary or the Intermediate classification. **ONLY ONE CLASSIFICATION CAN BE ASSIGNED TO THE ENTIRE SUITE.**
- c. Despite varying levels of difficulty, the **ENTIRE** suite, sonatina or sonata will be sent to **ONE** judge. The movements will NOT be divided among varying judges due to their being different levels of difficulty.
- d. Although the enrollment fee for compositions in this category will NOT be “per movement,” see p.29 for “suite” fees per classification (elementary, intermediate, preparatory, collegiate/young artist).

TO ENROLL STUDENTS, teachers must adhere to the following rules:

1. Teachers must be members of the National Guild of Piano Teachers (dues must have been paid or submitted with compositions).
2. To enroll students, merely complete the Enrollment Form (p. 36) and mail to Guild Headquarters by **November 8**.
 - a. Each student may submit more than one composition, but must pay the required fee per piece.
 - b. Student fees must be submitted as a single check from the teacher’s account. (Checks returned for “insufficient funds” will be charged \$30.00.) **Enrollments received without checks, with unsigned checks (including “insufficient funds” checks), or with post-dated checks will NOT be scheduled until payment is received.**
3. The **postmark** deadline for enrolling in the Composition Contest is **November 8**.
 - a. **Self-addressed, stamped envelopes are NO LONGER REQUIRED. A shipping and handling fee of \$15.00 per enrollment must be included in total fees submitted.**
 - b. Mail to: International Piano Composition Contest
c/o National Guild of Piano Teachers
Attention: Brenda Blackmon
P.O. Box 9469
Austin, Texas 78766-9469

NOTE →
❖



WHEN SUBMITTING MANUSCRIPTS, please remember:

- NOTE** → 1. Computer-generated manuscripts are now accepted in **ALL** categories. **“Traced” copies of computer-generated manuscripts will NOT be accepted.** Of course, hand-written manuscripts are also accepted. Do NOT use staples to bind manuscripts.
2. Any forms and compositional techniques may be used in any level.
 - a. Compositions in “Theme and Variations” form count only as ONE piece when enrolled.
 - b. When composing pieces in “Suite, Sonata or Sonatina” form, please remember the following: Guild understands the level of difficulty may vary for the various “movements.” When enrolling, the teacher must determine a **SINGLE** classification level for the entire “suite” etc. Example: a student composes a suite consisting of 4 movement that are Late Elementary (1st and 2nd movements) and Early Intermediate (3rd and 4th movements). The teacher can decide to enroll the student in the Elementary or the Intermediate classification. **ONLY ONE CLASSIFICATION CAN BE ASSIGNED TO THE ENTIRE SUITE.**
 - c. Compositions for piano duet, piano duo, piano trio, piano quartet, piano and voice, and piano and a maximum of four other instruments are acceptable but must be enrolled in the “Special Category” classification (listed on pp. 28-29). Separate vocal/other instrumental lines must be notated. **CD’s MUST accompany enrollments in this category only!! Without a CD, the composition will be judged “For Critique Only.”**
 - d. If a composition entered is a song or an improvisation/arrangement of a published piece, the composition must be accompanied by written, signed permission from the author/composer (unless published before 1890).
 3. The **BEGINNING MEASURE of each line must be numbered with “forms” and “themes” clearly labeled on each composition. (Please indicate modal compositions.)** If “forms/themes” are not indicated, judges may reduce grades under “form/construction.” **TOTAL NUMBER OF MEASURES MUST BE INCLUDED ON THE ENROLLMENT FORM.**
 - a. The “minimum/maximum” measure requirement is intended to reflect the length of composition a student must be composing at each of the various levels. **The “minimum/maximum” measure requirement must be strictly observed! If the “minimum” OR “maximum” length is NOT adhered to, the composition(s) will be automatically judged for “critique only.”**
 - b. Do NOT count measures repeated under “repeat” signs, “D.C.” signs or “DS” signs as “new” measures.
 4. Only the student’s name should appear on each page of a manuscript (**no address, age or grade**). **The teacher’s name may NOT appear on the manuscript. Do not write the classification / # of measures on the top of the manuscript.**
 5. It is acceptable for 2 students to collaborate on a composition, but the enrollment fee will be the listed fee plus 50%. Example: 2 students submitting a 32 measure EC composition would pay \$39.00 (\$26.00 plus \$13.00).

WHEN CLASSIFYING STUDENTS, please note the following:

1. Students entering the Composition Contest must be enrolled in the Elementary, Intermediate, Preparatory, Collegiate, Young Artist, or “Special” classifications.
 - a. **Classification of compositions is determined by the level of difficulty of the composition**, not the student’s length of study or age.
 - b. Be specific when classifying a composition (example: EA, EC, ID, PB, CA, YA, etc.). Do not merely label compositions as Elementary, etc.
 - c. Students submitting compositions for two or more performers (piano duets and duos, piano trios and piano quartets, piano and voice, piano and ONE other instrument) must be classified in the “Special Category” classification according to the level of difficulty of the repertoire. (Examples: SC-2E, SC-2I, etc.)
 - d. Students who are **very** advanced for their age and whose compositions far exceed the expectations found in the “regular” classifications may enroll in the “Gifted Student” classification (see “Special Categories”). (Examples: SC-GE, SC-GI, etc.)
 - e. Adult students (any level) studying with Guild teachers **must** enroll in the “Adult Student” classification (see “Special Categories”). Teachers may **not** enroll in this classification. Adult students may enter compositions ranging from Early Elementary through Late Collegiate in difficulty. This classification affords adults the opportunity to compete only against other adults of similar levels of expertise and not against younger students. (Examples: SC-AE, SC-AI, etc.)
 - f. Teachers can only enroll in the “Teacher Division” (see “Special Categories”). (Example: SC-T)

NOTE:

2. Since most questions regarding classification involve the classification of Elementary compositions, teachers can utilize the following rhythmic outline when classifying Elementary manuscripts:
 - a. EA: The EA category is for the very beginning student/composer. Accompaniment patterns and eighth-notes do not appear at this level; however, melodies can move from one hand to another.
 - b. EB: Repertoire at the EB level includes accompaniment patterns (fairly simple: blocked chords, etc.) and **can** introduce the eighth-note.
 - c. EC: Repertoire at the EC level includes a definite accompaniment pattern and can include moving eighth-note patterns.
 - d. ED: Repertoire at the ED level **can** introduce the sixteenth-note and includes a moving eighth-note pattern.
 - e. EE: EE compositions **can** include short sixteenth-note patterns.
 - f. EF: Compositions in the EF level **can** include moving sixteenth-note patterns in one or both hands.
3. Upon receipt of manuscripts, personnel at Guild Headquarters will review all entries and teachers will be contacted if an error in classification has been made. Teachers will be allowed up to three days in which to consider a change(s) in classification.

Ratings for Composition Contest

9 or more A checks than C checks.....	Not Passing
1 to 8 more A checks than C checks.....	Passing
1 to 4 more C than A checks.....	Good
5 to 7 more C than A checks.....	Excellent
8 to 11 more C than A checks.....	Superior Minus
12 to 14 more C than A checks.....	Superior
15 to 23 more C than A checks.....	Superior Plus

CLASSIFICATIONS/ENROLLMENT FEES FOR COMPOSITION CONTEST ENROLLMENTS AND ENROLLMENTS SUBMITTED “FOR CRITIQUE ONLY” (*enrollments not meeting the minimum and/or exceeding the maximum measure requirements will be judged “For Critique Only.”*):

ELEMENTARY LEVELS:

- EA entry fee: \$25.00 (8-24 measures)
- EB, EC entry fees: \$26.00 (16-32 measures); \$30.00 (33-64 measures)
- ED, EE, EF entry fees: \$27.00 (16-32 measures); \$31.00 (33-64 measures)

INTERMEDIATE LEVELS:

- IA, IB, IC entry fees: \$30.00 (24-48 measures); \$33.00 (49-96 measures)
- ID, IE, IF entry fees: \$31.00 (24-48 measures); \$34.00 (49-96 measures)

PREPARATORY LEVELS:

- PA, PB entry fees: \$33.00 (96-136 measures); \$38.00 (137 or more measures)
- PC, PD entry fees: \$34.00 (96-136 measures); \$39.00 (137 or more measures)

COLLEGIATE/YOUNG ARTIST LEVELS:

- CA, CB, CC, CD (Collegiate) entry fees: \$36.00 (2-4 pages); \$40.00 (5 or more pages)
- YA (Young Artist) entry fees: \$37.00 (2-5 pages); \$42.00 (6 or more pages)

CATEGORIES:

NEW → Suite, Sonatina and Sonata: a MAXIMUM of FOUR separate movements can be enrolled and must be assigned ONLY ONE CLASSIFICATION for the entire suite. The fees listed below are for compositions consisting of two, three or four movements (no minimum/maximum number of measures):

- Elementary entry fee: \$33.00. To enroll, write “SC-SE.”
- Intermediate entry fee: \$43.00. To enroll, write “SC-SI.”
- Preparatory entry fee: \$53.00. To enroll, write “SC-SP.”
- Collegiate/Young Artist entry fee: \$63.00. To enroll, write “SC-SC” or “SC-SYA.”

Literature for Two (or more) Performers: Piano suites, piano duets and duos, Piano trios and Piano quartets, Piano and voice (there must be a separate vocal “line”), or Piano and a maximum of four other instruments.

- Elementary entry fees: \$30.00 (up to 32 measures); \$33.00 (33-64 measures). To enroll, write “SC-2E.”
- Intermediate entry fees: \$33.00 (up to 48 measures); \$37.00 (49-96 measures). To enroll, write “SC-2I.”
- Preparatory entry fees: \$37.00 (up to 96 measures); \$40.00 (97 or more measures). To enroll, write “SC-2P.”
- Collegiate and Young Artist entry fees: \$38.00 (2-5 pages); \$42.00 (6 or more pages). To enroll, write “SC-2C” or “SC-2YA.”

Gifted Students Solo or Ensemble (2 or more Performers):

- Elementary entry fees: \$27.00 (up to 32 measures); \$30.00 (33-64 measures). To enroll, write “SC-GE” or “SC-2GE.”
- Intermediate entry fees: \$31.00 (up to 48 measures); \$34.00 (49 or more measures). To enroll, write “SC-GI” or “SC-2GI.”
- Preparatory entry fees: \$34.00 (up to 96 measures); \$39.00 (97 or more measures). To enroll, write “SC-GP” or “SC-2GP.”

Adult Student Division:

- Elementary entry fees: \$27.00 (up to 32 measures); \$30.00 (33-64 measures). To enroll, write “SC-AE.”
- Intermediate entry fees: \$31.00 (up to 48 measures); \$34.00 (49 or more measures). To enroll, write “SC-AI.”
- Preparatory entry fees: \$34.00 (up to 96 measures); \$39.00 (97 measures or more). To enroll, write “SC-AP.”
- Adults enrolling music for two or more performers (Piano duets and duos, Piano trios and quartets, Piano and voice, Piano and one other instrument) in any of the above categories should write: “SC-2AE,” “SC-2AI,” “SC-2AP.” Fees remain the same.

Teacher Division entry fees: \$38.00 (2-5 pages); \$43.00 (6 or more pages). To enroll, write “SC-T.”

Teachers enrolling music for Suites/Sonatina/Sonata or music for two or more performers (Piano duets and duos, Piano trios and quartets, Piano and voice, Piano and one other instrument) should write “SC-2T.” Fees remain the same.

PLEASE REMEMBER:

- 1. Remember: The title/cover page must be identical to the first page of the manuscript.
- 2. Although Guild attempts to return all manuscripts, we are not responsible for those lost in the mail. If you send an original manuscript, please keep a copy of the score. **DO NOT** send tapes/CD’s of compositions (except p. 28 #c).

Additional Student Awards and Honors

The National Guild of Piano Teachers offers various student awards and honors in addition to those goals set in the Piano Auditions:

1. **The Guild Founder’s Plaque**

- a. The Guild Founder’s Plaque is available to students whose Guild Audition program (**minimum of 2 pieces**) consists “primarily” (see #'s 1–5 below) of repertoire listed in the Irl Allison Library, Piano Compositions USA, The Allison Contemporary Piano Collection, and/or Guild Repertoire Books (any edition may be used). Musicianship Phases are considered a part of the Irl Allison Library. Remember: One Phase cannot be programmed unless the student is also programming at least **FOUR** pieces. Students in the Hobbyist classification (**minimum of 2 pieces**) may also apply for this award. For a listing of the Guild library pieces, please see pp. 57-67.
 - 1. Local Winners (2–3 pieces) must program at least **2** pieces from the above listing of books.
 - 2. District Winners (4–6 pieces) must program at least **4** pieces from the above listing of books.
 - 3. State Winners (7–9 pieces) must program at least **7** pieces from the above listing of books.
 - 4. National Winners (10–14 pieces) must program at least **10** pieces from the above listing of books.
 - 5. International Winners (15–20 pieces) must program at least **15** pieces from the above listing of books.
- b. Repertoire on each program will be carefully checked to insure above requirements are met.
- c. Students applying to receive the Guild Founder’s Plaque **must** have received a minimum of **five** more C’s than A’s on the report card (Hobbyists must receive at least a “C” grade).

- d. To receive the plaque, teachers **must** complete the Special Plaque Enrollment Card found in the Syllabus (insert) and mail with **COPIES** of the report cards and stubs (plus \$25.00 per plaque) to:

National Guild of Piano Teachers
Attention: Medal Dept.
P.O. Box 9469
Austin, Texas 78766-9469

- e. Founder's Plaque applications can be mailed to Guild Headquarters anytime following Auditions but must be received no later than July 1 if you wish publication in *Piano Guild Notes*.
- f. **Please indicate keys, opus numbers, HOB numbers, BWV numbers, etc. when submitting repertoire.** Although **NOT** required, Founder programs may be submitted to Headquarters for pre-approval (see p. 35).
- g. Founder Plaque recipients may have a picture published in the photo section of the Fall issue of *Piano Guild Notes* for an additional fee of \$8.00 per picture if information is received at Headquarters by July 1 (see p. 42).

NOTE: **Please allow up to 4-6 weeks for handling of special plaques.** By special request, plaques can be sent by Express Mail for an additional fee (e.g. current postal charge for one plaque; multiple plaque orders will be billed for additional Express Mail costs). (Payment for extra postal request must accompany request.) The \$25.00 per medal application fee is not payment for Express Mail handling. (REMEMBER: Express Mail merely expedites the mail **AFTER** processing.)

2. **The Five-Year National Roll**

- a. The Five Year National Roll is awarded students who have performed National or International programs (10 to 20 memorized pieces) for a minimum of five years (or 5 programs). (They need **not** be consecutive years.)
- b. Five Year National Winners' pictures will appear in the photo section of the Winter issue of *Piano Guild Notes* (at no additional fee) when sent to Headquarters by September 1. Send a list (and picture) indicating the student's name, honor won, teacher's name, city and state (see p. 42).

3. **The Ten-Year National Roll**

- a. The Ten-Year National Roll is awarded students who have performed National or International programs (10 to 20 memorized pieces) for a minimum of ten years (or 10 programs). (They need **not** be consecutive years.)
- b. The pictures of students on this Roll appear in the photo section of the Winter issue of *Piano Guild Notes* (at no additional fee) when information and picture are sent to Headquarters by September 1. Send a list (and picture) indicating the student's name, honor won, teacher's name, city and state (see p. 42).

4. **The Irl Allison Gold Medal**

- a. The Irl Allison Gold Medal is awarded students who have performed National or International programs (10 to 20 memorized pieces) for **15** years (or 15 programs). (They need **NOT** be consecutive years.)
- b. Special application forms must be requested from Headquarters.
- c. Irl Allison Gold Medal winners appear in the photo section of the Winter issue of *Piano Guild Notes* (at no additional fee) when information and picture are sent to Headquarters by September 1. Send a list (and picture) indicating the student's name, honor won, teacher's name, city and state (see p. 42).

5. **The Paderewski Gold Medal**

- a. The Paderewski Gold Medal is awarded students who have performed National or International programs (10 to 20 memorized pieces) for **10** years (or 10 programs). (They need **not** be consecutive years.)
- b. Since medals are specially ordered per candidate, teachers should complete applications (see p. 40) **as early as possible**, but no later than September 1. Medals are not sent until Auditions are completed.
1. A teacher must include copies of 10 report cards **AND** stubs (showing the number of "C" and "A" checks) when returning the application. (See p. 40 for Paderewski application.) **DO NOT SEND ORIGINALS!**
2. Delivery of the medals will be made directly to the **teacher**, usually **within 4-6 weeks**.
3. Paderewski Medal Winners will be pictured in the photo section of the Winter issue of *Piano Guild Notes* (at no additional fee) if picture with name of student, honor won, teacher's name, city and state are received by September 1 (see p. 42).

6. **Diploma Winners**

- a. Diploma Winners will be listed and pictured in the photo section of the Spring issue of *Piano Guild Notes* (at no additional fee) if information is received at Headquarters by December 1 (see p. 42).
- b. See pp. 9-12 for requirements.

7. **Bach, Sonatina, and Sonata Plaques**

- a. Students programming **and** passing all requirements for the Bach, Sonatina, and Sonata Special Programs are awarded special plaques. (REMEMBER: these programs must be pre-approved and meet the postmark deadline--see p. 35.)
- b. Following Auditions, teachers must send Headquarters a copy of the report card and stub, pre-approval form and Special Plaque Enrollment Card (to verify repertoire and grades have met all requirements) plus \$25.00 per plaque before the unique plaques will be forwarded (see pp. 7-9). (The \$25.00 is payment for the plaque, **not** payment for Express Mail handling of plaques.)
- c. Bach, Sonatina, and Sonata recipients may have a picture published in the photo section of the Fall issue of *Piano Guild Notes* for an additional fee of \$8.00 per picture if information is received at Headquarters by July 1 (see p. 42).

8. **Raissa Tselentis Johann Sebastian Bach**

- a. One pre-college age Guild student programming and passing Early Bach and one pre-college age student programming and passing Advanced Bach each with highest number of C's over A's in Guild Auditions will be awarded the Raissa Tselentis Bach Scholarship. Other than the normal procedure for receipt of a Bach plaque (pp. 7-8), no additional scholarship application form is required.
- b. Two \$100 scholarships are given to the highest scoring Bach entrant (one for Early Bach, one for Advanced Bach) and may be pictured in the Spring issue of *Piano Guild Notes* at no additional fee (see p. 42).

9. The \$200 Scholarships

- a. The \$200 Scholarships are awarded to participants meeting the following 3 requirements:
 1. The student has performed a National or International program (10 to 20 memorized pieces) for a minimum of 10 years (or 10 programs) with grades totaling at least **140** more C's than A's.
 2. The student has been a Paderewski Medal Winner.
 - 3. The student is a Guild High School Diploma recipient and a High School **Senior**. Juniors can perform a "regular" High School Diploma program, but cannot apply for a scholarship until they are **Seniors** in High School. The High School Diploma in Social Music **cannot** be used to qualify the student.
- b. Recipients of scholarships are entitled to have their names listed for scholarships and their pictures shown in the photo section of the Spring issue of *Piano Guild Notes* (at no additional fee) when information and pictures are sent to Headquarters by December 1. Send a list (and picture) indicating the student's name, honor won, teacher's name, city and state (see p. 42).
- c. The monetary scholarships are limited to the top **150** applicants and are awarded for the continued study of piano. The awards are funded from among the following donors: Mildred E. Allen Memorial, Irl and Jessie Allison, Irl Allison, Jr. Memorial, Shirlie Brittain Alpaugh Memorial, Boucher Memorial, Melba Cornwell Budge, William Chaisson Memorial, Beulah R. Cheever Memorial, Lois Lorraine Crawford Conway Memorial, Mary P. Costa in memory of Dr. J.L. Costa, Stephen and Mary C. DiLauro, Hazel Gibson Eikedahl Memorial, Helen E. Pifer Fackiner Memorial, Ruth Musil Giger Memorial, Mary Beth Grise Memorial, Josephine Grisham, Marjorie A. Haimbach Memorial, Harutin Memorial, Helen and Clifford Higer, Virginia Holtzendorf Memorial, Beth Hudnall, Edward and Helen Layman Fund, E.A. Lindfors Estate, Wilhemina McLane Memorial, Susan D. Miller Memorial, Mr. and Mrs. Emmett Moody, Sidney Morrow, Mary Wattles Morse, Dorothy Doll Nobiling, Nancy Oliva, Ruth Jane Randolph Memorial, Herbert Ricker Memorial, Lila Kennedy Ricker Memorial, Elsbeth N. Sears Memorial, Esther Shores Memorial, Anita Rudowsky Shuller, Dr. Lorena and Samuel Simon, Betty Lief Sims, Gladys Smisor Memorial, James N. Somerville Memorial, Dr. and Mrs. Richard Steidl, Betty Lynne Stuart Memorial, Katherine Humphrey Townsend Memorial, Wasson Fund, Georgia Winton Memorial, Dorothea and Harrison Ziegler III.
- d. Teachers should remember the following when applying for scholarships:
 1. An application should never be made until **all** three of the above requirements have been met.
 2. A completed application **must** accompany each request and must be received at Headquarters by September 15. (See p. 39 for Scholarship application.) The application must be complete with all supporting documents by the deadline.
 3. When returning the application, a teacher must include 10 report cards and stubs. (**Send copies only! Do not send originals.**)
- e. Students have 4 years after High School graduation to complete the Scholarship requirements. **ALL** scholarship applications **must** be filed during the same year in which a student completes the requirements.

NOTE: IT IS VERY IMPORTANT TO NOTE THAT A STUDENT MAY **NOT** HAVE AUDITIONED FOR THE SAME JUDGE MORE THAN **THREE** TIMES DURING A TEN-YEAR PERIOD IN ORDER TO APPLY FOR THE \$200 SCHOLARSHIP.

NOTE: AFTER APPROVAL NOTIFICATION, STUDENTS ARE ALLOWED **ONE** YEAR IN WHICH TO UTILIZE THE SCHOLARSHIP.

10. The Top Five \$100 Scholarships

- a. Of the Scholarships available, those with the top five scores will receive an additional \$100.
- b. Recipients will be notified by Headquarters following the September 15 application deadline.

Teacher Awards and Honors

Piano Guild teachers are also entitled to a variety of awards and honors:

1. Guild Teachers' National Honor Roll

- a. To honor teachers adopting Guild goals for a majority of their class and encouraging the slow as well as the gifted student, the Guild awards a Gold Seal Certificate.
- b. Teachers meeting the following criteria automatically receive the Gold Seal Certificate:
 1. Present 100% of their class in auditions, or
 2. Present at least 20 students, or
 3. Present at least 80 compositions, or
 4. Serve the Guild in some outstanding capacity.

2. The Hall of Fame

- a. Guild members can be entered in the Hall of Fame, receive the Hall of Fame certificate, and be listed in *Piano Guild Notes* by meeting one or more of the following criteria:
 1. From among students who audition, members qualify for the Hall of Fame by producing:
 - a. Two \$200 Scholarship Winners, or
 - b. Five Paderewski Medal Winners, or
 - c. 20 Guild Founder's Plaque Winners or 20 Bach, Sonata, or Sonatina Plaque Winners
 - d. Five Guild High School/Collegiate/Young Artist Diploma Winners, or
 - e. Ten Five-year National Winners, or
 2. Teachers (current members) can be named to the Hall of Fame by enrolling 10 new teacher members.
 3. Teachers (current members) can also qualify for the Hall of Fame by serving for 20 years as a chairperson.
 4. Serving 40 weeks as a Guild judge qualifies a teacher for the Hall of Fame.
 5. If a teacher bequeaths \$1,000 or more to the American College Scholarship Fund (honoring either himself/herself or someone of their choice), that teacher also has qualified for the Hall of Fame.

b. Once any of the above goals are attained, teachers (current members) should advise Headquarters and the inscribed Hall of Fame certificate will be forwarded.

3. **The 50th Anniversary Club**

- a. The 50th Anniversary Club has been established to honor and recognize teachers (current members) for having taught piano for 50 years and therefore dedicated their lives in service to the piano teaching profession.
- b. Teachers (current members) who qualify to be members of the 50th Anniversary Club should send their names and pictures to Guild Headquarters for inclusion in *Piano Guild Notes*.

4. **The American College of Musicians**

- a. Guild members who are either judges or whose qualifications make them eligible to judge automatically become members of ACM.
- b. ACM awards diplomas both to Guild members and musicians (not necessarily piano teachers) deemed worthy of recognition in the musical field.

5. **ACM Diplomas for Teachers**

The American College of Musicians will grant the High School, Collegiate, and Young Artist Diploma to teachers who present programs in the National Piano Playing Auditions that meet the requirements of the Guild Diplomas (see pp. 9–12).

6. **ACM Certification for Teachers**

- a. Certification (Certificate of Approval) is the highest honor any Guild teacher can attain.
- b. **Applications must be completed before certification will be considered. No exceptions will be made!** See p. 41 for Certification application (initial and renewal).
- c. To qualify, teachers **must** send copies of report cards **OR** stubs of **25** students who have passed National or International programs during the past five years (each receiving a minimum of **14** more C's than A's). The SMT program cannot be used toward certification. If two 10-piece (or larger) programs have been performed by a student in one year, the multiple programs **CAN** be submitted for Certification **IF** repertoire requirements have been met (see p. 22 #18).

- 1. Send copies of the report cards **OR** stubs to the following address. (REMEMBER: **both front and back must be copied. -- DO NOT send originals!!**)

Certification Committee
American College of Musicians
Gloria Castro, Chairperson
P.O. Box 9469
Austin, Texas 78766-9469

- 2. The \$25.00 (**initial application fee** for certification) fee must accompany the application, report cards, and stubs.
- d. The certification period runs from July 1 through June 30 (example: a teacher originally certified or recertified following the 2021 audition season will be actively certified until June 30, 2022, etc.).
- e. Those receiving certification may indicate “Certified by the American College of Musicians” on professional correspondence.
- f. To renew certification, a teacher must submit **five** national winner **STUBS** from the **current** audition season (send **COPIES**: both front and back **must** be copied) that have a minimum of **14** more C's than A's.
- g. The **renewal fee** is \$20.00.

Especially for New Guild Teachers

HOW TO PREPARE STUDENTS TO ENTER THE NATIONAL PIANO PLAYING AUDITIONS

BY DR. IRL ALLISON (circa 1960's)

The country-wide system of establishing goals for piano students was developed through the past 92 years by the National Guild of Piano Teachers. The flexible curriculum ranges from beginner to artist classifications, comparable to the curriculum in literary subjects in the public grades, high schools and colleges. Final examinations are held each year under an examiner of note, providing a stimulus for increased effort on the part of both pupils and teachers.

RULES BECOME THE LAW

As in athletic events, the rules and regulations become the law, thus providing a reason for completing a well-rounded course. The goal that inspires each and every pupil (the slow or gifted) is to maintain memorized pieces so a student eventually performs a complete yearly program in the National Piano Playing Auditions. Often a student can prepare only 4 short pieces a year—resulting in it taking 3 years to reach a 10 piece goal (which is perfectly acceptable).

COMPLETE PROGRAM GOAL

After a student has performed a ten piece program the first time, it is easier to reach this goal every year by reprogramming 2-3 pieces and then adding 4 or 5 new selections or by programming Musicianship Phases in lieu of pieces.

This complete program goal for every pupil is the most valuable asset which the Guild affords its student body and faculty. No other program I tried resulted in my students being inspired and enthusiastic to do their upmost to achieve Guild goals. This fact determined me to carry my true and tried ideas to piano teachers nationwide: the Piano Guild was the result.

HOW GOALS ARE SET

It is important to explain to pupils your desire to set a Guild goal toward which to work throughout the year. Inform them that every

piece or study, scale or cadence, thoroughly mastered during the year can be programmed for performance in the presence of a Guild Judge. Remind them that all Guild pupils automatically gain membership for one year in the Guild's National Fraternity of Student Musicians. Show them the various types of awards and the requirements for achieving them (as set forth in the Syllabus and Parent Letter).

SETTING THE GOAL

Students and teachers should determine how many memorized pieces can be prepared for Auditions. Students may rework 2-3 previously performed pieces, thus increasing the number in his/her repertoire. If the student is a slow learner, encourage him/her to set the goal at 2, 3, or 4 pieces. Gifted students can be encouraged to perform 7, 10, or 15 pieces. **QUALITY**, not quantity, is most important!

THE IMMT

It is important to impress upon the pupil the meaning of the Irreducible Minimum Musicianship Test, which, simply stated, means he/she must learn the Scale and Cadence for the key in which each piece is written. This is the minimum musicianship knowledge each student should possess when appearing before the judge. The IMMT is required of every student classification (except EA classification).

MUSICIANSHIP PHASES IN LIEU OF PIECES

Following a discussion of the IMMT, it is important a student understand "Phases." For example, when he has learned all the scales listed in the Syllabus under his Classification, he may program Scales in lieu of a piece for his Audition. The same is true of the other Musician-ship Phases shown in the Syllabus: Scales, Chords/Cadences, Arpeggios, Ear-Training, Sight-Reading, Transposition, or Improvisation (see pp. 13-19). The goal is to know all Musicianship Phases by the time a student is a Junior or Senior in High School and eligible to enter a program of 15 selections (10 pieces plus 5 Musicianship Phases) as a candidate for the Guild's High School Diploma in Piano.

HOW TO CLASSIFY

After you have determined the number of pieces you wish a student to program, inform him about the type of Fraternity member he will become (Pledge, Local, District, State, National, International or Hobbyist) according to the number of selections programmed. Enlighten him on how the Guild classifies a pupil—according to the **level of difficulty of his repertoire**. He is classified Elementary A, B, C, D, E or F until he can play Clementi Sonatinas when he becomes Intermediate. When he can play Bach Inventions and Mozart Sonatas, he becomes classified as Intermediate to Early Preparatory. When he can play the Preludes and Fugues of Bach and Beethoven Sonatas, he is then classified Preparatory/Collegiate. During 8 grades of elementary/middle school, the average piano student should be classified Elementary A through Intermediate F. While in High School, he should be classified Preparatory A, B, C & D. As a High School Freshman (PA), Sophomore (PB), Junior (PC) or Senior (PD), he/she may qualify for the "Social" High School Diploma. As a High School Junior or Senior (Prep D), he may qualify for the "Regular" High School Diploma. College-age students and teachers may enter the Auditions and be classified Elementary, Intermediate, or Preparatory (based on the level of their music). Of course, they may also become a candidate for a Guild Collegiate Diploma. When Dean of Music at Hardin Simmons University, I had several college freshmen who had never had piano and entered the Auditions with 4 small pieces in the Elementary D classification. They were as thrilled over their Certificate and fraternity pin as were my College pupils who were awarded diplomas!

THE DUET/DUO/TRIO/QUARTET CLASSIFICATION

As described in the Guild Syllabus (p.6), there is a special Duet/Duo/Trio/Quartet classification which encourages the performance of duet/duo/trio/quartet repertoire. To enroll students in the Duet/Duo/Trio/Quartet programs, write "D" before the classification and number of pieces and highlight in "yellow."

THE JAZZ CLASSIFICATION

As described in the Guild Syllabus (pp. 6-7), there is a special Jazz classification (for both memorized and Hobbyist categories) which encourages the performance of American and Contemporary music. To enroll students in the Jazz programs, merely write "J" before the classification and number of pieces.

THE ENSEMBLE CLASSIFICATION

As described in the Guild Syllabus (p.7), there is a special Ensemble classification to refine a pianist's capability to "listen," help reduce the "isolation" aspect of the piano, and encourage the art of "ensemble" playing. To enroll students in the Ensemble program, write an "E" before the classification and highlight in "yellow." **One pianist must be part of every ensemble plus a maximum of FOUR additional instruments.**

THE SOCIAL MUSIC TEST

Pupils may enter the National Guild Auditions and play the prescribed programs (mostly unmemorized repertoire) necessary to be awarded the SOCIAL MUSIC TEST CERTIFICATES in Elementary, Intermediate, Preparatory and Collegiate Classifications as described in the Guild's Syllabus (see p. 7).

THE HOBBYIST CLASSIFICATION

During the last few years, we have received hundreds of letters regarding students who are unable to memorize or do not have the necessary time to memorize their compositions. These students can be permitted to enter the Auditions as "Piano Hobbyists" and will receive certificates and fraternity pins. The compositions are not memorized and should be selected to meet the requirements as listed in the Guild Syllabus (pp. 5-6, 12-13). **The students may use music.**

Their are five categories of Hobbyist programs:

- 1) Hobbyist Pledge I (1 piece plus IMMT above EA level; no Musicianship Phase allowed)
- 2) Hobbyist Pledge II (2 pieces plus IMMT above EA level; no Musicianship Phase allowed)
- 3) Hobbyist Pledge III (3 pieces plus IMMT above EA level; no Musicianship Phase allowed)
- 4) Hobbyist Pledge IV (4 pieces plus IMMT above EA level; no Musicianship Phase allowed)
- 5) Hobbyist (5-8 pieces **PLUS** one Musicianship Phase—only the **EIGHT** piece Hobbyist program may include ONE duet)

The format of the Hobbyist certificate/report card issued for unmemorized Audition programs is slightly different but equally important and attractive. Students entering as Hobbyists will be graded on the basis of A, B, C, D, and F. Certificates awarded Hobbyists will not count toward the five year National honor awards or the scholarship awards. To enroll students in the Hobbyist programs, merely write "H" before the classification and number of pieces.

THE INTERNATIONAL PIANO COMPOSITION CONTEST

To recognize the importance of the art of composition within piano study and to encourage promising student composers, the National Guild of Piano Teachers sponsors the annual International Piano Composition Contest. Adjudicated by outstanding composers/educators, this contest is for the average as well as the gifted composer. Although solo piano compositions constitute the main entries, compositions for piano and other instruments, piano and voice, and piano duets and duos are accepted when enrolled in the "Special" classification. Teachers submitting five or more student manuscripts will receive a letter of evaluation from the judge. Each contestant receives:

A certificate of composition/report card evaluating the composition and a composer NFSM fraternity "composer" pin.

A total of 18 cash prizes including 5 NGPT Awards are given for the best compositions showing the most originality, imagination and skill (see pp. 27-29).

ALWAYS A GUILD GOAL

There is a Guild Goal for every pupil to progress from his first year at the piano until he has finished college and beyond—even as a professional pianist acclaimed as an Artist. Many young Artists enter the yearly Auditions while studying with leading teachers in the foremost conservatories of the country, while some have continued enrolling in Auditions each year after becoming teachers.

A WONDERFUL HOBBY

Entering Guild Auditions is a wonderful yearly goal, thus making piano playing an ideal hobby to be enjoyed throughout life. Intense preparation of every piece (analyzing, memorizing, polishing, interpreting) inspires students to perform at their utmost ability for the Audition Judge.

REHEARSAL PERFORMANCES

Prior to Auditions, it is recommended your students perform before his/her peer group to help season each student for the annual Guild Audition.

STUDENT ENROLLMENT

Student Enrollment Cards are found in the Guild Syllabus: follow directions carefully. Send to National Headquarters your Student Enrollment Card with the annual enrollment fee for each enrolled pupil, preferably by February 1st. Soon thereafter, a time assignment card will be sent to you, stating the place and exact time your group is scheduled to play for the judge. Please keep this card in a safe place. Headquarters will send you each pupil's combination Report Card-Certificate to be completed according to accompanying instructions and taken with you to your Audition Center. You will be thrilled over their attainments and awards, while your prestige with your patrons and in your community will be increased—whether you are an elementary or artist teacher.

THE GUILD SYLLABUS

The SYLLABUS should be read through at least once during the year. These booklets are meant to be a complete guide for entering students in the National Piano Playing Auditions. We seldom receive questions from Guild members where the answers could not be found in the Syllabus. However, we always reply to each inquiry, since the Guild Syllabus may at first seem complicated.

DO YOU HAVE DIPLOMA STUDENTS?

If you have High School Freshmen, Sophomores, Juniors, Seniors or Graduates of High School in your class, you may wish to prepare them to receive the Guild's "Social" High School Diploma. Juniors, Seniors or High School graduates may wish to enroll in the "Regular" High School Diploma. Collegiate and Artist Diplomas are also available for teachers or college-age students. Each of the students will need a Program Pre-Approval Card to be approved by Headquarters (postmark deadline: December 13). The Pre-Approval form may be copied and will be returned to you. Follow instructions in the Syllabus under "How to Enroll a Diploma Candidate." (see pp. 9-12)

AUDITION DATES

The Winter issue of *Piano Guild Notes* publishes the "tentative" dates (as nearly as possible) when Auditions will occur in more than 868 Audition Centers from coast to coast and in several foreign countries. If your Center is not listed, you may ask your students to be auditioned in the nearest listed center. Many groups make an excursion in "holiday" fashion of going to a larger city to play Auditions.

HOW MANY DEAR PARENT LETTERS?

Order as many Dear Parent Letters as is needed (no charge for the first 20; \$.50 each thereafter – see

\$200 SCHOLARSHIPS ANNOUNCED

All Paderewski Medal Winners who are also Guild High School Diploma recipients (with yearly averages of 14 more C's than A's) and are High School **SENIORS** receive \$200 Scholarships toward continued piano study, provided National and International programs have been entered in the Auditions each year for ten years (or a total of ten National or International programs) and earned at least 140 more C's than A's.

THE GUILD FOUNDER'S PLAQUE

(See DEAR PARENT LETTERS for color picture of Guild Founder's Plaque)

THE GUILD FOUNDER'S PLAQUE is available to all students of members of the National Guild of Piano Teachers, Teacher Division of American College of Musicians, founded by Dr. Irl Allison, 1929, who have received the Local (2-3 pcs.), District (4-6 pcs.), State (7-9 pcs.), National (10-14 pcs.), International (15-20 pcs.) certificates in the National Piano Playing Auditions provided at least 2 pieces of Local, 4 of District, 7 of State, 10 of National or 15 of International of programmed repertoires were chosen from the Irl Allison Library, Piano Compositions, U.S.A., The Allison Contemporary Piano Collection, and/or Guild Repertoire Books, and score 5 or more C's than A's. (Hobbyists must receive at least a "C" grade.) The preceding must be proved by submitting copies of report cards and stubs (signed by the judge) with the "Special Plaque Enrollment Card." The purpose of this program is to provide another worthy goal toward which students can work with an appropriate award each year. Application fee for Founder Plaques is \$25.00. Plaques will be distributed between April 1st and Sept. 10 each year. Deadline for registering if you wish publication in *Piano Guild Notes*: July 1 (see p. 42).

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APPLICATION FOR PRE-APPROVAL OF NGPT SPECIAL PLAQUE PROGRAMS

Since repertoire requirements are very specific for four of the Special Plaque Awards (Early Bach, Advanced Bach, Sonata, Sonata), you must submit the program to be pre-approved. (Repertoire submitted for pre-approval **cannot** be submitted by phone, e-mail or FAX.) (The POSTMARK deadline is **December 13**. Pre-approval forms postmarked after December 13 will **NOT** be accepted.) Do **NOT** send enrollment fees with this pre-approval form. **Once approved, changes can only be made by resubmitting the revised program on the original pre-approval form to Guild Headquarters.** (*Students applying for the Guild Founder Medal are the only "Special Medal" students NOT required to submit the programs to be pre-approved.*) Complete one form for each student and send to:

National Guild of Piano Teachers
 Program Approval: Attention: Julia Amada Kruger
 P.O. Box 9469
 Austin, Texas 78766-9469

Once the audition is complete, **a copy of the inner report card and stub, PRE-APPROVAL FORM, and "Special Plaque Enrollment Card" MUST BE SENT TO HEADQUARTERS** (Early Bach, Advanced Bach, Sonata, Sonata) to ensure all other requirements for the award have been met (pp. 7–9, 30 of the Guild Syllabus). **Remember: this application may not be used for Diploma programs!** Requirements for Diploma programs are found on pp. 9–12 of the Syllabus.

PROGRAM APPROVAL

Student Name: _____

Application for _____ Medal _____ (Year program will be performed)

"HOB" NUMBER

"K" NUMBER

"BWV" NUMBER

OPUS/NUMBER

MUST BE LISTED

NUMBER OF
MOVEMENTS

COMPOSER

TITLE

KEY

1.	COMPOSER	TITLE	KEY	"HOB" NUMBER "K" NUMBER "BWV" NUMBER OPUS/NUMBER MUST BE LISTED	NUMBER OF MOVEMENTS
2.					
3.					
4.					
5.					
6.					
7.					
8.					
9.					
10.					
11.					
12.					
13.					
14.					
15.					
16.					
17.					
18.					
19.					
20.					

Postmark Deadline
December 13

REMEMBER: Once a program is pre-approved, changes can only be made **by resubmitting** this form to Guild Headquarters.

IMPORTANT: A minimum of 14 more C than A checks must be awarded for a student to receive the Bach, Sonata or Sonata Plaques.

Name: _____

Address: _____

City, State, Zip: _____

This form may be copied.

NATIONAL GUILD OF PIANO TEACHERS – STUDENT ENROLLMENT CARD: COMPOSITION CONTEST

Each composition entered must MEET THE MINIMUM and NOT EXCEED THE MAXIMUM measure requirements. Enrollments NOT meeting the minimum and/or exceeding the maximum will be automatically judged for “critique only.”

ELEMENTARY LEVELS:

EA entry fee: \$25.00 (8-24 measures)
 EB, EC entry fees: \$26.00 (16-32 measures); \$30.00 (33-64 measures)
 ED, EE, EF entry fees: \$27.00 (16-32 measures); \$31.00 (33-64 measures)

INTERMEDIATE LEVELS:

IA, IB, IC entry fees: \$30.00 (24-48 measures); \$33.00 (49-96 measures)
 ID, IE, IF entry fees: \$31.00 (24-48 measures); \$34.00 (49-96 measures)

PREPARATORY LEVELS:

PA, PB entry fees: \$33.00 (96-136 measures); \$38.00 (137 or more measures)
 PC, PD entry fees: \$34.00 (96-136 measures); \$39.00 (137 or more measures)

COLLEGE/YOUNG ARTIST LEVELS:

CA, CB, CC, CD (Collegiate) entry fees: \$36.00 (2-4 pages); \$40.00 (5 or more pages)
 YA (Young Artist) entry fees: \$37.00 (2-5 pages); \$42.00 (6 or more pages)

SPECIAL CATEGORIES:

Suite, Sonatina and Sonata: a **MAXIMUM** of **FOUR** separate movements can be enrolled and must be assigned **ONLY ONE CLASSIFICATION** for the entire suite. The fees listed below are for compositions consisting of two, three or four movements:

Elementary entry fee: \$33.00. To enroll, write “SC-SE.”
 Intermediate entry fee: \$43.00. To enroll, write “SC-SI.”
 Preparatory entry fee: \$53.00. To enroll, write “SC-SP.”
 Collegiate/Young Artist entry fee: \$63.00. To enroll, write “SC-SC” or “SC-SYA.”

Literature for Two (or more) Performers: Piano suites, piano duets and duos, Piano trios and quartets, Piano and Voice, Piano and one other instrument
 Elementary entry fees: \$30.00 (up to 32 measures); \$33.00 (33-64 measures). To enroll, write “SC-2E.”
 Intermediate entry fees: \$33.00 (up to 48 measures); \$37.00 (49-96 measures). To enroll, write “SC-2I.”
 Preparatory entry fees: \$37.00 (up to 96 measures); \$40.00 (97 or more measures). To enroll, write “SC-2P.”

Collegiate and Young Artist entry fees: \$38.00 (2-5 pages); \$42.00 (6 or more pages). To enroll, write “SC-2C” or “SC-2YA.”

Gifted Students Solo or Ensemble (2 or more performers):

Elementary entry fees: \$27.00 (up to 32 measures); \$30.00 (33-64 measures). To enroll, write “SC-GE” or “SC-2GE.”
 Intermediate entry fees: \$31.0 (up to 48 measures); \$33.00 (49 or more measures). To enroll, write “SC-GI” or “SC-2GI.”
 Preparatory entry fees: \$34.00 (up to 96 measures); \$39.00 (97 or more measures). To enroll, write “SC-GP” or “SC-2GP.”

Adult Student Division:

Elementary entry fees: \$27.00 (up to 32 measures); \$30.00 (33-64 measures). To enroll, write “SC-AE.”
 Intermediate entry fees: \$31.00 (up to 48 measures); \$34.00 (49 or more measures). To enroll, write “SC-AI.”
 Preparatory entry fees: \$34.00 (up to 96 measures); \$39.00 (97 or more measures). To enroll, write “SC-AP.”
 Adults enrolling music for 2 or more performers (Piano duets and duos, Piano trios and quartets, Piano and Voice, Piano and one other instrument) in any of the above categories should write: “SC-2AE,” “SC-2AI,” “SC-2AP.” Enrollment fees remain the same.

Teacher Division (The ONLY division in which teachers may enroll – see p. 28-29):

Entry fees: \$38.00 (2-5 pages); \$43.00 (6 or more pages). To enroll, write “SC-T.”
 Teachers enrolling music for 2 or more performers (Piano duets and duos, Piano trios and quartets, Piano and Voice, Piano and one other instrument) should write “SC-2T.” Fees remain the same.

REMEMBER: if 2 students collaborate on a composition, the enrollment fee is the listed fee (above) plus 50%.

Names in Alphabetical Order	Age of Student	Length of Study in Composition	Title of Composition	Classification	Check if “For Critique Only”	Number of Measures	Enrollment Fee	Student Number (Office use Only)
1)								
2)								
3)								
4)								
5)								
6)								
7)								
8)								
9)								
10)								
11)								
12)								
13)								
14)								
15)								
16)								
17)								
18)								

POSTMARK DEADLINE
NOVEMBER 8

Teacher Name _____

Teacher Address _____

City, State, Zip _____

Phone (home) _____ (work) _____ (e-mail) _____

Membership Dues Pd _____, enclosed _____, year _____

Subtotal (p.1) : _____

Subtotal (p.2) : _____

❖ Shipping and Handling Fee: **\$15.00**

TOTAL FEES: _____

This form may be copied for additional enrollments.

**COPYRIGHT REPRESENTATION AND INDEMNIFICATION AGREEMENT
FOR USE OF DOWNLOADED/COMPUTER-GENERATED MUSIC**

This is an agreement between the undersigned teacher and student (or legal guardian if not 18 years old) (hereinafter “you”), and the American College of Musicians (the “National Guild of Piano Teachers”). In consideration of the ACM/NGPT granting the Student the opportunity to participate in the event for which you are applying, you agree as follows:

You represent and warrant that, with regard to the sheet music you intend to use in the event: (i) you obtained a license to use the reproduced sheet music, (ii) you otherwise have the right to use the reproduced sheet music, or (iii) the reproduced sheet music is in the public domain.

You agree to indemnify and hold harmless the American College of Musicians/National Guild of Piano Teachers from and against any and all claims, liabilities, obligations, injuries, damages, or other losses (including taxes and related penalties if applicable), and any related costs and expenses (including reasonable attorneys’ fees and disbursements and costs of investigation, litigation, settlement judgment, appeal, interest, fines and penalties) arising from a breach of this Agreement.

TEACHER SIGNATURE:

Name: _____

Address: _____

STUDENT SIGNATURE (or Legal Guardian if not 18 years old): _____

Name: _____

Address: _____

DATE/LOCATION OF GUILD AUDITION: _____

TITLE AND COMPOSER OF DOWNLOADED/COMPUTER-GENERATED MUSIC BEING PERFORMED IN GUILD AUDITIONS:

Performed by: _____

Download printed from _____ site; Download purchased from _____ site.

JUDGE SIGNATURE _____ **Date:** _____

ONE COPY OF THIS FORM MUST BE SIGNED BY THE TEACHER AND STUDENT (or Legal Guardian if not 18 years old) and attached to **EACH** downloaded/computer-generated work that will be performed in Guild Auditions. **WITHOUT THIS COMPLETED FORM ATTACHED TO THE MUSIC, THE STUDENT WILL NOT BE ALLOWED TO PERFORM THE COMPOSITION IN GUILD AUDITIONS!** Should it be determined by Headquarters this is not a “legal” copy, the student’s audition will be considered invalid!!!

JUDGES MUST SIGN, DATE, DETACH AND MAIL THIS FORM TO GUILD HEADQUARTERS FOLLOWING AUDITIONS (send signed form only – no music). MAIL TO:



NGPT, c/o Copyright Department, Susie Chaverria
P.O. Box 9469
Austin, TX 78766-9469

This form may be copied.

Order Blank For Guild Publications

Piano Guild Publications P.O. Box 9469 Austin, Texas 78766-9469

The following publications are available to members of The National Guild of Piano Teachers at minimal or no cost. Please check the item(s) desired and include **\$6.50 per order** for handling (check or money order, please).

The Guild Syllabus	number _____	@ \$7.00 each:	\$ _____
Guild Teachers Record Book	number _____	@ \$10.00 each:	\$ _____
School Excuses (no charge for first 20 – handling fee still applies)	number _____	@ \$.20 each:	\$ _____
Program Approval Card for Diploma Candidates	number _____	@ no charge	
Letter to Parents (no charge for first 20 – handling fee still applies)	number _____	@ \$.50 each:	\$ _____
Placard to Post	number _____	@ no charge	
History of Guild	number _____	@ no charge	
Extra Student Enrollment Card for Auditions	number _____	@ no charge	

Replacement Student Pins (circle):	number _____	@ \$8.00 each:	\$ _____
Hobbyist, Pledge, Local, District, State, Year for each pin _____			\$ _____
National, International (please specify if Jazz)			
Duet\Duo\Trio\Quartet, Ensemble, Social Music Test, Composer			

Piano Guild Notes (specify volume, number and year)	number _____	@ \$7.00 each:	\$ _____
Summer _____			
Fall _____			
Winter _____			
Spring _____			

Subtotal of Costs:	\$ _____
Handling charge:	\$ 6.50
Grand Total:	\$ _____

(All shipments will be mailed immediately upon receipt of payment.)

Name _____

Street _____

City _____ **State** _____ **Zip Code** _____

Guild Repertoire volumes are also available through local music dealers or by writing directly to Summy-Birchard Publications, P.O. Box 2072, Princeton, NJ 08540. Masterfully edited by Leo Podolsky, June Davidson, and Ardella Schaub, each volume contains Baroque, Classical, Romantic, and Contemporary literature in each Elementary, Intermediate, and Preparatory classification. The **Allison Contemporary Piano Collection** is distributed by Hal Leonard Publishing, P.O. Box 13819, Milwaukee, WI 53213. The **Irl Allison Guild Library and Piano Compositions, U.S.A.** are published by Willis Music Co., 7380 Industrial Road, Florence, KY 41042. **Guild Musicianship Book** (by Eula Lindfors), published by Alfred Publishing, is an excellent reference book for the preparation of IMMT and Musicianship Phases. (Please remember the IMMT and Phase requirements per level have changed since this book was published. Teachers must follow the **current** Syllabus requirements.) **Please note that Guild Headquarters does NOT sell these books!**

N.G.P.T. \$200 SCHOLARSHIP APPLICATION

Name of Applicant	Street	City	State/Zip
Name of Present Teacher	Street	City	State/Zip

Candidates for the \$200.00 SCHOLARSHIP: Please complete this form and *enclose with your 10 inner report cards and stubs*. **(Send copies – do not send originals.)**

Mail to: Scholarship Committee, American College of Musicians, P.O. Box 9469, Austin, Texas 78766-9469. Application deadline: September 15.

Scholarship applications must be filed during the same year in which the student completes the requirements. Students have four years after High School graduation to complete their 10th National program. After being notified of approval, students have one year in which to make use of the scholarship.

Your eligibility depends on your having fulfilled the following requirements:

1. National winner for 10 years (or 10 programs of 10-20 pieces), with grades totaling AT LEAST 140 more C's than A's.
2. Paderewski Medal winner (application required – see p. 40).
3. Guild High School Diploma Recipient (NOT High School Diploma in Social Music). (Although Juniors are permitted to perform a “regular” High School Diploma, they CANNOT apply for a scholarship until they are a SENIOR in High School.

Year	No. C's	No. A's	No. of Pieces	Name of Judge	Name of Teacher	City and State
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

Total Total Number C's over A's: _____

Year Paderewski Medal Winner: _____

Year Guild High School Diploma Winner: _____

THIS SCHOLARSHIP IS ONLY APPLICABLE TO STUDENTS CONTINUING THEIR *PIANO* STUDY.
STUDENTS HAVE ONE YEAR FROM DATE OF COMPLETING ELIGIBILITY IN WHICH TO MAKE USE OF THIS SCHOLARSHIP.

This form may be copied.

N.G.P.T. PADEREWSKI MEDAL APPLICATION

Name of Applicant	Street	City	State/Zip
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Name of Present Teacher	Street	City	State/Zip
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Please complete a Paderewski application for each student who is a candidate for the Paderewski Medal. The Medals are not automatically granted, but are specially ordered for each candidate since the name of the student is engraved on the back of the Medal. Paderewski Medals are mailed directly to the teacher. **Please allow 4 to 6 weeks for delivery.** Apply for the Paderewski Medal in the year in which a student becomes eligible. Please submit application as early as possible, but no later than September 1. Mail to:

Paderewski Committee, American College of Musicians, P.O. Box 9469, Austin, Texas 78766-9469.

Your eligibility depends on your having been a National or International winner (10-20 pieces) for 10 years or 10 programs (10-20 pieces). The Paderewski Award (10 year award) can be received only once in a student's career.

To prove your eligibility we *must* have the name of the teacher for each year the applicant has entered a National or International program, as well as **COPIES OF BOTH THE ❖ INNER REPORT CARDS AND STUBS** for each of the ten (10-piece or more) programs. **THERE IS NO FEE FOR THIS MEDAL.**

Year	No. C's	No. A's	Classification	No. of Pieces	Name of Teacher	City and State
1.						
2.						
3.						
4.						
5.						
6.						
7.						
8.						
9.						
10.						

Year Paderewski Medal Winner: _____

This form may be copied.

!!!!!! ATTENTION!!!!!!
**Teachers Submitting Photographs and Articles for
Publication in *Piano Guild Notes***

If you are planning to submit articles, student photographs and/or listings for publication in the photo sections or Recitals & Honors section of *Piano Guild Notes*, please remember the following:

1. The student's name, award received, and teacher's name, city and state must be submitted in list form (typed on 8 1/2 x 11" paper) to the editor of *Piano Guild Notes* by the deadlines listed below (see #7). Mail materials to: Pat McCabe Leche, editor, *Piano Guild Notes*, P.O. Box 9469, Austin, TX 78766-9469. Do **NOT** send photos with Diploma or medal applications.
2. Photos and listings must be submitted for publication in the same year in which the awards are earned.
3. Photographs must be no larger than 4 x 6" nor smaller than 3 x 2 1/2". Black and white photos are preferred. (Wallet size "school" photos can be submitted if they meet minimum size requirements.) Individual photos are required. Be sure photos are high enough quality for print reproduction. Poor quality photos, as determined by the **PGN** editorial staff, will **NOT** be used and will be discarded.
4. Write the information about the student, award received, teacher's name, etc. (as in #1 above) on an adhesive label and place label on the back of each photo. Please do not staple, glue, tape or in any other way affix the photo to the list you submit. **DO NOT WRITE DIRECTLY ONTO THE BACK OF THE PHOTO.** Be sure the label is smaller than the photo and fits securely onto the back. **Do not send laminated or copies of photos. Do not send photos by email or photos that have been printed on a home computer.** Photos that have a copyright must include written permission to reproduce from the photographer.
5. Students who have received more than one award should be listed under each award. (One photo for all awards, however, will suffice.)
6. Photos cannot be returned. Therefore, please submit photos that can be discarded after use by *PGN*.
7. Deadlines and fees for publication of photos are listed below. Photos submitted after the deadline or without the necessary fees will not be used. **NOTE:** Medals and Diplomas must receive final approval **before** photos can be submitted.

Special Medals (Founder, Bach, Sonata, Sonatina). Deadline: July 1 for publication in the Fall issue. Fee: \$8.00 per picture.

5, 10, 15-Year National Winners. Deadline: September 1 for publication in the Winter issue. No picture fee, except for Recitals and Honors section (see below).

Diplomas & Scholarships. Deadline: December 1 for publication in the Spring issue. No picture fee, except for Recitals and Honors section (see below).

Recitals & Honors Section (see #9). Fee: \$8.00 per picture.

8. *Piano Guild Notes* does not publish photographs but does publish listings of 6-9, 11-14 and 16-19 Year National Winners in the Winter issue. Deadline is September 1. Submit these names on a list as in #1 above, but without photos.
9. Should you wish to have an article printed in the Recitals & Honors section of *Piano Guild Notes*, please send an article of at least 75-100 (maximum 200) words, typed single-spaced on 8 1/2 x 11" paper. Once the article has been submitted, please allow up to one year for publication in *PGN* as the demand for this section of each issue far exceeds the available space. Please remember that your student must have participated in the most recent Guild auditions in order to be included in the Recitals & Honors section. Articles on more than one student **must** be combined into one article. There is no guarantee that all articles submitted will be published. Fee: \$8.00 per picture.
10. Should you desire extra copies of *Piano Guild Notes* in which your students' photos and/or names appear, submit an additional fee of \$7.00 for each extra copy you desire at the time you submit the photos and/or listings, plus a \$6.50 handling charge per order. This will ensure that extra copies are reserved for you at the time of publication of the magazine. Large orders will be billed for additional postage.

2023-2024 Chairpersons and Addresses

(TENTATIVE Audition dates for individual Guild centers are listed in the Winter issue of *PIANO GUILD NOTES*)

ALABAMA

Baldwin County	Karen P. Hicks, 114 Mockingbird Ln., Fairhope, AL	36532-3388
	Co-chairperson: Vincentine Williams, 14 Cannonade Blvd., Spanish Fort, AL	36527-3014
Birmingham		
Dothan	Lea Hornsby, 114 Lucy Ln., Dothan, AL	36303-1978
Enterprise	Hilda H. Hagins, 113 Redwing Dr., Enterprise, AL	36330-1141
Huntsville	Constance M. Haun, 491 Brenda Dr. Madison, AL	35758-6650
Phenix City	Mrs. Rebekah N. Wall, 1311 Melanie Ln., Phenix City, AL	36867-1533
Prattville		
Troy	Ms. Gwenneth J. Threadgill, 1158 County Road 7763, Troy, AL	36081-6632

ALASKA

Anchorage	Mrs. Ann Keffalos, 13405 Windrush Cir., Anchorage, AK	99516-3448
Sitka	Mrs. Jammie Wileman, 624 Sawmill Creek Rd., Sitka, AK	99835-7450

ARIZONA

Flagstaff	Mr. Juan F. Velasco, 4306 Crimson Rd., Flagstaff, AZ	86005-9307
Phoenix (East)	Ms. Caroline Riggins, 504 E. Fairmont Dr., Tempe, AZ	85282-3723
Phoenix-Scottsdale	Nancie Kozel, 42425 N. Olympic Fields Ct., Anthem, AZ	85086-1928

ARKANSAS

Bentonville		
Fayetteville	Mrs. Alline Fulton Phillips, 230 E. Conner St., Fayetteville, AR	72701-4206
Fort Smith	Ms. Tanya Ellezian, 9601 Bellhaven View, Fort Smith, AR	72908-9009
Harrison	Anita Lott, 815 W. Ridge Ave., Harrison, AR	72601-3337
Jonesboro	Beverly Kyriakos, 3807 Victoria Ln., Jonesboro, AR	72405-9754
Little Rock	Ms. Sherry Mashburn, 21 White Willow Ct., Little Rock, AR	72212-2031

CALIFORNIA

Agoura Hills	Ms. Gloria J. Hilliard, 29036 Tackaberry Ct., Agoura Hills, CA	91301-1646
Alameda County	Ms. Elaine Lee, 20383 Yeandle Ave., Castro Valley, CA	94546-4453
Aliso Viejo	Mrs. Tamara Cunningham, 78 La Mirage Cir., Aliso Viejo, CA	92656-4226
Anaheim	Ms. Ai Pham, 192 Guinevere, Irvine, CA	92620-2809
Antelope Valley	Ms. Mary E. Zimmerman, 2620 Dallin St., Lancaster, CA	93536-5812
Arcadia	Mrs. May S. (Macy) Zeng, 1901 Watson Dr., Arcadia, CA	91006-4669
Bakersfield	Mrs. Alexandra Hawley, 12407 Schooner Beach Dr., Bakersfield, CA	93311-5123
Bay Area-Oakland		
Bellflower	Mr. Ardes Abad, 10044 Rosecrans Ave., Bellflower, CA	90706-2562
Beverly Hills	Ms. Marina Simonyan, 2428 Montrose Ave., Montrose, CA	91020-1420
Burbank (North)	Ms. Stacy Sung, 16065 Chella Dr., Hacienda Heights, CA	91745-6402
	Co-chairperson: Ms. Noriko Yamanaka, 1046 E. Verdugo Ave., Burbank, CA	91501-1516
Burbank-Glendale	Mrs. Arlene T. Ferrolino, 3094 Buckingham Rd., Glendale, CA	91206-1447
	Co-chairperson: Mrs. Karina Yeproyan, 1233 Reynolds Dr., Glendale, CA	91205-3535
Canoga Park	Mrs. Suzan Horrocks, 7407 Quakertown Ave., Winnetka, CA	91306-2923
Castro Valley	Ms. Gail L. Lew, 6116 Greenridge Rd., Castro Valley, CA	94552-1841
Chico	Ms. Barbara Rice, 14134 Hereford Dr., Chico, CA	95973-9205
Chula Vista-South Bay	Mr. Antonio Grajeda, Avant Garde Music Co., 821 Kuhn Dr., Suite #104, Chula Vista, CA	91914-4508
Corona-Temecula		
Crescenta-Canada	Mrs. Ann Kleinsasser, 3555 El Lado Dr., Glendale, CA	91208-1006
Cupertino	Ms. Natalya Karamyan, 420 Colony Knoll Dr., San Jose, CA	95123-1444
Cupertino (South)	Ms. Hsiao-Chi (Bessy) Chen, 10175 Parkwood Dr., Apt. 2, Cupertino, CA	95014-1588
Davis	Ms. Huei-Ping Chen Lin, 1569 Rialto Ln., Davis, CA	95618-6403
Diamond Bar	Ms. Joanna Lo, 21465 Broken Arrow Dr., Diamond Bar, CA	91765-2719
East Bay Area	Ms. Hokman Tam, 2356 Del Monte Dr., San Pablo, CA	94806-1021
El Dorado Hills	Ms. Carol Chuang, 540 Plaza Dr., Ste. 130, Folsom, CA	95630-4785
Elk Grove	Ms. Beth McGaughey-Iaca, 6301 Shasta Creek Way, Elk Grove, CA	95758-5434
Fremont		
Fremont (Melody Academy of Music)	Chen Su, 1299 Water Lily Way #10, San Jose, CA	94303-4162
Fullerton		
Garden Grove	Ms. Molly Nguyen, Little Chopin Piano Studio, 10872 Westminster Ave., Ste. 222, Garden Grove, CA	92843-4983
Gilroy	Mrs. Irene Walker, 955 W. 6th St., Gilroy, CA	95020-5921
Granada Hills	Ms. Naira S. Ananyan, 17333 San Jose St., Unit 106, Granada Hills, CA	91344-6100
Hacienda Heights	Ms. Mei-Chi Chu, 2900 Blandford Dr., Rowland Heights, CA	91748-4821
Hayward-San Leandro	Pei-Fang Helen Wang, 3135 Middlefield Ave., Fremont, CA	94539-5069

Huntington Beach	Ms. Lisa M. Kato, 6731 E. Wardlow Rd., Long Beach, CA	90808-4142
Huntington Beach (Forte Music Academy)	Mrs. Joanne Hwang, 16921 Mt. Gale Cir., Fountain Valley, CA	92708-2901
La Mirada	Tamara Pease Ordaz, 11904 Grayling Ave., Whittier, CA	90604-4116
Lafayette	Ms. Bolor Ayush, 145 17th St., Apt. 101, Oakland, CA	94612-4679
Laguna Beach	Ms. Teddy M. Newsom, 37 Champney Pl., Laguna Niguel, CA	92677-4121
Livermore		
Long Beach	Laura E. Dickey, 3476 Fanwood Ave., Long Beach, CA	90808-2832
Merced	Nancy Metcalf, 2808 Forist Ln., Merced, CA	95340-2544
Modesto	Mrs. Erne Ruth Villa, 1501 Bella Terra Dr., Modesto, CA	95355-3509
	Co-chairperson: Ms. Donna Craig, 3732 Quigley St., Oakland, CA	94619-1364
Monterey Park		
Mt. Diablo	Co-chairperson: Ms. Donna Craig, 3732 Quigley St., Oakland, CA	94619-1364
Napa Valley	Phyllis Webster, 248 Merano Way, Napa, CA	94558-7218
Nevada County	Jean O. Poff, 11884 Black Oak Dr., Nevada City, CA	95959-3451
North Bay	Christina Bradley, 37 Sierra Ave., San Anselmo, CA	94960-1821
Northeast Orange County	Teresa V. Short, 16822 Saga Dr., Yorba Linda, CA	92886-2136
Northwest Orange County	Marjorie Sheridan Short, 16822 Saga Dr., Yorba Linda, CA	92886-2136
Oceanside	Melinda Polino, 1632 S. Nevada St., Oceanside, CA	92054-5902
Palo Alto		
Palos Verdes Peninsula	Dr. Linda Govel, 22 Harbor Sight Dr., Rolling Hills Est., CA	90274-5159
Pasadena	Chu Feng Chu, 914 S. Prospero Dr., Glendora, CA	91740-4738
Perris	Eva Martin Hollaus, 27805 State Highway 74, Perris, CA	92570-8095
Pleasanton	Barbara M. Havelaar, 5526 Black Ave., Pleasanton, CA	94566-5802
	Co-chairperson: Kayo Hsu, 1102 Hearst Dr., Pleasanton, CA	94566-7528
Riverside	Roma R. Lacuata, 12488 Mississippi Dr., Eastvale, CA	91752-1493
Sacramento	Margaret Fang, 100 N. Falls Dr., Folsom, CA	95630-7413
San Bernardino Valley	Hellen Diaz Juman, 11326 Hillcrest St., Loma Linda, CA	92354-3539
San Bruno	Janet Brewer, 450 Allison St., San Francisco, CA	94112-4314
San Diego	Joohee Lee, 510 Moonlight Dr., San Marcos, CA	92069-2067
San Diego (Escondido)	Victoriya Kuzminska, 13555 Rancho Del Azaleas Way, San Diego, CA	92130-5659
San Diego (Hayes)	Marina Hayes, 11160 Poblado Rd., San Diego, CA	92127-1306
San Diego (La Jolla)	Karen E. Grob, 5235 Edgeworth Rd., San Diego, CA	92109-1425
San Diego (North Shores)	Lori Bastien Vickers, 8371 Del Oro Ct., La Jolla, CA	92037-3038
San Diego (Poway)	Greta Berezovsky, 12111 Pastoral Rd., San Diego, CA	92128-2631
San Francisco	Edwina Wong, 1966 44th Ave., San Francisco, CA	94116-1035
San Gabriel	Melody Kuo, 9958 Live Oak Ave., Temple City, CA	91780-2613
San Jose (Central)	Chia Yin Melody Wu, 1299 Water Lily Way #10, San Jose, CA	95129-2868
San Jose (East)	Thuy Nga Nguyen, 493 S. 22nd St., San Jose, CA	95116-3128
San Jose (South)	Judith Higer Gruber, 5870 Meander Dr., San Jose, CA	95120-3839
San Ramon	Julia D. Aguilar, 440 Grenache Cir., Clayton, CA	94517-1432
Santa Ana-Orange	Marie K. Djang, 10891 Arroyo Ave., Santa Ana, CA	92705-2439
	Co-chairperson: Vi Brelje, 349 N. Waverly St., Orange, CA	92866-1246
Santa Barbara	Linda C. Rouhas, 5425 Queen Ann Ln., Santa Barbara, CA	93111-1028
	Co-chairperson: Deborah Mele, 875 Walnut Ln., Santa Barbara, CA	93111-2636
Santa Clara (Avloni Academy of Music)	Dr. Umida Avloni, 125 Connemara Way, Apt. 131, Sunnyvale, CA	94087-3234
Sherman Oaks	Chin Suk Kim, 6331 Babcock Ave., N. Hollywood, CA	91606-3118
Sierra Madre	Dr. Cynthia B. Williams, 135 Ute Pass Rd., Durango, CO	81301-6942
Torrance-South Bay	Shari L. Momi, 3028 S. Denison Ave., San Pedro, CA	90731-6704
Tracy	Donna J. Mizuno, 28289 S. Lindly Ln., Tracy, CA	95304-8187
Tujunga	Cecilia Celis, 10133 Gish Ave., Tujunga, CA	91042-2531
Turlock	Karon H. Potter, 4108 Windgate Dr., Denair, CA	95316-9403
Ventura County	Nicole Burns, 79 E. Daily Dr., PMB 115, Camarillo, CA	93010-5807
Walnut	Carolyn S. Hailey, 1064 Capen Ave., Walnut, CA	91789-3911
Westminster	Myle Nguyen, 9101 Daffodil Ave., Fountain Valley, CA	92708-1916
Westminster (Goldenwest)	Caitlyn Vo, 254 Jeanette Ln., Santa Ana, CA	92705-6016

COLORADO

Aurora	Dr. Loui Novak, 1625 S. Birch St., Apt. 602, Denver, CO	80222-4134
Boulder	Dr. Laura Rector Smith, 729 Grant Ave., Louisville, CO	80027-1912
Broomfield		
Colorado Springs	Carol Jilling, 4311 Ridgelane Dr., Colorado Springs, CO	80918-4331
Denver (Silver State)	Nancy Duensing, 8346 W. Eastman Pl., Lakewood, CO	80227-6240
Dillon	Leslie Herrman, 60 Mule Deer Ct., Dillon, CO	80435-7746
Grand Junction	Malinda Lyons, 582 20 3/4 Rd., Grand Junction, CO	81507-8701
Highlands Ranch-DTC	Kathy Van Arsdale, 7321 E. Long Ave., Centennial, CO	80112-2664
Littleton-Centennial	Linda C. King, 6916 S. Ogden Ct., Centennial, CO	80122-1370
Littleton-Englewood	Kellie Johannik, 4764 S. Moore St., Littleton, CO	80127-1348

Johns Creek	Margaret C. Liu, 6000 Medlock Bridge Pkwy., Ste. E-900, Johns Creek, GA	30022-7496
Kennesaw	Paula M. Roberts, 200 Gold Bridge Pl., Canton, GA	30114-6655
Lilburn-Snellville	Rebecca A. Bonam, 2188 Cannon Hill Rd. SW, Lilburn, GA	30047-5704
Macon	Sheryl Wilkinson, 1080 Clairmont Pl., Macon, GA	31204-1015
Marietta	Barbara Montaldi, 3398 Sewell Mill Rd., Marietta, GA	30062-5518
North Georgia	Laura Lozier, 744 Parkside Dr., Woodstock, GA	30188-6056
Peachtree Corners	Gayle B. Vann, 4075 Royal Pennon Ct., Peachtree Corners, GA	30092-2178
Rome	Kathryn D. Nobles, 6 Greenleaf Dr. SW, Rome, GA	30165-3402
Savannah (Armstrong)	Suzanne R. Woodrum, 809 Old Mill Rd., Savannah, GA	31419-2821
	Co-chairperson: Elizabeth Van Hoy, 11 Rio Rd., Savannah, GA	31419-2331
Savannah (State)	Rose Marie Smith, P.O. Box 22386, Savannah, GA	31403-2386
Smyrna	Dr. Adriana Janse Van Rensburg, 5005 Lake Mist Dr. SE, Mableton, GA	30126-5981
St. Simons Island	Judith A. Sepp, 108 Laurel Marsh Way, Kingsland, GA	31548-6193
Suwanee	Patti Bennett, 4745 Bennett Rd., Buford, GA	30519-1805

HAWAII

Honolulu	Glenn Nagatoshi, 5402 Kilauea Ave., Honolulu, HI	96816-5617
Kapaa Kauai	Lois J. Ricciardi, 6485 Opaekaa Rd., Kapaa, HI	96746-9447
Maui	Peiling Y. Lin, 17788 Haleakala Hwy., Kula, HI	96790-8036

IDAHO

Boise	Gay H. Pool, 11277 W. Verde Ln., Boise, ID	83709-3837
Idaho Falls	Lori D. Peters, 2894 Glenwood Dr., Idaho Falls, ID	83404-7445

ILLINOIS

Alton	Barbara McHugh, 3242 Ravenwood Dr., Godfrey, IL	62035-3233
Aurora	Mary K. Zahora, 11S601 Walter Ln., Naperville, IL	60564-5787
Barrington	Helen Velleuer, 316 W. Lake St., Barrington, IL	60010-4254
Chicago (South Suburban)	Valerie L. Nicholson, 29 Apple Ct., Park Forest, IL	60466-2027
Elgin	Sharon K. Lowery, 2005 Clearwater Way, Elgin, IL	60123-2589
Harvard	Charlotte Bendorf, 23102 South St., Harvard, IL	60033-8400
Joliet	Bonnie Johansen-Werner, 1522 Mayfield Ave., Joliet, IL	60435-5730
Naperville	Dr. Nancy H. Liley, 540 Delkir Ct., Naperville, IL	60565-4166
Northwest Side Chicago	Deanna Varagona, 4252 N. Kildare Ave., Chicago, IL	60641-2034
Oak Park	Cynthia K. Papierniak, 607 S. Highland Ave., Oak Park, IL	60304-1524
Peoria	Connie Tatum, 307 Ken Ave., Morton, IL	61550-1330
Skokie	Rick Cinquemani, Five Hands Studio, Inc., 5200 Mulford St., Skokie, IL	60077-2758
Springfield	Claudia H. Sewell, 2218 Greenbriar Rd., Springfield, IL	62704-3228
Waukegan	Cheryl L. Buller, 17682 W. Westwind Dr., Gurnee, IL	60031-1692
Wheaton	Patricia M. Barnes, 1043 Apple Ln., Lombard, IL	60148-4029

INDIANA

Fishers	Sally N. Eppert, 8580 Shoe Overlook Dr., Fishers, IN	46038-1087
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Muncie		
Plymouth	Clara Woolley, 708 S. Michigan St., Plymouth, IN	46563-2825
Richmond	Kay Chagares, 3571 Geraldine Ln., Richmond, IN	47374-6759
South Bend	Dr. Patricia Collins Jones, 51045 High Meadow Dr., Granger, IN	46530-9251
Wabash	Peggy A. Coppler, 440 S. Chippewa Rd., Roann, IN	46974-9527
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IOWA

Cedar Rapids	Laura C. Barnett, 5020 East Rd. SW, Cedar Rapids, IA	52404-7303
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Fort Dodge	Denise Naeve, 114 Hall St., Humboldt, IA	50548-1906
Fort Madison	Phyllis Brummitt, 1231 Ave. G, Fort Madison, IA	52627-4536
Iowa City	Susan J. McGuire, 134 Cardiff Cir., Iowa City, IA	52246-4734
Sioux City	Karen Bourne, 397 Riviera Cir., North Sioux City, SD	57049-5413

KANSAS

Lawrence	Jean Drumm, 233 N. 4th St., Lawrence, KS	66044-1522
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Minneapolis	Verna May Davidson, 2271 N. 100th Rd., Delphos, KS	67436-9248
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KENTUCKY

Ashland	Lori A. Hughes, 2320 W. Adkins Dr., Ashland, KY	41102-9688
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Louisville	Christopher A. Dehner, P.O. Box 58441, Louisville, KY	40268-0441
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LOUISIANA

Covington	Ellyn W. Sterling, 761 Rue Marseille, Mandeville, LA	70471-1238
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Zachary	Weiyang Tang, 5209 Brightside View Dr., Apt. C, Baton Rouge, LA	70820-4767

MARYLAND

Adelphi	Nevilla E. Ottley, Ottley Music School, 6525 Belcrest Rd., Ste. G-20, Hyattsville, MD	20782-2017
Annapolis	Cathryn O'Donovan, 518 Little John Hill, Sherwood Forest, MD	21405-2024
	Co-chairperson: Susan M. Smith, 441 Williamstowne Ct., Millersville, MD	21108-1065
Baltimore	Elizabeth Goethe, 120 Nicodemus Rd., Reisterstown, MD	21136-3245
Bethesda	Mary Kading, 8921 Ridge Pl., Bethesda, MD	20817-3371
Bowie	Dr. Carol A. Wolfe-Ralph, 6102 Gallery St., Bowie, MD	20720-3859
Bowie-Glenn Dale	Susan Ricci Rogel, 6425 Gwinnett Ln., Bowie, MD	20720-5320
College Park	Dr. Gary W. Dinn, 2430 Mary Pl., Fort Washington, MD	20744-2456
Columbia	Dr. Monica Roberson, Roberson School of Music, 5305 Village Center Dr., Ste. 208, Columbia, MD	21044-2384
Damascus	Rosanne White, 10409 Maynard Ct., Damascus, MD	20872-2117
Germantown	Dr. Eugenia L. Posey-Marcos, 21111 Goshen Rd., Gaithersburg, MD	20882-4239
Germantown (Central)	Jennifer (My An) Nguyen, 13911 Falconcrest Rd., Germantown, MD	20874-2261
Germantown (Seneca Valley)	Charlotte Tacy Holliday, 18108 Metz Dr., Germantown, MD	20874-2346
Laurel	Wendy Dengler, 8702 Granite Ln., Laurel, MD	20708-2436
	Co-chairperson: Douglas Guiles, 10359 Cullen Ter., Columbia, MD	21044-2402
Potomac	Lily Teng, 6 Pissaro Ct., North Potomac, MD	20878-3479
Potomac (Central)	Lauren Di, 10861 Deborah Dr., Potomac, MD	20854-2716
Rockville	Dr. Deborah O. Brown, 2540 Smith Point Rd., Nanjemoy, MD	20662-3513
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Silver Spring	Ziona Tuchler, 910 Clintwood Dr., Silver Spring, MD	20902-1706
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Stevensville	Evelyn R. Layton, 349 Topside Dr., Stevensville, MD	21666-2869
Waldorf		

MASSACHUSETTS

Barnstable	Dorothy Lortie, 12 Wequaquet Ln., Centerville, MA	02632-2580
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Boston	Xiaolan Ruan, 75 Sunnyside Ave., Arlington, MA	02474-3820
Lexington	Jane Winchell, 66 Allen St., Lexington, MA	02421-7138
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Newton	Fan Li, 88 Longfellow Rd., Newton, MA	02462-1508
Norfolk	Eric Bouwman-Wozencraft, 177 Main St., Medway, MA	02053-1566
North Shore	Suzanne T. Kenney, 120 Standley St., Beverly, MA	01915-1326
Reading	Jane A. Palumbo, 4 Perkins Ave., Reading, MA	01867-3318
Seekonk	Melissa A. Grossi, The Piano Key, Inc., 445 Taunton Ave., Seekonk, MA	02771-5230
Sudbury	Renee Bordner, 75 Witherell Dr., Sudbury, MA	01776-1249
Wilmington	Zhanna Chatsman, 422 Boston St., North Andover, MA	01845-6310

MICHIGAN

Ann Arbor		
Berrien Springs	Julia A. Oberheu, 2438 Brookpoint Ln., Stevensville, MI	49127-1349
Grand Rapids	Connie Dabney, 7879 Lone Oak Ct. SE, Caledonia, MI	49316-8315
Grand Traverse Region	Margaret L. Johnson, P.O. Box 99, Lake Ann, MI	49650-0099
Kalamazoo	Georgia Kline, 5766 W. XY Ave., Schoolcraft, MI	49087-9718
Lansing	Mary Jane Miller, 4450 W. Holt Rd, Holt, MI	48842-1673
Livonia-West Bloomfield	Megan Kennedy, 4973 Crabapple Ct., West Bloomfield, MI	48324-1291
Marquette	Robert Buchkoe, 1117 N. 4th St., Marquette, MI	49855-3443
Midland	Elizabeth Dianis, 1006 Holyrood St., Midland, MI	48640-6311
Oakland-Macomb (Bloomfield Hills)	Susan Donegan, 3639 Old Pine Way, West Bloomfield, MI	48324-2551
Oakland-Macomb (Clarkston)	Kristi K. Balding, 323 Cranberry Beach Blvd., White Lake, MI	48386-1996
Ray Township	Julie Desrosiers, 30770 30 Mile Rd., Lenox, MI	48050-1756

Paramus.....	Kay Tsuji, 520 Forest Ave., Paramus, NJ	07652-4706
	Co-chairperson: Carole Ostrowski, 136 Rock Rd., Hawthorne, NJ	07506-1018
Pompton Lakes.....	Mirabel G. Worner, 110 Kiwanis Dr., Wayne, NJ	07470-4152
Princeton.....	Meral Guneyman, 1 Dublin Rd., Pennington, NJ	08534-2502
Red Bank.....	Marina Strakovsky, 12 Wardell Ave., Rumson, NJ	07760-1037
Short Hills.....	Marian Burke Collins, 3 Byron Rd., Short Hills, NJ	07078-1809
Union City (Music & Dance).....	Maday Martinez, Union City Music & Dance Academy, 118 40th St., Union City, NJ	07087-9308
West Jersey (Palmyra).....	Judith E. Walter, P.O. Box 121, 26 Bridge St., Rancocas, NJ	08073-0121
West New York.....	Maria L. Hernandez, 904 Maple Ave., Ridgefield, NJ	07657-1139

NEW MEXICO

Albuquerque.....	Oscar Lee Ellis, Jr., P.O. Box 637, Sandia Park, NM	87047-0637
Carlsbad.....	Carol Brashear, 1908 Gwenda Dr., Carlsbad, NM	88220-9668
Clovis.....	Doris Tankersley, P.O. Box 1724, 2016 Wilshire Blvd., Clovis, NM	88102-1724
Hobbs.....	Michele Walton, P.O. Box 2702, Hobbs, NM	88241-2702
Los Alamos.....	Dr. Patricia A. Wood, 39 W. Chili Line Rd., Santa Fe, NM	87508-1301
Roswell.....	Mike Lively, 2200 Mills Dr., Roswell, NM	88203-2406
Santa Fe.....	Melissa Toedtman, 23 Camerada Rd., Santa Fe, NM	87508-2107
Silver City.....	Patricia Ann Brown, 2306 Cottage San Rd., Silver City, NM	88061-8966

NEW YORK

Albany.....	Kay Kang, 7 Pateman Cir., Menands, NY	12204-1337
Binghamton.....	Kenneth Martinak, P.O. Box 5661, Endicott, NY	13763-5661
Buffalo.....	Marie D. Zak, 226 Collins Ave., West Seneca, NY	14224-1186
Corning.....	Dr. Daniel R. LaBar, 353 Lovell Ave., Elmira, NY	14905-1233
Cornwall-on-Hudson.....	Dr. Ruthanne Schempf, 26 Tamara Ln., Cornwall, NY	12518-1616
Eastern Suffolk County.....	Esther Chung Marks, 143 Howard St., Port Jefferson Station, NY	11776-2519
Fredonia.....	Jannis Peterson, 200 Lambert Ave., Fredonia, NY	14063-1321
Garden City.....		
Middletown.....	Diane L. Miller, 158 Commonwealth Ave., Middletown, NY	10940-4534
	Co-chairperson: Heidi Seligman, c/o Miller Music Studio, 158 Commonwealth Ave., NY	10940-4534
New Paltz.....	Valentina Shatalova, 108 Dubois Rd., New Paltz, NY	12561-3808
	Co-chairperson: Carol Vann Losee, 1 Ridge Rd., New Paltz, NY	12561-2024
New York (Flushing Town).....	Dr. Michael Eisenberg, 161 Derby St., Valley Stream, NY	11581-2634
New York (Steinway Hall).....	Eduvigis Loayza, 144 W. 5th St., Apt. #1, Bayonne, NJ	07002-3726
Orchard Park.....	Lois L. Jones, 6527 Valley View Ln., Boston, NY	14025-9703
Poughkeepsie.....	Carol A. Padron, Renaissance Kids, Inc., 1343 Route 44, Pleasant Valley, NY	12569-7826
Rochester.....	Wendy Henrickson, 400 North Dr., Rochester, NY	14612-1210
Somers.....	Christine Johannsen, 144 Drewville Rd., Carmel, NY	10512-3714
Syracuse.....		
Uptown Manhattan.....	Lisa Bastien Hanss, 1725 York Ave. Apt. 20B, New York, NY	10128-7811
Utica.....	Christine A. Critelli, 2837 Oneida St., Sauquoit, NY	13456-3111
Western Suffolk.....	Patricia Cestaro, 8 Troy Ct., Northport, NY	11768-2158
	Co-chairperson: Dr. Melissa Lanfrit-Hait, 514 Old North Ocean Ave., Patchogue, NY	11772-2442
Yonkers.....	Lakambini Z. Ramos, 2 Whitman Rd., Yonkers, NY	10710-1714

NORTH CAROLINA

Albemarle.....	Alma Rae Tucciarone, 633 Ridge St., Albemarle, NC	28001-3011
Charlotte.....	Pamela Mullins, 909 Evian Ln., Matthews, NC	28105-6580
China Grove.....	Marsha K. Carter, 3345 Phaniel Church Rd., Rockwell, NC	28138-7625
Clinton.....	Mary Wallace Goodwin, 320 W. Main St., Clinton, NC	28328-4437
Durham.....	Terry Correia, 3309 University Dr., Durham, NC	27707-3707
Fayetteville.....	Heather S. Walters, 2330 Rolling Hill Rd., Fayetteville, NC	28304-3741
Goldsboro.....	Bess Edwards Sawyer, P.O. Box 982, 764 US Hwy. 13 S., Goldsboro, NC	27533-0982
Greensboro.....	Shannon Blankenship, 6309 High View Rd., Greensboro, NC	27410-8359
Greenville.....	Alisa W. Gilliam, P.O. Box 904, Grifton, NC	28530-0904
Marvin-Waxhaw.....	Alisha Brooks, 3008 Wheatfield Dr., Marvin, NC	28173-6829
New Bern.....	Lorraine Hale, 212 Metcalf St., New Bern, NC	28562-5608
Raleigh.....	Brian Warring, 6609 Lynndale Dr., Raleigh, NC	27612-2429
Southern Pines.....	Sue Aceves, 155 Pine Ridge Dr., Whispering Pines, NC	28327-6998
Willard.....	Mary Ann Blanton, 1677 Raccoon Rd., Willard, NC	28478-7217
Wilmington.....	Joy L. Murrell, 6224 Stonebridge Rd., Wilmington, NC	28409-9300
Wilson.....	Denee Hamm Holloman, 1913 Hwy. 258 N., Snow Hill, NC	28580-7312
Winston-Salem.....	Eunice J. Sparrow, 159 Raintree Rd., Advance, NC	27006-7627

NORTH DAKOTA

Bismarck.....	Arlene E. Gray, 4525 Camden Loop, Bismarck, ND	58503-7872
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Orwigsburg.....	Debra E. Perkins, 213 S. St. Peter St., Schuylkill Haven, PA	17972-1644
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Pittsburgh.....	Jack Kurutz, 948 Mirror St., Pittsburgh, PA	15217-2644
Pittsburgh (North Hills).....	Marilyn Louttit, 2606 Briar Ct., Wexford, PA	15090-7997
Pittsburgh (Southwest).....	Dee Ann Symington, 412 Fairborough Ct., Coraopolis, PA	15108-3480
Quakertown.....	Gloriana Sewell, P.O. Box 199, Milford Square, PA	18935-0199
Reading.....	Julia A. Gottschall, 1062 N. 6th St., Reading, PA	19601-1812
Scranton.....	Joanna M. Peck, 885 St. Tikhons Rd., Waymart, PA	18472-4578
Southampton.....	Judith King, 1423 Second St. Pike, Southampton, PA	18966-3930
State College.....	Theresa V. Smith, 2465 Buchenhorst Rd., State College, PA	16801-7476
Swarthmore.....	Donna K. Jones, 221 Haverford Ave., Swarthmore, PA	19081-1722
West Chester.....	Deborah Rodgers, 222 Caswallen Dr., West Chester, PA	19380-4118
West Chester (St. Agnes).....	Lee Anne Hosking, 410 W. Market St., West Chester, PA	19382-2807
Wilkes-Barre.....	Andrea Bogusko, 1150 Wilkes-Barre Twp. Blvd., Wilkes-Barre, PA	18702-6046
Williamsport.....	John G. Ravert, Sr., 9 Meadowvale Dr., Watsontown, PA	17777-9526

RHODE ISLAND

Kingston.....		
Pawtucket (Zabinski Music).....	Esther Zabinski, 52 Thomas Ave., Pawtucket, RI	02860-2528

SOUTH CAROLINA

Anderson.....	Phyllis R. Boykin, 120 Virginia Cir., Anderson, SC	29621-5967
Charleston.....	Marsha T. Gerber, 1830 Magwood Dr., Apt. 902, Charleston, SC	29414-5850
Columbia.....	Dr. Myungsook Stoudenmire, P.O. Box 2101, Summerville, SC	29484-2101
Columbia (Northeast).....	Helena S. Meetze, 613 Hatrick Rd., Columbia, SC	29209-2412
Greenville.....	Ina Kay Pegram, 101 Thompson Rd., Taylors, SC	29687-6744
Hartsville.....	Ronda W. McElveen, 800 Springwood Dr., Hartsville, SC	29550-7936
Lake Wylie.....	Joanne Barnaba, 4 Old Fox Trl., Lake Wylie, SC	29710-9241
Myrtle Beach.....	S. Renee Jackson, 3918 Pine Lake Dr., Myrtle Beach, SC	29577-0872
Spartanburg.....	Holly J. Barnes, 509 S. Irwin Ave., Spartanburg, SC	29306-3334

SOUTH DAKOTA

Aberdeen.....	Stephanie Raap, 31 Campbell Rd., Aberdeen, SD	57401-1331
Brookings.....	Deborah L. Kalsbeck, 800 Candlewood Ln., Brookings, SD	57006-3869
Huron.....	Beverly Bigge, 1736 Ohio Ave. SW, Huron, SD	57350-3922
Madison.....	Mary E. Hunter, 823 NE 5th St., Madison, SD	57042-2415
Mitchell.....	Gail R. Goehring, 172 S. Harmon Dr., Mitchell, SD	57301-6249
Sioux Falls.....	Marilyn Schempp, 809 E. Plum Creek Rd., Sioux Falls, SD	57105-7046
Spearfish.....	Laura J. Kolb, P.O. Box 1357, Spearfish, SD	57783-7357

TENNESSEE

Brentwood.....	Emma Franklin, 7356 Olmsted Dr., Nashville, TN	37221-4147
Chattanooga.....	Margaret Barber, 6349 Sea Haven Dr., Hixson, TN	37343-3137
Clarksville.....	Joy Powell, 3102 Prospect Cir., Clarksville, TN	37043-3809
Franklin.....	Christina LaTouche, 4233 Columbia Pike, Franklin, TN	37064-9683
Germantown.....	Benita M. Pepper, 9271 Fletcher Trace Parkway., Lakeland, TN	38002-9206
Kingsport.....	Geraldine Fish, 1013 Shadow Wood Ln., Morristown, TN	37814-8009
Martin.....	Linda S. Williams, 605 W. Main St., Union City, TN	38261-1611
Maryville.....	Krystyna Koneczny, 1302 Topside View Dr., Maryville, TN	37803-6716
Memphis.....	James Walsmith, 8494 Bazemore Rd., Cordova, TN	38018-7361
Mount Juliet.....	Karen Hedges, 1155 S. Bass Dr., Mount Juliet, TN	37122-2973
Murfreesboro.....	Veronica E. Douglas, 2211 Stanford Ct., Murfreesboro, TN	37130-8200
Nashville.....	Sallye Zeringue, 9724 Turnbridge Ct., Brentwood, TN	37027-3716
Oak Ridge.....	Celeste Varagona, 3620 Rainbow Pl., Nashville, TN	37204-3821
Ripley.....	Martha Miller, 967 Joe Barfield Rd., Henning, TN	38041-6125
Washington College.....	Dr. Sharon Nelson Rush, 244 Town & Country Dr., Jonesborough, TN	37659-5467

TEXAS

Abilene (North).....	Shirley J. Anderson, 2642 Madison Ave., Abilene, TX	79601-2029
Arlington.....	Leila Hallan, 228 Varsity Cir., Arlington, TX	76013-2430
Austin.....	Timothy S. Girardot, 2503 Campden Dr., Austin, TX	78745-4839
Bay Area.....	Joan Wipf Nassiri, 15706 Clearcrest Dr., Houston, TX	77059-6410
	Co-chairperson: Michelle Nassiri, 15802 Clearcrest Dr., Houston, TX	77059-6412
Beaumont.....	Dr. Jacob L. Clark, P. O. Box 10044, Mary Morgan Moore Dept. of Music, Lamar Univ., Beaumont, TX	77710-0044
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Big Spring.....	Linda Lindell, 608 W. 15th St., Big Spring, TX	79720-4266
Bryan-College Station.....	Chris Rode Borchardt, 3707 Park Meadow Ln., Bryan, TX	77802-5868

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Corpus Christi	Nina Drath, 4610 Abner Dr., Corpus Christi, TX	78411-2802
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El Campo	Cynthia Goerig, 724 Sandy Corner Rd., El Campo, TX	77437-6551
El Paso (East)	Lydia Boureslan, 10009 Album Ave., El Paso, TX	79925-5442
	Co-chairperson: Alice E. Larson, 15250 Camino de Tierra, El Paso, TX	79938-9507
El Paso (West)	Vin Richards, 5108 Willow Creek Cir., El Paso, TX	79932-2522
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Co-chairperson: Lilly Ramsey, 40 Valleyview Dr., Essex Junction, VT	05452-3847

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Pekanbaru..... Mrs. Fanny Soufina, Mutiara Music School, Ronggowarsito No. 58F, Pekanbaru 28131

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I plan to enter approximately _____ students. The average advancement will be (check one) Elementary _____ , Intermediate _____ , Advanced _____ . The average program will consist of (number of) _____ pieces.

I plan to enter the above number in Guild Auditions. If I decide to withdraw from Guild Auditions, I will notify the Audition chairperson.

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Please complete this form and send it to the **chairperson** of your Audition center upon the receipt of the Syllabus **DO NOT SEND THIS FORM TO HEADQUARTERS!!** This information is needed so that the chairperson can notify Headquarters regarding how much time will be required for the Auditions at each center.

Online Auditions

In keeping with Guild Audition procedures (as of the 2020 Pandemic), any of the 7 Musicianship Phases can be programmed (according to pg. 13) when **IN-PERSON** or **ONLINE**. If **VIDEO AUDITIONS**, see below.

NOTE: Further information is included with the Certificate/report card and pins packet. This information can also be found in every issue of the *Piano Guild Notes* magazine.

After students(s) have been enrolled and the Certificates/report cards and pins have been received:

1. Sign the front of the Certificate and complete the inner Report Card, listing the entire program (name of pieces/composers) and include all Musicianship Phases. You must also complete the stub area with student's name, age and years studied.
2. Prepare an Online Audition Schedule for the judge and keep one for your records.
3. Provide a large self-addressed, stamped return envelope.
4. Once the above items have been completed, send all Certificate/Report Cards, the Online Audition Schedule and the return envelope to the judge via the U.S. Postal Service, UPS or FedEx.

NOTE: We suggest using **1st Class (package rate)** or **Priority Mail** when using the U.S. Postal Service as it is trackable. Regular 1st Class rate is not trackable and can unfortunately take weeks to receive!

Video Auditions

In keeping with Guild Audition procedures (as of the 2020 Pandemic), any of the 7 Musicianship Phases can be programmed (according to pg. 13) for **Video Auditions**. However, Ear Training &/or Sight-Reading can be programmed but obviously **cannot** be examined on a video. REMEMBER: **Video** programs which include either of these 2 Phases will **NOT** receive a "C" or "A" check **AND** the program will **NOT** be reduced because these 2 particular Phases were not performed.

NOTE: Further information is included with the Certificate/report card and pins packet. This information can also be found in every issue of the *Piano Guild Notes* magazine.

After students(s) have been enrolled and the Certificates/report cards and pins have been received:

1. Sign the front of the Certificate and complete the inner Report Card, listing the entire program (name of pieces/composers) and include all Musicianship Phases. You must also complete the stub area with student's name, age and years studied.
2. Provide a large self-addressed, stamped return envelope.
3. Once the above items have been completed, send all Certificate/Report Cards and the return envelope to the judge via the U.S. Postal Service, UPS or FedEx.
4. Recorded performances are uploaded to **YouTube** (the **only** approved video platform) and the **"URL"** Links must be copied and emailed to the teacher.
5. **Only the teacher** is allowed to send all URL Links to the judge via email.

NOTE: We suggest using **1st Class (package rate)** or **Priority Mail** when using the U.S. Postal Service as it is trackable. Regular 1st Class rate is not trackable and can unfortunately take weeks to receive!

The Irl Allison Library Listing

Irl Allison Books

Originally published and classified (1960's) in the following books:

Composer:

Current Classification:

Elementary A—Program 1

Chivalry March (Knight Errant), Op. 100 #25.....	Burgmuller.....	IB
The Swallow, Op. 100 #24.....	Burgmuller.....	IA-IB
Waltz in C Major, Op. 101 #11.....	Gurlitt.....	EF-IA
Dreaming (Prelude), Op. 39 #19.....	Kabalevsky.....	IA
The Run Away (The Chase), Op. 27.....	Kabalevsky.....	EF-IA
Menuet in F Major, K.2.....	Mozart.....	EE-EF
Allegro in B-flat Major, K.3.....	Mozart.....	EE-EF
Dancing Doll.....	Shostakovitch.....	EF-IA
Good Morning (Pleasant Morning), Op. 63 #1.....	Streabbog.....	EE-EF
In the Swing, Op. 63 #4.....	Streabbog.....	EE
On the Green, Op. 63 #3.....	Streabbog.....	EE
On the Move, Op. 63 #5.....	Streabbog.....	EE
Soldiers' March, Op. 63 #2.....	Streabbog.....	EE-EF
Ding Dong Bell.....	Swift.....	ED
Down by the Frog Pond.....	Swift.....	ED
The North Wind.....	Swift.....	ED-EE
The Old Clock.....	Swift.....	EC

Elementary Book A — Program 2

Dropping the Handkerchief (Pillow Dance #41).....	Bartok.....	EE-EF
Seven Small Oxen (Winter Solace #38).....	Bartok.....	IA
Three Apples and a Half (Jest), SZ42 #27.....	Bartok.....	EF-IA
Petite Arabian Dance (Arabesque), Op. 100 #2.....	Burgmuller.....	EF-IA
In the Country (La Pastorale), Op. 100 #3.....	Burgmuller.....	EF-IA
Children's Waltz (Waltz), Op. 39 #13.....	Kabalevsky.....	ED-EE
Pierette (Clowns), Op. 39 #20.....	Kabalevsky.....	EF
Sympathy (Slow Waltz), Op. 39 #23.....	Kabalevsky.....	EF-IA
At the Skating Rink, Op. 62 #11.....	Kullak.....	ID-IE
Waltz of the Mice.....	Poldini.....	IA
Bird with a Broken Wing (Sad Fairy Tale).....	Shostakovitch.....	EE
By the Swimming Pool (By the Seaside), Op. 63 #7.....	Streabbog.....	ED-EE
Rover Got Run Over (A Sad Story), Op. 63 #10.....	Streabbog.....	EE
School's Out Hurrah (Vacation Time), Op. 63 #12.....	Streabbog.....	EF-IA
Horseback Riding (Stubborn Rock Horse), Op. 63 #9.....	Streabbog.....	EE
In the Bazaar.....	Swift.....	ED-EE
Japanese Doll.....	Swift.....	EE
The Owl.....	Swift.....	EC-ED

Elementary Book B:

Magic Word Play Song #12.....	Bartok.....	EF-IA
Moving Along (Progress), Op. 100 #6.....	Burgmuller.....	EE
Snow Flurries (Innocence), Op. 100 #5.....	Burgmuller.....	EE
Picnic In The Park (Little Wanderer), Op. 101 #12.....	Gurlitt.....	IA-IB
The Pole Vault (Salto Mortale), Op. 101 #20.....	Gurlitt.....	IA-IB
At My Birthday Party (Dance on the Lawn), Op. 62 #6.....	Kullak.....	IB-IC
Boating on the Lake (Barcarolle), Op. 62 #7.....	Kullak.....	IB
Friendly Ghost in the Fireplace, Op. 81 #10.....	Kullak.....	IA
Jumping the Rope (Little Rope Dancer), Op. 81 #12.....	Kullak.....	IB-IC
Menuet in B-flat Major.....	Mozart.....	EE
Menuet in F Major, K.5.....	Mozart.....	EF
Allegretto in F Major, K.15a.....	Mozart.....	EE
March of the Dwarfs (March), Op. 65 #10.....	Prokofieff.....	EF-IA
Hunting Song, Op. 68 #7.....	Schumann.....	IB
Valse Mary Ann.....	Spindler.....	EF-IA

Elementary Book C:

Dance of Enchantment (Slavonic Folk #5).....	Bartok.....	IB
Goodbye for Now (The Farewell), Op. 100 #12.....	Burgmuller.....	IA-IB
Tarantella in F Major.....	Gounod.....	EE-EF
Sparklets (Snow Storm), Op. 27.....	Kabalevsky.....	EF-IA
In a Gypsy Camp.....	Kleinmichel.....	EF-IA
Mill on the Brook, Op. 62 #10.....	Kullak.....	IB-IC
Menuet-Trio in G Major, K.1(1e).....	Mozart.....	EF
Siciliano in d minor, K15u.....	Mozart.....	IB
Valse Serenade in D Major.....	Poldini.....	EF-IA

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Moonbeams (Moonlit Beams), Op. 65 #12	Prokofieff	IA-IB
Shadows Hang Low (Evening), Op. 65 #11	Prokofieff	EF-IA
Dainty Dance in G Major	Reinhold	IA-IB

Elementary Book D:

Menuet-Trio in G Major, Wo010	Beethoven	IA-IB
The Fox Chase (The Chase), Op. 100 #9	Burgmuller	EF-IA
Louis XV Dance in A Major	Durand	IC-ID
Nocturne in B-flat Major, #5	Field	IF-PA
Grandmother's Menuet, Op. 68	Grieg	IA-IB
Wild Rider (The Horseman, Song of the Cavalry), Op. 27 #29	Kabalevsky	ID
To a Wild Rose	MacDowell	IC-ID
Rondo in D Major, K.15d	Mozart	EF-IA
At Dawning (Morning), Op. 65 #1	Prokofieff	IA-IB
Tambourine Player	Rameau	IA-IB
Valse Marilyn in A-flat Major	Spindler	ID-IE
Song of the Lark, Op. 39 #22	Tschaikovsky	IB

Intermediate Book A—Program 1

Menuet in c minor, BWV 121	Bach	EF
Menuet in G Major, BWV 116	Bach	IA
Prelude in c minor, BWV 999	Bach	IB-IC
The Fair, Op.101 #8	Gurlitt	EF-IA
A Little Story (Fairy Tale), Op. 65 #3	Prokofieff	EF-IA
Waltz in A Major, Op. 65 #6	Prokofieff	IB-IC
Children Skating, Op. 31	Rebikov	IA
Sonatina in C Major, Op. 136 #1	Reinecke	IB
Sonatina in G Major, Op. 136 #2	Reinecke	IB
Chorale, Op. 68 #4	Schumann	IA-IB
Humming Song, Op. 68 #3	Schumann	IA
Melody, Op. 68 #1	Schumann	EF-IAA

Intermediate A—Program 2

Bourree in e minor, BWV 996	Bach	IB-IC
March in D Major, BWV 122	Bach	IA
Musette in G Major (English Suite #3), BWV 808	Bach	IA
Sonatina in C Major, Op. 36 #1	Clementi	EF-IA
Waltz in C Major, Op. 101 #11	Gurlitt	EF-IA
Promenade, Op. 65 #2	Prokofieff	IA
Tarentella, Op. 65 #4	Prokofieff	IC
Strolling Musicians	Rebikov	IA
Hunting Song, Op. 68 #7	Schumann	IB
Sicilienne, Op. 68 #11	Schumann	IA
Sonatina in C Major, Op. 157 #4	Spindler	IB
Distant Bells, Op. 63 #6	Streabbog	EE

Intermediate B—Program 1

Gavotte in g minor	Bach	IC
March in E-flat Major, BWV 127	Bach	IB-IC
Polonaise in g minor, BWV 125	Bach	IB-IC
Variations on a Slovakian Folk Tune, SZ42/II/5	Bartok	IB
Sonatina in G Major	Beethoven	IA-IB
Sonatina in C Major, Op. 49 #1	Lichner	IA-IB
Serenade, Op. 19 #2	Olsen	IB
General Boom-Boom	Poldini	IB
Moon Strolls in the Meadow (Moonlit Meadows), Op. 65 #12	Prokofieff	IB
Folk Song, Op. 68 #9	Schumann	IB
Wild Horseman (Wild Rider), Op. 68 #8	Schumann	IA-IB
The Hobby Horse (Playing Horse Games), Op. 39 #3	Tchaikovsky	IB-IC

Intermediate B—Program 2

Gavotte in D Major (English Suite #6), BWV 811	Bach	IC
Gavotte in g minor (English Suite #3), BWV 808	Bach	IB
Polonaise in g minor, BWV 123	Bach	IB-IC
In a Pensive Mood	Bartok	IA-IB
Sonatina in G Major, Op. 36 #2	Clementi	IB
Sonatina in G Major, Op. 55 #2	Kuhlau	IB-IC
Evening, Op. 65 #11	Prokofieff	EF-IA
Waltz in G Major, Op. 39 #4	Reinhold	IB
Little Study (Little Etude), Op. 68 #14	Schumann	EE
Neapolitan Dance Song, Op. 39 #18	Tchaikovsky	IB

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Intermediate C—Program 1

March in G Major, BWV 124.....	Bach	IA-IB
Muet in G Major, BWV 822	Bach	EF-IA
Muet in g minor BWV 822.....	Bach	EF-IA
Sonatina in F Major, Op. 38 #3	Clementi	IC
Sonatina in C Major, Op. 88 #1.....	Kuhlau	IB-IC
Little Song Without Words (Andante Sostenuto), Op. 72 #2.....	Mendelssohn	IF-PA
March of the Grasshoppers, Op. 65 #7.....	Prokofieff	IB
Echoes from the Theatre, Op. 68 #25.....	Schumann.....	IB-IC
Reaper's Song, Op. 68 #18.....	Schumann.....	IA

Intermediate C—Program 2

Muet in c minor (French Suite #2), BWV 813.....	Bach	IB
Muet in d minor, BWV 132	Bach	EF-IA
Musette in D Major, BWV 126	Bach	EF-IA
Sonatina in F Major	Beethoven	IB
Sonatina in C Major, Op. 36 #3.....	Clementi.....	IB
Hare and Turtle Race (Fleet Fingers) (Etude in F), Op. 27.....	Kabalevsky.....	IC
Petite March, Op. 72 #5.....	Mendelssohn	IC
March of the Tin Soldiers.....	Pierne.....	IC-ID
Strange Man (The Stranger), Op. 68 #29.....	Schumann.....	IC-ID
Waltz in E-flat Major, Op. 39 #8.....	Tchaikovsky.....	IB-IC

Intermediate D—Program 1

Polonaise in G Major, BWV 130.....	Bach	IB-IC
Sarabande in e minor (English Suite #5), BWV 810.....	Bach	IB-IC
Lively Dance, Op. 72 #6.....	Mendelssohn	IC-ID
Viennese Sonatina #1 in C Major.....	Mozart.....	IB-IC
Scheherezade, Op. 68 #32	Schumann.....	IC-ID
War Song, Op. 68 #31	Schumann.....	ID
Sonatina in e minor, Op. 157 #8.....	Spindler.....	IB-IC

Intermediate D—Program 2

Fughetta in G Major, BWV 902	Bach	IC-ID
Prelude in G Major, BWV 902a.....	Bach	IB-IC
Short Prelude in F Major, BWV 928.....	Bach	ID
Fur Elise	Beethoven	IC-ID
Sonatina in C Major	Beethoven	IC-ID
Chaconne in a minor	Durand	IC-ID
Viennese Sonatina #2 in A Major	Mozart.....	IC-ID
Italian Sailor's Song, Op. 68 #36.....	Schumann.....	IC-ID
Mignon, Op. 68 #35	Schumann.....	IB

Intermediate E—Program 1

Scherzo in a minor (Partita #3)	Bach	IC
Allemande in g minor	Handel.....	ID-IE
Sarabande in d minor	Handel.....	IB-IC
Sonata in C Major, #48, HOBXVI/35	Haydn.....	PA
Determination, Op. 45 #7.....	Heller	IC
Sailor's Song, Op. 45 #14.....	Heller	IE
Viennese Sonatina #4 in B-flat Major	Mozart.....	IC-ID
Chanson Triste, Op. 40 #2.....	Tchaikovsky.....	IE

Intermediate E—Program 2

Gavotte and Bourree in G Major (French Suite #5), BWV 816.....	Bach	IC-ID
Six Variations on an Original Theme	Beethoven	ID-IE
Mazurka in a minor, Op. 68 #2.....	Chopin.....	IC
Nocturne in F Major	Field	ID-IE
Muet in F Major, #1.....	Handel	IB
Muet in F Major, #2.....	Handel	IB-IC
Sonata in C Major	Handel	ID-IE
Sonata in D Major, #50, HOBXVI/37.....	Haydn.....	PB
Viennese Sonatina #3 in D Major	Mozart.....	IB-IC
Intermediate F—Program 1		
Prelude in F, BWV 927	Bach	IB-IC
Two Short Preludes in C Major, BWV 924, BWV 939	Bach	IB-IC
Danse Negre	Debussy	ID-IE
Valse in A-flat Major	Godard	IF
Sonata in c-sharp minor, #49, HOBXVI/36.....	Haydn.....	PC-PD
Scotch Poem, Op. 31 #2	MacDowell.....	IE-IF
Fantasy in d minor, K. 397	Mozart.....	IF-PA
Viennese Sonatina #5 in F Major	Mozart.....	IB-IC

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Intermediate F—Program 2

Little Fugue in c minor, BWV 961	Bach	IE
Prelude in c minor, BWV 934	Bach	IB-IC
To Chopin (Valse).....	Godard	ID-IE
Sonata in e minor, #53, HOBXVI/34.....	Haydn	PC
Alla Tarentella, Op. 39 # 2	MacDowell.....	ID-IE
Viennese Sonatina #6 in C Major	Mozart.....	IB-IC
Romance in F-sharp Major, Op. 28 #2	Schumann.....	PB-PC
Lotus Land, Op. 47 #1	Scott, C.	PB

Preparatory A—Program 1

Two-Part Invention #1 in C Major, BWV 772	Bach	IC-ID
Two-Part Invention #8 in F Major, BWV 779	Bach	IC-ID
Sonata in D Major (Bonn Sonata #3) WoO47#3	Beethoven	PA
Sonata in G Major, Op. 49 #2.....	Beethoven	PA
Mazurka in b minor, Op. 33 #4.....	Chopin.....	PA
Marche Mignon in E Major	Poldini.....	PA
Waltzing Doll in D Major	Poldini.....	IC-ID
Pastorale (Sonata) in d minor	Scarlatti.....	ID-IE
Impromptu in A-flat Major, Op. 90 #4	Schubert	IF-PA

Preparatory A—Program 2

Two-Part Invention #10 in G Major, BWV 781.....	Bach	IE
Two-Part Invention #13 in a minor, BWV 784.....	Bach	IE
German Dance #1 in C Major	Beethoven	IE-IF
Sonata in g minor, Op. 49 #1.....	Beethoven	PB
Hungarian Dance #5 in f-sharp minor	Brahms	PA
Intermezzo in E-flat Major, Op. 117 #1.....	Brahms	PA-PB
Minute Valse, Op. 64 #1	Chopin.....	IE-IF
Nocturne in E-flat Major, Op. 9 #2.....	Chopin.....	PA-PB
Sonata in G Major, K.283.....	Mozart.....	PB
Perpetual Movement (Rondo) in C Major	Weber	PC

Preparatory B—Program 1

Two-Part Invention #3 in D Major, BWV 774.....	Bach	IE-IF
Two-Part Invention #5 in E-flat Major, BWV 776.....	Bach	IF-PA
Bear Dance	Bartok	IF-PA
Six Variations on “Nel Cor Piu,” Wo070	Beethoven	PB
Sonata in G Major, Op. 79.....	Beethoven	PD
Sonata in E Major, #15, HOBXVI/13.....	Haydn.....	PD
Impromptu in E-flat Major, Op. 90 #2.....	Schubert	PB-PC
Whims, Op. 12 #4.....	Schumann.....	PC-PD

Preparatory B—Program 2

Two-Part Invention #7 in e minor, BWV 778	Bach	IF-PA
Two-Part Invention #9 in f minor, BWV 780	Bach	IF-PA
Sonata in D Major, #16, HOBXVI/14	Haydn.....	PB
Liebstraum (Dream of Love)	Liszt	PC-PD
Shadow Dance (Etude), Op. 39 #8	MacDowell.....	PB
Fantasia in C Major	Mozart.....	PC-PD
Sonata in F Major, K547a.....	Mozart.....	PB
Prelude in c-sharp minor, Op. 3 #2.....	Rachmaninoff.....	PC-PD
Polish Dance in e-flat minor, Op. 3 #1	Scharwenka	PC-PD
Ave Maria	Schubert/Liszt	PD

Preparatory C—Program 1

Two-Part Invention #15 in b minor, BWV 786.....	Bach	IF-PA
Two-Part Invention #11 in g minor, BWV 782.....	Bach	IF-PA
Sonata in E-flat Major (Bonn) WoO47#1	Beethoven	PC
The Maiden’s Wish	Chopin/Liszt.....	PC-PD
Nocturne in B-flat Major	Field.....	PA-PB
Harmonious Blacksmith	Handel.....	IF-PA
Sonata in c-sharp minor, #49, HOBXVI/36.....	Haydn.....	PC-PD
Burlesca in g minor	Scarlatti	PC
Soaring, Op. 12.....	Schumann.....	PC
Christmas (Valse), Op. 37a , #12.....	Tchaikovsky.....	PB-PC

Preparatory C—Program 2

Prelude in d minor, BWV 935.....	Bach	IE-IF
Prelude in E Major, BWV 937	Bach	IF-PA
Polonaise (Military) in A Major, Op. 40 #1.....	Chopin.....	PC
Prelude in D-flat Major (Raindrop), Op. 28 #15.....	Chopin.....	IF-PA
To Spring, Op. 43 #6	Grieg	PC

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Sonata in g minor, #32, HOBXVI/44	Haydn.....	PC
Sonata in F Major, K. 280	Mozart.....	PC
Impromptu in c minor, Op. 90 #1	Schubert.....	PC
Three Fantastic Dances, Op. 5.....	Shostakovitch.....	PB-PC

Preparatory D—Program 1

Fugue in e minor (The Wedge), WTC Book I, #10, BWV 855	Bach.....	PD
Prelude in e minor, WTC Book I, #10, BWV 855.....	Bach.....	PD
Sonata in f minor (Bonn Sonata #2) WoO47#2.....	Beethoven.....	PB-PC
Rhapsody in g minor, Op. 79 #2.....	Brahms.....	PD
Sonata in G Major, #54, HOBXVI/40	Haydn.....	PC-PD
Caprice Espanol.....	Moszkowski.....	PD
Bourree in b minor	Scarlatti.....	PB
Impromptu in G-flat Major, Op. 90 #3	Schubert.....	PC-PD

Preparatory D—Program 2

Prelude in D Major, BWV 936.....	Bach.....	IF-PA
Two-Part Invention #2 in c minor, BWV 773.....	Bach.....	PB-PC
Sonata in E Major, Op. 14 #1	Beethoven.....	PD
Sonata Pathetique in c minor, Op. 13.....	Beethoven.....	PD
Etude in G-flat Major, Op. 25 #9.....	Chopin.....	PD
Nocturne in B Major, Op. 32 #1.....	Chopin.....	PC-PD
Valse in e minor (Posthumous)	Chopin.....	PB-PC
Sous Bois	Staub.....	PD

Book II—Piano Programs and Musicianship Phases

Francois French Folksong	(Adapted by Allison).....	EE
Russian Dance.....	(Anonymous).....	ED-EE
John and Jacqueline Waltz.....	Allison.....	IA
Whistling Boy	Allison.....	EF
Menuet in F (transposed from BWV 114)	Bach.....	EF
Valsette in C Major.....	Czerny.....	EF
Irish Jig in G Major	Handel.....	IA
March of the Chords	Kabalevsky.....	EE
Song Without Words.....	Mendelssohn.....	EF-IA
Little Mischief	Poldini.....	IA
Menuet in a minor	Rameau.....	IA
Menuet in C Major (Rondino)	Rameau.....	EF
Prelude to a Princess in C Major	Scarlatti.....	EE-EF
Romance, Op. 68 #26.....	Schumann.....	IA-IB
Sonatina, Op. 281 #2.....	Spindler.....	IB

Book III—Piano Programs and Musicianship Phases

Jig in B-flat Major (Partita #1)	Bach.....	IF-PA
Mazurka in f minor, Op. 63 #2.....	Chopin.....	ID-IE
2nd and 3rd Movements of Sonatina in G Major, Op. 168 #2.....	Diabelli.....	IB
Sonatina in C Major	Diabelli.....	IB-IC
Clod Dance, Op. 38 #5.....	Grieg.....	IB
Sinfonietta in g minor	Handel.....	IF
Tarentella, Op. 39 #2.....	MacDowell.....	ID-IE
In a Gondola, Op. 19 #6.....	Mendelssohn.....	ID
Valcik	Mokrejs.....	PC-PD
Little Star Variations, K.265.....	Mozart.....	IB

Guild Repertoire Books

Elementary A

The Bells of London	Bentley.....	EB
Russian Folk Song	Berkovich.....	EC
Bobolink.....	Carter.....	EA-EB
Walking on Stilts	Carter.....	EA-EB
Winter is Here	Curcio.....	EA
A Song	Gnessina.....	EB
A Little Tune, Op. 39 #1.....	Kabalevsky.....	EB
The Very First Day of School	Keyes.....	EA
By Moonlight	Kremenliev.....	EB
The Little Woodchuck	Rein.....	EA-EB
Trumpet Piece	Rein.....	EB-EC
Bagpipe Tune	Rowley.....	EB
From a Baghdad Market	Rowley.....	EB
The Shepherd Plays	Salutrinskaya.....	EB-EC

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Botany Bay	Scarmolin	EB
Chinese Song	Scarmolin	EB
Early One Morning	Scarmolin	EA-EB
Round Dance	Shepard	EB
Swedish Folk Dance	Shepard	EB-EC
Sitting Beside a River	Sternklar	EC
Cobbler, Cobbler	Watson	EB
Tally-Ho	Watson	EA
Race Horses	Wilson	EB

Elementary B

Russian Song	Aglintsova	EB
Children's Dance	Alt	EB
The Scissors Grinder	Bentley	EB-EC
Feather in my Cap	Bostelmann	EC-ED
When Three Hens go to the Fields	Buhler	EB-EC
Chocolate Soldier	Cobb	EC
Roses for You	Curcio	EB-EC
Rigaudon	Goedicke	EC-ED
A Song	Heif	EB-EC
Chastushka	Heif	EB
Evening Bells	Kremenliev	EB
Round and Round	Kremenliev	EB-EC
Away with Melancholy	Mozart/Clementi	ED
Lullaby	Philipp	EB-EC
Johnny has a Girl Friend	Procter	EC
Happy Woodpecker	Scher	EB
First Sorrow, Op. 10 #45	Schmitt	EC-ED
Are You Sleeping?	Shepard	EC

Elementary C

Elephants Walking	Alt	EC
Quarrel of Three Chickens	Alt	EC
Minuet	Bartok	ED
Chipmunk's Lullaby	Clark	EC-ED
Indian Dance	Frackenpohl	EC-ED
Dance	Goedicke	EC-ED
A Gay Waltz	Gurlitt/Krentzlin	ED
Autumn Song, Op. 39 #11	Kabalevsky	EC-ED
Whirligig	Lemont	EC
Gadabout Grasshopper	McAllister	EC
Irish Washerwoman	Montague	EC-ED
Ride on the Train	Munger	EC-ED
Bashkir Song	Rozanov	EC-ED
A Little Story, Op. 10 #57	Schmitt	EC-ED

Elementary D

Waltz of the Prince and Princess	Alde	ED-EE
Gavotte, Op. 36 #2	Beach	ED-EE
Variations on a Folk Song	Berkovich	ED-EE
Caprice	Filas	EE-EF
The Daring Horseman, Op. 130 #9	Gurlitt	EE
The Drummer, Op. 14 #1	Kabalevsky	EE-EF
Grandfather's Dance	Kremenliev	ED
Irish Dance	Kremenliev	ED
Sailor's Song	Liszt/Coburn	EE
Persistent Motif	Manevich	EE
Kitten	Michelet	ED-EE
Barn Dance Shuffle	Robinson	ED
The Cuckoo	Salutrinskaya	ED
A Street Organ	Shostakovich	EE

Intermediate A

Minuet in G, BWV 114	Bach, J.S.	EF
Children's Game	Bartok	EF
Allemande in A Major	Beethoven	EE
Allemande in D Major	Beethoven	EF
Sonatina in G Major	Beethoven	IA-IB
Sonatina in G Major	Biehl	IA
Little Story	Blatny	EF
Sarabande in d minor	Corelli	EE
Minuet in F Major	Handel	EF-IA

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Waltz, Op. 39 #13.....	Kabalevsky.....	EE-EF
Playing Games, Op. 62 #6.....	Kirchner.....	EF
I Danced With a Mosquito.....	Liadov.....	IA
Passing Fancy, Op. 28.....	Maykapar.....	EF
Bourree in e minor.....	Mozart, L.....	EF
Contredanse in G Major.....	Mozart, W.A.....	EF-IA
Air in d minor.....	Purcell.....	EF
The Lame Witch Lurking in the Forest.....	Rebikov.....	EF
Sonatina in D Major.....	Salutrinskaya.....	EF
Happy Farmer, Op. 68 #10.....	Schumann.....	EF-IA
Soldier's March, Op. 68 #2.....	Schumann.....	EF
Wild Rider, Op. 68 #8.....	Schumann.....	IA-IB
Italian Song, Op. 39 #15.....	Tchaikovsky.....	EF-IA
Children's Ballet.....	Turk.....	EF

Intermediate B

Minuet in f minor.....	Bach, C.P.E.....	EF-IA
Minuet in d minor, BWV 132.....	Bach, J.S.....	EF-IA
Minuet in g minor, BWV 115.....	Bach, J.S.....	EF
Spinning Song, Op. 14 #4.....	Ellmenreich.....	EF-IA
Sonatina in C Major.....	Haslinger.....	IB
Gypsies, Op. 138.....	Heller.....	IB
Toccatina.....	Kabalevsky.....	IA
Bourree in a minor.....	Krieger.....	EE-EF
Sonatina in C Major, Op. 55 #1.....	Kuhlau.....	IA-IB
Bach Minuet in E-flat Major.....	Mozart, L.....	EF-IA
The Clown.....	Rebikov.....	EF-IA
Hungarian Dance, Op. 39 #9.....	Reinhold.....	IA-IB
Doll's Gavotte.....	Shostakovich.....	IA-IB
To the Little Finger of the Right Hand.....	Turk.....	IA

Intermediate C

Study for Right or Left Hand Alone.....	Bach, C.P.E.....	IB
Praeludium in C Major, BWV 924.....	Bach, J. S.....	IA-IB
Prelude in F Major, BWV 927.....	Bach, J. S.....	IB-IC
Fur Elise.....	Beethoven.....	IC-ID
Sonatina in C Major, Op. 36 #3.....	Clementi.....	IB
Humorous Etude.....	Gorodinsky.....	IB-IC
Waltz in e minor, Op. 38 #7.....	Grieg.....	IB
Avalanche, Op. 45 #2.....	Heller.....	IB
Sonatina in G Major, Op. 173 #1.....	Merkel.....	IB-IC
Landler.....	Mozart.....	IC
Waltz in f-sharp minor.....	Rebikov.....	IB-IC
Russian Folk Dance in D Major.....	Tchaikovsky.....	IB-IC
Waltz in E-flat Major.....	Zaraneck.....	IC

Intermediate D

Solfeggietto.....	Bach, C.P.E.....	IC-ID
Prelude in d minor, BWV 926.....	Bach, J. S.....	IB-IC
Gavotte in D Major.....	Clark, S.....	IA-IB
Sonatina in G Major, Op. 20 #1.....	Dussek.....	IB
Spring Tune.....	Freed.....	IC
Praeludium in G Major.....	Handel.....	IB-IC
Petite Tarantella, Op. 46 #7.....	Heller.....	IC-ID
Sonatina in a minor, Op. 88 #3.....	Kuhlau.....	IB-IC
Grandmother Tells a Ghost Story, Op. 81 #3.....	Kullack.....	IB-IC
The Hungry Cat and the Well-Fed Cat.....	Salmanov.....	IB-IC
Lyric Waltz.....	Shostakovich.....	IC-ID
Dots.....	Wolfenzson.....	IA-IB

Intermediate E (not currently in print)

Fantasia in G Major.....	Bach, C.P.E.....	IB
Prelude in d minor, BWV 935.....	Bach, J.S.....	IE-IF
Sonata in G Major.....	Ferrari.....	IE
Puck, Op. 71 #3.....	Grieg.....	ID-IE
Arietta with Variations in A Major.....	Haydn.....	IB-IC
Dance, Op. 27 #15.....	Kabalevsky.....	IB-IC
A Deserted Farm, Op. 51 #8.....	MacDowell.....	ID-IE
To a Wild Rose, Op. 51 #1.....	MacDowell.....	IC-ID
Valse Lente.....	Merikanto.....	IB
Allegro in A Major.....	Mozart, L.....	IB-IC
Scherzo in B-flat Major.....	Schubert.....	IC-ID

**Originally published and classified
(1960's) in the following books:**

Composer:

Current Classification:

Intermediate F (not currently in print)

Fantasia in d minor	Bach, C.P.E.....	IB-IC
Two-Part Invention #1 in C Major, BWV 772.....	Bach, J.S.....	IC-ID
Two-Part Invention #8 in F Major, BWV 779	Bach, J.S.....	IC-ID
Allegro in E-flat Major	Krebs	IB-IC
Allegro in G Major, Op. 10 #11.....	Ladoukhine	ID-IE
Legende.....	Lund	IE-IF
To a Water Lily, Op. 51 #6	MacDowell.....	IF
Toccatina, Op. 8 #1.....	Maykapar	ID-IE
Minuet in b minor, Op. 78	Schubert	IF-PA
Knight Rupert, Op. 68 #12	Schumann	IC-ID
Album Leaf, Op. 99 #6.....	Schumann	IC-ID
Sonatina in e minor, Op. 157 #8.....	Spindler	IB-IC

Preparatory A

Gavotte in G (French Suite #5), BWV 816.....	Bach, J. S.	IC-ID
Ecossaises in E-flat Major	Beethoven	IE-IF
Waltz in E-flat Major (Posthumous).....	Chopin	IE
Nocturne in B-flat Major	Field	IF-PA
Prelude, Op. 43 #1	Gliere	IF-PA
Variations in D Major, Op. 40 #1	Kabalevsky.....	IE-IF
Sonatina in A Major, Op. 59 #1.....	Kuhlau	PA
Rigaudon, Op. 49 #2.....	MacDowell.....	PA
Andante Sostenuto, Op. 72 #2	Mendelssohn	IF-PA
Fantasy in d minor K.397	Mozart.....	IF-PA
Sicilienne in E-flat Major	Paradis.....	IE-IF
Sonatina in G Major	Sander	IC-ID
Three Waltzes, Op. 171 #2, Op. 77 #2, Op. 93 #11	Schubert	ID-IF

Preparatory B (not currently in print)

Allegro di Molto	Bach, C.P.E.....	PA
Two-Part Invention #14 in B-flat Major, BWV 785.....	Bach, J.S.....	PA-PB
Prelude in A Major, Op. 28 #7	Chopin	IB
Prelude in c minor, Op. 28 #20.....	Chopin	ID-IE
Sonata in A Major, HOB XVI /5.....	Haydn	PC-PD
Petite Waltz, Op. 10 #2.....	Karganoff	IF-PA
Crescendo	Lasson	PB-PC
Gigue in g minor (Suite for Harpsichord)	Loeillet.....	IF-PA
Improvisation, Op. 46 #4.....	MacDowell.....	PA-PB
Prelude, Op. 8 #6.....	Pachulski	ID-IE
May Night	Palmgren	PB-PC
Sonata in d minor, L 413.....	Scarlatti	ID-IE
Impromptu in A-flat Major, Op. 142 #2	Schubert	PB-PC
Bagatelle, Op. 5 #3.....	Tcherepnin	ID-IE
Bagatelle, Op. 5 #9.....	Tcherepnin	ID-IE

Preparatory C (not currently in print)

Bourree in E Major (French Suite #6), BWV 817.....	Bach, J. S.	PA-PB
Three-Part Invention #15 in b minor, BWV 801.....	Bach, J. S.	PB-PC
Two-Part Invention #15 in b minor, BWV 786.....	Bach, J. S.	IF-PA
Scottish Legend, Op. 54 #1	Beach	PC
Sonata in E-flat Major (Bonn Sonata #1) WoO47#1	Beethoven	PC
Waltz in b minor, Op. 69 #2	Chopin	IF-PA
Juba (In the Bottoms)	Dett	PC-PD
Passacaglia in g minor (Suite #7)	Handel.....	PB-PC
Consolation #2 in E Major	Liszt	PC-PD
Minuet in D Major, K.355	Mozart, W.	PB-PC
Prelude, Op. 27 #2.....	Orthel	IF-PA
Gavotte, Op. 32 #3.....	Prokofieff	PB-PC
Whims	Schumann	PC-PD

Preparatory D (not currently in print)

Gigue in B-flat Major (Partita #1, BWV 825)	Bach, J.S.....	IF-PA
Sarabande in e minor (English Suite #5)	Bach, J.S.....	IB-IC
Etude in A-flat Major (Composed for Method of Moscheles and Fetis)	Chopin	PC-PD
Nocturne in c-sharp minor (Posthumous).....	Chopin	PC-PD
Air with Variations in B-flat Major.....	Handel.....	PB-PC
Rondo in E-flat Major, Op. 11	Hummel	PD
Hungarian, Op. 39 #12	MacDowell.....	PC-PD
Sonata in F Major, Op. 8 #1	Rutini	PA-PB
Romance, Op. 28 #2.....	Schumann	PB-PC
Three Fantastic Dances, Op. 5.....	Shostakovitch	PB-PC
Ouverture (Suite de Clavecin)	Voormolen.....	PB-PC

Piano Compositions, U. S. A. Books

*Originally published and classified
(1970's) in the following books:*

Composer:

Current Classification:

Elementary A-B

March On	Frackenpohl, A.....	EA
On my Way	Gillock, W.....	EC
Recess.....	Glover, D.C.....	EB
Dissonant Variation	Goldberger, D.....	EB
Folk Tune	Goldberger, D.....	EB
On a Beautiful Day	Olsen, L.F.....	EC
On the Way Home	Olsen, L.F.....	EB
Bagpipe Tune	Poe, J.R.....	EB-EC
Clown Dance.....	Poe, J.R.....	EA
Dream Clouds.....	Poe, J.R.....	EA
Ping-Pong Game.....	Poe, J.R.....	EB-EC
Walking at Sundown	Swenson, L.B.....	EC
Indian Trail	Tcherepnin, A.....	EC

Elementary B-C

The Old Jalopy	Ferrell, B.....	EC
The Pharaoh Speaks	Ferrell, B.....	EC-ED
March of the Wild Geese	Frost, B.....	ED
Boogie Beat	Gentemann, Sr. E.....	EE-EF
Hummingbirds.....	George, J.....	EC
On the Playground	George, J.....	EC-ED
Stately Procession	Gillock, W.....	EC
Crickets	Glover, D.C.....	EC
Staccato Blues	Liggett, R.S.....	EC
Ping Pong	Richter, A.....	EB-EC
Vacation Memories	Schaum, J.W.....	EC
Celebration 1976	Tcherepnin, A.....	EC

Elementary C-D

Circle Dance	Agay, D.....	ED
Rainbow Colors.....	Burnam, E.M.....	EC-ED
Fiesta	Canfield, J.....	ED
Lullaby for a Papoose	Dungan, O.....	ED-EE
From the Hill-Top	Ezell, H.I.....	ED-EE
Little March In D	Frackenpohl, A.....	ED
Triads to a Spanish Dance	Gentemann, Sr. E.....	EE
Handsprings.....	Nevin, M.....	ED
Little Gold Clock	Poe, J.R.....	ED
Wind Chimes	Poe, J.R.....	EC-ED
Evening Song	Swenson, L.B.....	ED

Elementary D-E (not currently in print)

The Water Wheel	Bassett, B.....	EE
Licorice Dance	Frackenpohl, A.....	EE
Up and Down	Frackenpohl, A.....	ED
Dialogue	George, J.....	ED
Fiesta.....	Grove, R.....	EE
The Carefee Cowboy	Grove, R.....	EE
Charlie's Rag	Liggett, R.S.....	EE
Procession of the Sheik	Poe, J.R.....	ED-EE
Scherzo.....	Poe, J.R.....	EE
On the Trail	Swenson, L. B.....	ED

Elementary E-F

Rainy Day	Alt, H.....	EE-EF
Mermaids.....	Canfield, J.....	EE-EF
Pentatune	Frackenpohl, A.....	EE
In Modo Classique.....	Poe, J.R.....	EE
Kangaroo Hop	Richter, A.....	EF
On the Range.....	Rozin, A.....	EF-IA
The Mysterious Computer	Skaggs, H.G.....	ED-EE
Pegleg Polka.....	Storr, S.....	EE
The Orchestra	Zabrack, H.....	ED-EE

Elementary F-Intermediate A

Francois	Allison, I.....	EE
Sonatina No. 1.....	Allison, I.....	ED-EE
In a Canon Style	Devito, A.....	EE-EF
Petite Moderne	Devito, A.....	EF

**Originally published and classified
(1970's) in the following books:**

Composer:

Current Classification:

Pagoda Bells.....	Dungan, O.....	EF
Winding River	Dungan, O.....	EF
By the Fireside	Ferrell, B.....	EF
Petite Gavotte	Frerichs, D.....	IA
A Night Bird Ballet	Lindfors, E.A.....	IA-IB
Scenes from a Puppet Show	Lindfors, E.A.....	EF-IA
All Aboard!	Rozin, A.....	EF-IA
Rain	Sanucci, F.....	EE-EF

The Allison Contemporary Piano Collection

**Originally published and classified
(1990's) in the following books:**

Composer:

Current Classification:

Elementary A-B

Midnight's Squeak.....	Angerman, D.....	EB
My Bedroom Zoo	Angerman, D.....	EC
Rise and Shine	Barrett, M.....	EB
Cancion de Cuna	Cuellar, M.....	EA
Cancion del Pastorcito	Cuellar, M.....	EA
El Afilador	Cuellar, M.....	EA
Creepy Little Caterpillar	Ferrell, B.....	EB
A Sad and Happy Waltz	Karp, D.....	EA
Dew Drops	Karp, D.....	EC
Harvest Dance	Karp, D.....	EC
Ludwig's Serenade	Karp, D.....	EB-EC
Monkey Bars	Karp, D.....	EA-EB
My Kite	Karp, D.....	EA
The Band	King, P.W.....	EC
The Sleepy Song	King, P.W.....	EB
Merry Melody	Klose, C.....	EB-EC
Echo Dance	Martin, J. M.....	EA
On a Merry-Go-Round	Massoud, K.....	EC
Take a Hike	Parker, M.A.....	EB-EC
Busy Night	Poe, J.R.....	EA
Under the Linden Tree	Poe, J.R.....	EB-EC
Ballet of the Mice	Wiegand, E.....	EB

Elementary C-D

Runaway Meatball.....	Angerman, D.....	ED-EE
Tauji, the Snake Charmer	Angerman, D.....	ED
Skipping Along	Askren, L.....	EC
Clowns.....	Cray, Rev. K.E.....	ED
Jazz Pizzazz.....	Evans, L.....	ED-EE
On My Way	Gillock, W.....	EC-ED
Stately Procession	Gillock, W.....	ED
Canon Hill	Karp, D.....	EC
Southwestern Blues	Karp, D.....	EC-ED
Toccatina	Karp, D.....	ED-EE
Ping Pong (Op. 131)	Kessler, M.....	EC
The Funny Melody	King, P.W.....	EC
The Robbers	King, P.W.....	ED
Rustic Dance	Martin, J.M.....	EC-ED
Hurry Up!	Martyska, B.....	EC
Serenade from a Swamp	Martyska, B.....	ED
Moonlit Shores.....	Massoud, K.....	EC
Taking It Easy	Massoud, K.....	ED
The Frisky Filly	Mier, M.....	ED
Around the Campfire.....	Montgomery, J. C.....	EC
A Graceful Dance	Owen, B.....	ED
12 Blue	Parker, M.A.....	EC
Back Talk	Parker, M.A.....	EC
Happy Hippo	Pease, J.S.....	ED-EE
Friendly Phantom	Poe, J.R.....	EC
From the Spirit World	Poe, J.R.....	ED
My Lady Eleanor's Lute Song	Poe, J.R.....	ED
Autumn Lullaby	Stevens, J. M.....	EC-ED
Duet	Stevens, J. M.....	ED
Romance	Stevens, J. M.....	ED-EE

**Originally published and classified
(1990's) in the following books:**

Composer:

Current Classification:

Elementary E-F

Woodchuck Chase	Angerman, D.....	EE-EF
Hoedown	Cray, Rev. K. E.....	EE-EF
Making a Wish	Cuellar, M.....	EE
Toccatina	Cuellar, M.....	EE
Turn About	Halvorson, L.....	EE
Rhythmic Dance	Holmes, L. R.....	EF
Seascape	Holmes, L. R.....	EE
Dance Allegro	Karp, D.....	EF
El Torero	Karp, D.....	EE-EF
Frantic!	King, P. W.....	EF
Meditation	Klose, C.....	EE-EF
Transylvania Ball.....	Klose, C.....	EE-EF
Blue Elephant	Martin, J. M.....	EE
Three Canons	Munson, K.....	EE-EF
Dance of the Honeybees	Owen, B.....	EE
Tall Tale	Parker, M.A.....	EE
Jessica's Waltz.....	Pease, J.S.....	EE
Sir Abelard's Lament.....	Poe, J.R.....	EE
Winter Solace	Stevens, J. M.....	EE
Voyage to the Moon	Wills, V.....	EE

Intermediate A-B

Baseball Rag	Angerman, D.....	IB
Waltz of the Fireflies	Angerman, D.....	IA
Mountain Streams	Askren, L.....	IA-IB
Little Pedro	Ferrell, B.....	EF-IA
Chordal Fantasy	Karp, D.....	IB
Grandma's Song	Karp, D.....	IA
High Steppers	Lobmeyer, M. A.....	IB
Phrygian Mode on G Over a Ground Bass	Munson, K.....	IA
Morning Glory Vine	Murow, C. A.....	IA-IB
Light Mix	Parker, M. A.....	IA
Teaser	Parker, M. A.....	IA
Sea Breezes	Pease, J. S.....	IB
Introspection	Poe, J. R.....	IB
Samantha's Surprise	Tisano, T. S.....	IA
The Emperor's Journey	Tisano, T. S.....	EF-IA

Intermediate C-D

Appalachian Express	Angerman, D.....	IB-IC
Hungarian Rhapsody	Angerman, D.....	IC-ID
Winter Snowfall.....	Angerman, D.....	IC
Bird of Paradise	Cray, Rev. K. E.....	IC-ID
Moonlight	Crutchfield, J. E.....	IB-IC
Wilderness at Night, Op. 180.....	Kessler, M.....	IC
Dance of the Trolls	Klose, C.....	IC
Expana Noches	Lobmeyer, M.A.....	IC-ID
The Raggedy Scarecrow (A Ragtime Dance)	Lobmeyer, M.A.....	IC
Hallow's Eve	Murow, C.....	IC-ID
Odou Waltz	Ochse, O.....	IC
A Quiet Moment	Pease, J. S.....	IB-IC
Un Poco Sonatina	Rocherolle, E. R.....	IC

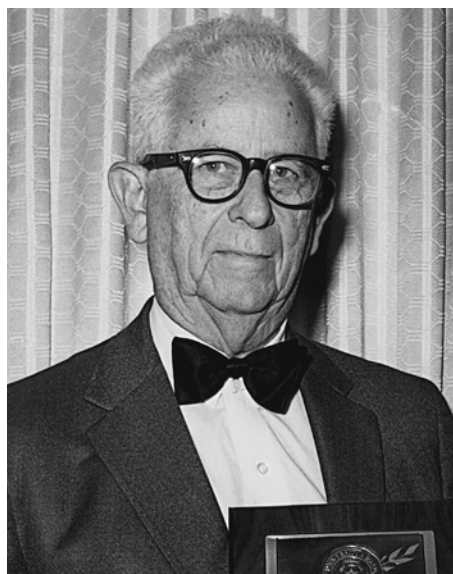
Intermediate E-F

Sometimes I Think I'm Dreaming	Askren, L.....	ID-IE
Remembering	King, P. W.....	IF
Epitaph (The Rainforest Remembers)	Klose, C.....	IC-ID
Les Oiseaux et Le Chat	Klose, C.....	IE-IF
Novelette	Klose, C.....	IE
Oshkosh Toccata.....	Klose, C.....	IF
Wedding Day in the Royal Gardens of Tokyo	Klose, C.....	IF
Reverie	Rocherolle, E. R.....	IF
Hide and Seek	Rossi, W.....	ID-IE
Willow Boughs	Tisano, T.S.....	IE

SPECIAL NOTICE

1. **This (2023-24) Edition** of the Guild Syllabus supplants all previous printings and should be studied closely by all members in the preparation of their pupils for auditions.
2. Complaints about judges will not be acknowledged or accepted from students and parents except through the teacher or chairperson and in writing.
3. **“First come, first served”** shall be the rule regarding student enrollments for auditions. In fairness to those who enroll their pupils early, no requests for reservation of time can be made before student enrollments are received. Chairpersons, please observe.
4. **Late Enrollments:** Enrollments received later than 21 days prior to the **beginning date of Auditions in each teacher’s Audition center will be charged \$20.00 per student late fee.** This “late enrollment” fee rule will be strictly observed since late enrollments usually necessitate sending certificates and pins by **first class or Priority Mail** (instead of the special rate granted educational organizations for mailing of examination materials) and often require long distance calls to chairpersons and judges. Help your Chairperson, Judge, and Guild Headquarters by enrolling early. (The \$20.00 per student late fee is **not** payment for Express Mail handling of certificates.)
5. **No exceptions** will be made to the above rules.
6. Read *Piano Guild Notes* and all announcements carefully.
7. To insure receiving Fraternity Pins and certificates/report cards by Audition dates, enroll your group preferably by February 1.

Special Notice: The Syllabus should be read at least once a month!



Dr. Irl Allison

The National Piano-Playing Auditions were founded in 1929 by Irl Allison, Sr., who served as president of the National Guild from 1929–1962. Irl Allison, Sr. was born April 8, 1896 in Warren, Texas, son of John Van and Mary Cleona. Having received his Bachelor of Arts degree from Baylor University in 1915, he studied at the Chicago Music College in the summer of 1919 and then at Columbia University in 1920–21. Mr. Allison was awarded the Master of Arts degree from Baylor University in 1922. He continued his studies at Columbia University in the summer of 1942 and the University of Texas in the summer of 1943. Mr. Allison was awarded the honorary degree of Doctor of Music in 1947 by the Southwestern Conservatory in Dallas, Texas. Dr. Allison received the honorary law degree (LL.D.) from Hardin-Simmons University, Abilene, Texas and was awarded the honorary title of Doctor of Music by the Houston Conservatory in 1955. In addition to his many degrees, Dr. Allison also studied with Rudolph Hoffman, Joseph Evans, Percy Grainger, Ernest Hutcheson, Harold von Mickwitz, and Walter Gilewicz. Dr. Allison married Jessie Johnson on July 3, 1918, and the couple had four children: Mary, John, Lucile (Mrs. Therl Ockey), and Irl, Jr., who succeeded Dr. Allison as president of the National Guild.

Dr. Allison was the Dean of Music at Rusk College, 1918–19, a piano instructor at the Baylor College for Women, 1921–23, the Dean of Fine Arts, Montezuma College, 1923–27, and the Dean of Music at Hardin-Simmons University, 1927–34. In addition, Dr. Allison was the president of the National Guild of Piano Teachers and the American College of Musicians. He was the founder of the Golden Rule Peace Movement and originator of the World Peace Programs (radio) in 1948. Dr. Allison was editor of the Guild yearbook and the National Directory of Piano Teachers, 1936–45, as well as the Student’s Handbook in 1943 and in 1945 the National Guild of Piano Teachers. He was also editor of *Piano Guild Notes* from 1951–63, and authored two books: **Through The Years** and **Our George**. Moreover, he was a contributing writer to several newspapers and musical publications, and was the compiler and editor of the Irl Allison Library in 33 volumes. Dr. Irl Allison died September 6, 1979.

National Guild of Piano Teachers

(Teachers Division of American College of Musicians)
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