**Pre-recorded Accompaniments:**

I deplore any competitive use of pre-recorded accompaniments, no matter what "extenuating circumstances" may be at work. That represents a silly cave-in to unmusical amateurism.

Steven Smith, professor emeritus of piano, Penn State (NCTM)

* Live piano accompaniments are preferred for video competitions and required for live competitions; however, if extenuating circumstances arise, prerecorded piano accompaniments are acceptable for video competitions. Works written using supplemental sounds (not accompaniments), including those either electronically or acoustically produced or prerecorded, are not permitted.

**\_\_\_\_\_\_\_\_\_\_\_\_\_**  
**Category Clarification:**  
  
Entrants are limited to one entry per category. Woodwind entrants may perform on any instrument(s) of their choice (e.g. Alto Saxophone/Tenor Saxophone and so on).

Can woodwinds perform on any woodwind instrument—sax/ flute/ Clarinet? Or does this just pertain to different instruments in the same immediate family.  
  
**\_\_\_\_\_\_\_\_\_\_\_\_\_**  
**Unpublished Work:**  
  
State- we accepted an unpublished work by student

**\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Saxophone Literature Classification:-**

I must point out that our instrument’s music comes almost exclusively from the contemporary era, given its young nature. While much of this repertoire falls into the categorization of “contemporary”, many of the compositions are clearly in romantic and impressionistic styles and should really be counted as such. I would ask that the student be allowed to retain the program as indicated, since it more than covers the requirement indicated, given the diverse nature of the selections. - Stephen Page

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**Transcriptions:**

I think we need to be clear in the guidelines that if transcriptions are allowed, they need to be classified in the style period of transcriber IF we are going to continue to do it that way. –**\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Winner/ Alternate:**  
  
Our question is in reference to when a division on the state level (in our case, Junior Woodwinds and Senior Piano Duet) has only two participants ~ is the judge ***required*** to select one as the winner and the other the alternate? Or, is the judge at liberty to declare one the winner and the other honorable mention? Also, should the judge (most unfortunately) not find either participant worthy of honors (winner/alternate/or honorable mention), is the judge allowed to declare "no winner?"  - Ann Wilson  
**\_\_\_\_\_\_\_\_\_\_\_\_\_**  
**No Refunds:**  
  
End the refund nightmare- No Refunds!

**\_\_\_\_\_\_\_\_\_\_\_\_\_**  
**Judges Guidelines for State Clarification:**  
Judges may comment on any aspect of the of the performance, including choice of groupings made within individual selections.   
  
This is just poorly written. I will have the committee look at this. For now, pretend it says, “Judges may comment on any aspect of the of the performance”. I believe that in larger pieces, some of the students are picking certain movements to put together for a performance. So, the intent is that you can comment on which ones were selected. (For example, Pictures at an Exhibition has 10 movements. You could comment on the choices that were selected to be grouped together).

**Judging Guidelines:**Judging Guidelines have a non- recruit message. We had two judges ask to invite entrants to their school. Judges may not contact students.

**Judging Payment:**

Kassandra Weleck:  
*I received this comment from one of the judges: “FYI- I spent about 9 hours judging, writing, and entering comments. This amounts to about $40/hr., based on $360 honorarium. For comparison, many of us get $100/hr and more for private teaching. For judges with the kind of experience needed for this competition, you can make a case easily for increased compensation for all of us.”*  
*I have been complaining for years (to deaf ears obviously) that the compensation for the judges needs to be increased. I have done the SWD competition for 21 years now and the compensation has NEVER been modified in all that time. I don’t think the MTNA powers that be would work for MTNA at the same salary they got 21 years ago. It’s getting increasingly difficult to get qualified judges for what we pay. It’s embarrassing to tell them how little they will be working for and some of them tell me they can’t do it. I’ve heard many times that the judges are glad to do it for so little because it looks good on their resume. After 21 years, that ship needs to sail. It’s not right!*

I'm not sure if the Competitions Committee is completed by now, but I wanted to pass along the feedback in case it's something you're thinking about. For reference as well, Arizona is now paying performance competition judges $50/hour. I know most other states in the division are doing about $50 as well, if not more.

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**Voice Repertoire:**  
  
In the Senior Voice selection guidelines, it details “one selection of the entrant’s choice.” I want to double check that her choice of song “Promise,” by Laufey is an acceptable choice. Here’s a link to the song on Spotify (<https://open.spotify.com/track/08PdFBcXzpkn1cWNgmKqhn?si=XmL3zi1eQUe1JI2KW1P6FA>) and YouTube (<https://youtu.be/Zu2Spp4nrTM?si=C1ZcI4n2b32bI_4s>)  
**\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Video Guidelines consistent verbiage:**  
  
Different sittings? Different Locations? How long ago?  
Edit out plaques?  
Theme and variations – one recording  
Prelude / Fugue- 2 recordings submitted as one- different locations  
Full body for instruments?

**\_\_\_\_\_\_\_\_\_\_\_\_\_**  
**FYI:**  
Washington got all their entrants early by telling everyone 1st entered, last to play.

\_\_\_\_\_\_\_\_\_\_\_\_\_

**Chamber Music:**

I've passed it on to all the groups in our department, noting that some of our groups which have harp and percussion are not eligible to compete. While there are not many groups with those instruments, we do have two very serious ones this year, and I hope to be able to find other opportunities for them.

If you'd ever consider opening your instrumentation to include those, Michigan is likely to have some of those instruments apply. - Matt Albert -Chair, Department of Chamber Music

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**Composition:**

some observations....  
-some prepared piano this year, since we lifted the restriction  
-several orchestra and band pieces, since we lifted restriction  
-a few pieces with electronics, but notated  
  
on the last point, maybe two or so compositions listed sample sounds instead of traditional instruments, since they were electronic (instruments like 'echo drops' and 'seashore').  We should decide if we want to restrict any of that, or if it is ok, if it is notated.  
  
**Composition Age:**  
  
Have we considered changes in the age for Composition, to maybe 29? Kids get started later in composition.

**Composition:**

Wynn-Anne Rossi asked to have a phone chat with me.  She served as a national judge and has also served in the past.  She was remarking how difficult it was comparing solo works to full orchestral works.  She was also concerned that some students (especially younger students) were too consumed with writing for full/band or orchestra, instead of focusing on writing good quality music on a smaller scale.  I certainly see what she is saying.  I know we opened it up, since we do not have the limitations of a public performance.  She did think that the performances at the national level were important, and a perk of winning (plus the whole experience of recognition).  
  
This year, elementary and junior winners were small chamber works (trio/quartet), senior was solo flute, and young artist is large ensemble (so cannot be performed at the national conference, but the winner is attending).  
  
She did ask if it is possible to create cycle for the competition - maybe trios one year, solo piano another, etc.....  It may be interesting to explore this.  At any rate, maybe we should chat about all of this more (even during the competitions meeting), now that we have been through a year of accepting larger ensemble works.....