

“EVALUATIONS” INFORMATION & FORMS FOR TEACHERS

I. STUDENTS: Prepare each manuscript

All manuscripts must be **done entirely by the composer**, either by hand or computer. **Teachers or parents may not write out the composition no matter how young the composer! (Exception: Category 5 and 6 may engage copyists or computer notation experts as needed).**

1. On the front of the manuscript put the Title, Software Program Used (if applicable), Composer’s Name, Age, Category, and School Grade.
2. **Number the measures.** Begin with the first complete measure.
3. **Make 2 clear photocopies of each entry.** Compositions notated by hand must be *dark* pencil or pen to copy clearly. **DO NOT SUBMIT THE ORIGINAL MANUSCRIPT!**
4. If you plan to submitting a film score, provide two clear copies of each cue, and a copy of a cue sheet. See MTAC website for information how to prepare a cue sheet.
5. Create Program Notes about the piece, on a Title Page, in half a page or less. Attach a copy on each manuscript. Comments should be typed or hand written neatly.
6. Fill out two copies of the [Evaluator Rating and Comment Sheet](#) and staple one copy in front of each composition.
7. **TWO identical Tapes/CD’s** are required of each composition in Categories 3, 4, 5, and 6, and for all ensembles, electronic music, or film score. For film scores, submit two identical CD’s containing a copy of the movie in .mov format. Identify each performer (if applicable), Branch, and Title on each tape/CD. Tapes/CD’s will not be returned.

II. TEACHERS: Fill out the [Evaluation Registration Form](#)

Type or print the entire form neatly. Use the same form for student and teacher categories.

1. **“Composer’s Name”**: Group composers by category, and list alphabetically by last name.
2. **“SEN MED”**: Check (✓) if student is eligible for a Senior Medallion. To be eligible, the student must have entered a different Composition for at least 3 years, from grades 9 to 12, including the Senior year, and be recognized with a performance in either the CT Convention Symposium or the CT State Contest Recital while in High School. On the back of the registration form put the student’s name, grade, composition titles and which year(s) they performed at convention.
3. **“CT CAT”**: Category. Determine the category from the Evaluator Fee Schedule (E-2). Refer to the CT syllabus, Chapter 3 for more detailed information.
4. **“SCH GRD” and “AGE”**: School grade applies only to high school and below. Adult students and teachers put ADULT.
5. **“PARTS”**: List the number of instrumental parts. For Film Score, mark “Film Score”. For Electronic Music, mark “Electronic”.
6. **“# of MEASURES”**: longer works submitted as one entry, such as suites or variations, should have measures numbered consecutively, not per individual piece.
7. **“Fees”**: Consult the [Evaluator Fee Schedule](#) for the correct amount.

III. February 10 – Inform your CT Branch Chair how many compositions you expect to submit.

IV. February 15 (NOT POSTMARK!) Submit to your CT Branch Chair:

1. **TWO COPIES of each composition**, Program Notes, with an Evaluator Rating and Comment Sheet stapled to each
2. **Registration form**, and a **check** made out to your Branch
3. **TWO identical Tapes/CD’s** are required of each composition in Categories 3, 4, 5, and 6, and for all ensembles or electronic music. Identify each performer, Branch, and Title on each tape/CD. Tapes/CD’s will not be returned.
4. Self addressed, stamped 9x12 mailer for the return of all your material.

EVALUATIONS FEE SCHEDULE

Registration fees are for all categories, and are based on 64 measures, or less. For entries over 64 measures, add \$5.00 for each additional 32 measures or portion thereof.

| | |
|---------------------------------|---------|
| Solo Piece | \$25.00 |
| Ensemble for 2 parts | \$30.00 |
| Ensemble for 3-4 parts | \$35.00 |
| Ensemble for 5-8 parts | \$40.00 |
| Ensemble for 9-12 parts | \$45.00 |
| Ensemble for 13, or more, parts | \$50.00 |
| Film Score | \$55.00 |

Each teacher needs to be familiar with the CM levels. If the composer is not in CM, consider what level you would put them in if they were, then enter their composition at that level.

- Category 0 — Pre-CM
- Category 1 — CM Prep-1
- Category 2 — CM 2-3
- Category 3 — CM 4-6
- Category 4 — CM 7-Advanced
- Category 5 — Teacher Teaching
- Category 6 — Adult Advanced work

Branch Fees may be collected by your branch for expenses. Contact your Teacher, CT Branch Chair or Branch President for correct fees.

Year _____

EVALUATOR RATING AND COMMENT SHEET

(staple to composition)

Title _____ # Measures _____

Composer _____ Grade _____ CT Category _____ Age _____

MTAC Branch _____ Teacher ID # _____

All manuscripts have been completely prepared by the composer, either by hand or by computer. **Software used:** _____

| <p style="text-align: center;">I. RATING</p> <p>O = Outstanding G = Good N = Needs Improvement NA = Not applicable</p> | <p style="text-align: center;">II. OVERALL QUALITY RATING:</p> <p style="text-align: center;">Circle (5 is highest): 1 + - 2 + - 3 + - 4 + - 5 +</p> | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|--|---|---------------|------------------|--|-------------------|--|-------------------|--|---------------------|--|------|--|--------|--|--------|--|---------------|--|----------------------|--|---------------------|--|--------------|--|-------------------------------------|--|------------------------------|--|------------------------|--|-------------|--|----------|--|----------------|--|------------------|--|---------------|--|-------------|--|--------------------|--|---------------------------|--|----------------------|--|---|
| <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th style="width: 80%; padding: 5px;">Creativity</th> <th style="width: 20%; padding: 5px;">Rating</th> </tr> </thead> <tbody> <tr><td style="padding: 5px;">Melodic interest</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Harmonic interest</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Rhythmic interest</td><td style="padding: 5px;"></td></tr> <tr> <th style="padding: 5px;">Construction</th> <td style="padding: 5px;"></td> </tr> <tr><td style="padding: 5px;">Form</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Melody</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Rhythm</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Chord voicing</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Harmonic Progression</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Phrase Construction</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Counterpoint</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">20th Century Techniques</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Balance of unity and variety</td><td style="padding: 5px;"></td></tr> <tr> <th style="padding: 5px;">Notation Skills</th> <td style="padding: 5px;"></td> </tr> <tr><td style="padding: 5px;">Correctness</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Neatness</td><td style="padding: 5px;"></td></tr> <tr> <th style="padding: 5px;">General</th> <td style="padding: 5px;"></td> </tr> <tr><td style="padding: 5px;">Expression marks</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Dynamic marks</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Originality</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Metronome markings</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Tempo indications (terms)</td><td style="padding: 5px;"></td></tr> <tr><td style="padding: 5px;">Suitability of title</td><td style="padding: 5px;"></td></tr> </tbody> </table> | Creativity | Rating | Melodic interest | | Harmonic interest | | Rhythmic interest | | Construction | | Form | | Melody | | Rhythm | | Chord voicing | | Harmonic Progression | | Phrase Construction | | Counterpoint | | 20 th Century Techniques | | Balance of unity and variety | | Notation Skills | | Correctness | | Neatness | | General | | Expression marks | | Dynamic marks | | Originality | | Metronome markings | | Tempo indications (terms) | | Suitability of title | | <p style="text-align: center;">III. EVALUATOR COMMENTS</p> <p style="text-align: center;">(If you need more space, use other side)</p> |
| Creativity | Rating | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Melodic interest | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Harmonic interest | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Rhythmic interest | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Construction | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Form | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Melody | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Rhythm | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Chord voicing | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Harmonic Progression | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Phrase Construction | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Counterpoint | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 20 th Century Techniques | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Balance of unity and variety | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Notation Skills | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Correctness | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Neatness | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| General | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Expression marks | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Dynamic marks | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Originality | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Metronome markings | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Tempo indications (terms) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Suitability of title | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Evaluator's Signature _____ Date _____

 Comment for Teacher