



NAfME Student Composers Competition Instructions

ENTRY DEADLINE: FEBRUARY 15, 2012

NAfME is seeking original music of student composers for featured performances in a Millennium Stage Concert at the John F. Kennedy Center for the Performing Arts in Washington, D.C. on June 24, 2012. Selected compositions will be outstanding works at each of the following levels: Elementary/Middle School, High School, and Undergraduate/Graduate school.

Competition Rules

1. Composition must not exceed five minutes in duration.
2. Composition instrumentation **must** be for solo or any combination of the following instruments, no more than one of each instrument, not to exceed a quintet: **flute, clarinet, oboe, horn, bassoon, and piano. Solo piano compositions are not eligible.**
3. Applicant must have a faculty sponsor who is a member of NAfME, unless applicant is a NAfME collegiate member.
4. Plagiarism of copyrighted material is illegal. It is the responsibility of the composer to assure that music submitted is not copyrighted. If any elements of the composition entry are copyrighted, it is the responsibility of the composer to secure permission for use of those elements. For more information on copyright, go to www.nafme.org/copyright.
5. **The entry process is in two parts.**
 - A completed and signed **entry form** and entry fee of \$25 must be postmarked by **February 15, 2012**, and mailed to :
Susan Lambert
National Association for Music Education
1806 Robert Fulton Drive
Reston, Virginia 20191
 - By midnight, **February 15, 2012**, an **mp3 file of the music and a pdf of the composition score** must be **emailed** to Susan Lambert at SusanL@nafme.org.

**It is important that you include in the body of the email –
Your full name, your address, your school name, and the title of your composition, so that we may correctly identify your composition.**
6. A student may submit more than one composition provided a separate entry fee, mp3, pdf of the score, and entry form accompany each submission. Students may collaborate on a composition if desired. The entry fee is per composition and not per student. (The \$25 entry fee must be remitted in U.S. funds only by credit card or check made payable to NAfME. School vouchers, purchase orders, and cash will **not** be accepted.)
7. All students will receive written evaluations of their submitted works.
8. One winner per instructional level will be selected from submissions. Each will receive a cash prize of \$500 and a performance of their composition in the Millennium Stage Concert at the John F. Kennedy Center for the Performing Arts on June 24, 2012 during Music Education Week.
9. One student per instructional level may be chosen to receive Honorable Mention and a cash prize of \$100.
10. All winners and Honorable Mention recipients are invited to participate in a pre-concert composition mini-class led by Dr. Philip Lasser and Dr. Daniel Deutsch, Chair of the NAfME Council for Music Composition.

11. Travel to the Millennium Stage concert and mini-session, housing, and other expenses are the responsibility of the student composer or sponsoring school.
12. Up to two of the winning composers may receive an invitation to tour the Juilliard School as the guest of Dr. Lasser.
13. The winning student **at the high school level** will be invited to submit a portfolio for consideration for participation in the exclusive European American Musical Alliance Summer Music Program directed by Dr. Lasser in Paris, France.

Criteria for the Evaluation of Compositions

Compositions submitted to the Student Composers Competition are evaluated according to three broad criteria:

(1) *Compositional Technique* includes the following elements, where applicable:

- Organization of pitch elements (such as melody, harmony, and counterpoint)
- Organization of rhythmic elements
- Formal design
- Accuracy and clarity of notation
- Appropriate writing for instruments and/or voices

(2) *Overall Musical Appeal* includes the following aspects:

- Stylistic coherence (regardless of the particular style)
- Effective handling of unity/variety and tension/release
- Effective use of dynamics, articulations, and expression marks
- Interaction of all of the elements (atmosphere, mood, direction, and flow of the music)

(3) *Originality* refers to aspects of the piece that reveal the composer's individual "voice" and distinguish the piece from a musical exercise or a direct imitation of another piece.

Questions? Please contact Susan Lambert at SusanL@nafme.org or at 800-336-3768 Ext. 311.

(Retain instructions page for reference.)