

Louisiana Music Teachers Association

HARP RALLY SYLLABUS

Seventh Edition

Revised 10/01/2012

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Preface and Acknowledgments

The Louisiana Music Teachers Association sponsored the Harp Rally for the first time on April 25, 1992. The Rally provides an opportunity for teachers throughout the state to work together in an effort to set standards of achievement for harpists at the pre-collegiate and collegiate levels.

Special recognition is extended to the founders of the Rally: Sally Wood and Barbara Belew. Because of their creative vision, each of us and our students can reap the benefits of Rally participation. Special gratitude is extended to each district chairman, both past and current, and to Shirley Jennings, who faithfully served as Rally state chairperson from 1992 to 2007.

The first edition of the Syllabus was prepared by Sally Wood, the original Harp Rally Syllabus Chairman, in cooperation with LMTA Rally Board. Acknowledgement and appreciation are extended to them for their contributions of time and conscientious planning for a sequential curriculum.

The Harp Rally

In an effort to promote and encourage excellence in the field of music study, the Louisiana Music Teachers' Association (LMTA) sponsors the Rally, with branches in Harp, Organ, Piano, Strings, and Voice. The Rally serves as a growth process for students and teachers and provides an opportunity for students to demonstrate their musical skills and knowledge. A planned curriculum of musical goals and activities has been designed to promote a comprehensive study of music at each level of the Rally. Each spring students statewide enter the Harp Rally, in rotating districts based on geographic areas within the state. Current Rally districts include Baton Rouge, Lake Charles, and New Orleans.

More specifically, the Harp Rally is a musical event consisting of three parts:

(1) performance, (2) written theory and history, and (3) sight reading.

A student must participate in all parts of the Rally in order to be eligible to receive an award.

Awards are given to first and second place winners in each level according to Performance scores. To be eligible to win, students must earn at least a 90 on the other two parts, and at least a 94 in Performance.

Students enter the Rally according to their grade in school and are classified as follows:

PREP A – Grades 1 and 2

PREP B – Grades 3 and 4

LEVEL I – Grades 5 and 6

LEVEL II – Grades 7 and 8

LEVEL III – Grades 9 and 10

LEVEL IV – Grades 11 and 12

LEVEL V – Freshmen and Sophomore college piano students

LEVEL VI – Junior and Senior college piano students

Students may participate in the Rally as non-competitive entrants. Though they are encouraged to participate in all three parts of the Rally, students may enter a combination of any two of the three parts or take only the written test. Further, those who cannot meet the grade requirements listed above may enter the level that corresponds with their current abilities as a non-competitive entrant. Adults may enter in a separate category in the level that corresponds to the written test which accurately depicts their ability. Adult students may stay in each level two years.

The Rally also serves as the pupil demonstration for LMTA certification. Those teachers who wish to apply for certification must enter students in all parts of the Rally. Interested teachers should contact the State Certification Chairman and consult the current LMTA Certification Guidelines for specific requirements and further details.

RULES AND REGULATIONS

1. All teachers who enter students in the Rally must be members in good standing of LMTA. Further, a student must have studied with the same member teacher a minimum of six months immediately preceding the date of the Rally to be eligible for First Place, Second Place, and Outstanding Achievement awards. An exception to this requirement is allowable if the original teacher is incapacitated, moves out of the state, or takes a sabbatical leave.
2. A student who enters the Rally is eligible for all awards if he or she moves into the state and begins study with a member teacher by January.
3. All performance repertoire must be played from memory. Exception: avant-garde compositions.
4. Only solo harp music may be used. The Suggested Repertoire List on pages 32-34 is to be used as a guide, but students are not required to perform ONLY music from this list. Music listed under a specific level can be played by a student entering in a different level. i.e. A 3rd grade student, entering Prep B could play a piece listed in Prep A, Level I, or any level, provided his/her abilities coincide.
5. The student will provide the judge with one published copy of each selection with measures numbered. Reproductions (either by hand or machine) of printed music cannot be used, with the following exceptions:
 - a. Entrants may use legally produced scores from vendors such as CD Sheet Music, provided they include the letter of permission that accompanies this music.
 - b. Entrants must present written permission from the publisher or copyright holder for reproductions of music which are currently out of print or still in manuscript (not published). Any infraction of this rule will result in disqualification of the student.
6. Students will be examined on specific material listed for the level in which they enter. It is assumed that students will be proficient with material from previous levels. The written test will include questions regarding terms, forms, and history from the current level as well as previous levels.
7. There shall be no ties in the performance grades of First or Second Place. The grades given by the judges are final. The winners are determined by the Rules and Regulations of the LMTA Rally.
8. Fees are due at the time of application and are made payable to LMTA

All or Any Part of the Test.....\$20.00

Each teacher may send either one check for the total number of students participating or individual checks from each student to the Harp Rally District Chair hosting the Rally. Do not mail checks to the LMTA Treasurer or the Harp Rally State Chair.

HARP RALLY AWARDS

1. All students who participate in the Harp Rally will receive a certificate and a rating. The ratings are: Superior, Excellent, Good, Fair, and Fail.
2. A Winner (First Place) and an Alternate (Second Place) at each level will receive a trophy. To be eligible for these awards, the student must achieve a minimum grade of 94 in performance and a minimum grade of 90 in each of the other parts. Adults will compete in a separate category at each level through level III. Adults are welcome to participate but may not compete in levels IV-VI.
3. The Outstanding Achievement Award will be given to one student in each level. The student achieving the highest cumulative score in each level with a minimum combined score of 290 will receive this award. Students must be competitive, meaning that he/she must enter in the level that corresponds to their current grade level AND participate in all three parts of the Rally. If there are no students which fulfill this requirement, no Outstanding Achievement Award will be given in that level. In the unlikely case that there is a tie for the highest cumulative score, multiple Outstanding Achievement Awards may be given for that level.
4. Medals are awarded to those students who receive a score of 90 or above in all three parts of the Rally for two or more consecutive years.

RALLY DATES

Each year the Harp Rally will be held in the Spring. For information on the dates, contact the Harp Rally State Chair.

LMTA HARP REQUIREMENTS

LEVEL A

PERFORMANCE Time Limit: 6 minutes

Two selections in contrasting style by different composers and at least 16 measures in length.
See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level A.

WRITTEN Time Limit: 60 minutes (+)

Theory:

Keys: Major: C, G, D, A

Identify notes on the grand staff from F to g2.

Spell the musical alphabet, forward or backward, stepping or skipping from any letter.

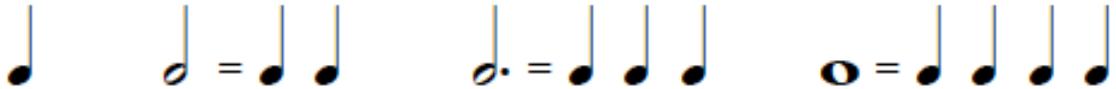
Spell ascending scales for required keys.

Name tonic (I) and dominant (V) root tones of known keys.

Identify on the staff the following intervals in either direction: 2nd, 3rd, 4th, 5th.

Notate line and space notes using whole notes.

Demonstrate an understanding of the following:



Match note values.

Solve musical math type equations.

Identify and write the following symbols with correct staff placement:



Terms: See Terms for Level A.

Forms: No forms at this level.

History: No history at this level.

SIGHT READING Two examples

Length: 8 measures
Reading Range: c to c2
Meters: 2/4, 3/4, 4/4
Rhythms: quarter, half, dotted half, whole notes
Keys: C
Melodic texture: hand-to-hand single notes (no chords or harmonic intervals)
Special features: No accidentals, no key signatures
Dynamics: forte and piano

LEVEL B

All the requirements for Level A plus:

PERFORMANCE Time Limit: 6 minutes

Two selections in contrasting style by different composers and at least 16 measures in length.
See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level B.

WRITTEN Time Limit: 60 minutes

Theory:

Keys: Major: C, G, D, A, F, Bb

Identify notes on the grand staff from F to g².

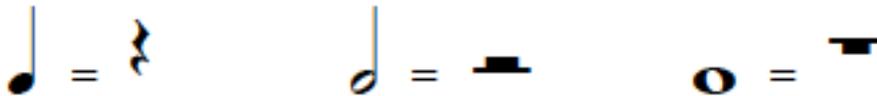
Notate ascending one octave scales for required keys in treble clef only.

Notate tonic (I) and dominant (V) chords in root position for treble clef only.

Name and identify sharps, flats, and naturals on the grand staff.

Notate and identify the following intervals in either direction: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th.

Demonstrate an understanding of the following:

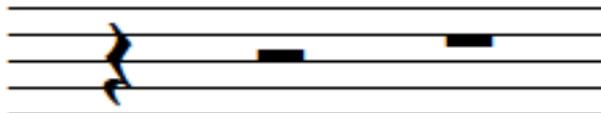


Provide rhythmic solutions for the meters: 2/4, 3/4, 4/4

Fill in incomplete measures.

Add bar lines in proper places.

Notate the following symbols with correct staff placement:



Terms: See Terms for Level B.

Forms: No forms at this level.

History: No history at this level.

SIGHT READING Two examples

Length: 8 - 12 measures
Reading Range: c to c2
Meters: 2/4, 3/4, 4/4
Rhythms: quarter, half, dotted half, whole notes and rests
Keys: C, G, D, A with key signatures
Melodic texture: Single notes in each hand; hands may play together
Special features: No accidentals
Dynamics: forte and piano

LEVEL I

All the requirements for Level B plus:

PERFORMANCE Time Limit: 8 minutes

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tune will be classified as Baroque). See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level I.

WRITTEN Time Limit: 60 minutes

Theory:

Keys: Major: C, G, D, A, E, F, Bb

Harmonic minor: a, d, e

Identify notes on the grand staff from C to c3.

Notate and identify half steps and whole steps.

Notate ascending one octave scales for required keys in bass and treble clef.

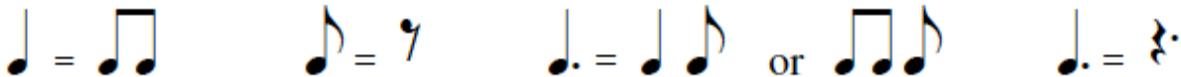
Notate and identify key signatures (Major and minor) for required keys.

Notate tonic triads and inversions in root position for required keys.

Notate tonic (I), sub-dominant (IV), and dominant (V) chords in root position of known keys.

Identify the intervals M2, M3, P4, P5, M6, M7, P8 above the notes of C, G, D, A, E, F, Bb.

Demonstrate an understanding of the following:



Provide rhythmic solutions for the meters: 2/4, 3/4, 4/4

Fill in incomplete measures.

Add bar lines in proper places.

Terms: See Terms for Level I.

Forms: See Forms for Level I.

History:

See the Periods of Music History and Composer Classifications.

List the 4 main periods of music history in chronological order.

List and classify the 2 required composers for each of the 4 main periods of history.

Total: 8 composers.

SIGHT READING Two examples

Length: 8 - 12 measures

Reading Range: F to g²

Meters: 2/4, 3/4, 4/4

Rhythms: Notes and rests: quarter, half, dotted half, whole, two eighths, four eighths (no single eighths);

Ties on the four basic note values

Keys: C, G, D, A, E, F, B^b with key signatures

Melodic texture: Single notes, harmonic intervals of 2nd – 6^{ths}

Accompaniment Style: Simple, linear, with no triadic or contrapuntal textures

Special features: No hands crossing, accidentals, or changing clefs

Dynamics: Add mf, mp, crescendo, and diminuendo

LEVEL II

All the requirements for Level I plus:

PERFORMANCE Time Limit: 10 minutes

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tunes will be classified as Baroque). See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level II.

WRITTEN Time Limit: 60 minutes

Theory:

Keys: Major: C, G, D, A, E, B, F, Bb, Eb, Ab, Db

Harmonic minor: a, e, b, d

Identify notes on the grand staff from C to c3.

Notate and identify ascending and descending scales.

Notate and identify key signatures.

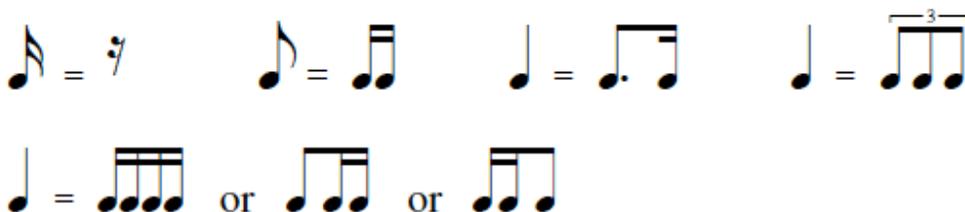
Notate and identify the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 above the notes of C, G, D, A, E, B, F, Bb, Eb, Ab, Db.

Notate tonic (I), sub-dominant (IV), and dominant (V) chords in root position, first inversion 6 and second inversion 6 .

3

4

Demonstrate an understanding of the following:



Provide rhythmic solutions for the meters: 2/4, 3/4, 4/4, 3/8, 6/8

Fill in incomplete measures with notes and rests.

Add bar lines in proper places.

Add time signatures to given measures.

Terms: See Terms for Level II.

Forms: See Forms for Level II.

History:

See the Periods of Music History and Composer Classifications.

List the 4 main periods of music history in chronological order and their approximate dates.

List and classify the 2 required composers plus 1 more of your choice for each of the 4 main periods of history. Total: 12 composers.

Name any 4 harpists listed under Noted Harpists.

SIGHT READING Two examples

Length: 16 - 24 measures

Reading Range: C to c3

Meters: 2/4, 3/4, 4/4

Hand Positions: Hand crossings

Rhythms: Add dotted quarter, single eighth notes and rests

Keys: C, G, D, A, E, B, F, Bb Major; a, e minor with key signatures

Melodic texture: Linear/chordal with scale passages within the octave

Accompaniment Style: Triadic/homophonic root position, or three note arpeggiated base line.

Special features: Accidentals (will be indicated on music for both lever and pedal harps)

Dynamics: Add ff, pp, and accents

LEVEL III

All the requirements for Level II plus:

PERFORMANCE Time Limit: 10 minutes

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tunes will be classified as Baroque). See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level III.

WRITTEN Time Limit: 60 minutes

Theory:

Keys: Major: C, G, D, A, E, B, F#, C#, F, Bb, Eb, Ab, Db, Gb, Cb

Harmonic minor: a, e, b, d, g, c, f

Identify notes on the grand staff from C to c3.

Notate and identify ascending and descending scales.

Notate and identify key signatures.

Notate and identify the intervals M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8 above the notes of C, G, D, A, E, B, F#, C#, F, Bb, Eb, Ab, Db, Gb, Cb.

Notate and identify tonic (I), sub-dominant (IV), and dominant (V) chords in root position, first inversion $\overset{6}{3}$ and second inversion $\overset{6}{4}$.

Notate and identify major, minor, augmented, and diminished triads in root position.

Notate and identify major-minor seventh chords in root position.

Provide rhythmic solutions for the meters: 2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 12/8:

Fill in incomplete measures with notes and rests.

Add bar lines in proper places.

Add time signatures to given measures.

Terms: See Terms for Level III.

Forms: See Forms for Level III.

History:

See the Periods of Music History and Composer Classifications.

List the 4 main periods of music history in chronological order and their approximate dates.

List and classify the 2 required composers plus 2 more of your choice for each of the 4 main periods of history. Total: 16 composers.

List 3 characteristics for each musical period given under Style Characteristics.

Name any 4 harpists listed under Noted Harpists.

SIGHT READING Two examples

Length: 16 - 36 measures
Reading Range: C to c3
Meters: 2/4, 3/4, 4/4, 6/8, 3/8
Hand Positions: Hand crossings
Rhythms: Add triplets
Keys: Major: C, G, D, A, E, B, F, Bb, Eb, Ab; minor: a, e, b, d
Melodic texture: Linear/chordal with scale passages exceeding the octave
Accompaniment Style: Triadic/homophonic root position, or closed position cadence (I, IV, V, I)
Special features: Muffling and accidentals
Dynamics: As written

LEVEL IV

All the requirements for Level III plus:

PERFORMANCE Time Limit: 12 minutes

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tunes will be classified as Baroque). It is recommended that one selection be a fast movement of a sonata or suite. See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level IV.

WRITTEN Time Limit: 75 minutes

Theory:

Keys: Major: C, G, D, A, E, B, F#, C#, F, Bb, Eb, Ab, Db, Gb, Cb

Harmonic minor: a, e, b, d, g, c, f

Identify all notes on the grand staff using the entire harp range.

Notate and identify ascending and descending scales.

Notate and identify key signatures.

Notate and identify tonic (I), sub-dominant (IV), and dominant (V) chords in root position, first inversion $\overset{3}{6}$ and second inversion $\overset{4}{6}$.

Notate and identify super-tonic and sub-mediante chords in C, G, D, A, E, B, F Major.

Notate and identify dominant seventh chords and inversions (root position V7, first inversion V $\overset{6}{5}$, second inversion V $\overset{4}{3}$, and third inversion V $\overset{2}{4}$).

Notate and identify major, minor, augmented, and diminished triads in root position and inversions.

Identify the intervals M2, m2, M3, m3, P4, A4/d5, P5, M6, m6, M7, m7, P8 above any note.

Provide rhythmic solutions for the meters: 2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 12/8, 2/2

Fill in incomplete measures with notes and rests.

Add bar lines in proper places.

Add time signatures to given measures.

Terms: See Terms for Level IV.

Forms: See Forms for Level IV.

History:

See the Periods of Music History and Composer Classifications.

List the 4 main periods of music history in chronological order and their approximate dates.

List and classify the 2 required composers plus 3 more of your choice for each of the 4 main periods of history. Total: 20 composers.

List 7 characteristics for each musical period given under Style Characteristics.

Name any 6 harpists listed under Noted Harpists.

SIGHT READING Two examples

Length: 16 - 36 measures

Reading Range: Entire harp range

Meters: 2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 12/8, 2/2

Rhythms: Add sixteenth and dotted eighth notes and rests

Keys: All Major and minor

Accompaniment Style: Any pattern

Dynamics: As written

LEVEL V

All the requirements for Level IV plus:

PERFORMANCE Time Limit: 15 minutes

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tunes will be classified as Baroque). It is recommended that one selection be a fast movement of a sonata or suite. See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level V.

WRITTEN Time Limit: 75 minutes

Theory: Same requirements as Level IV.

Terms: Same requirements as Level IV. See Terms for Level IV.

Forms: Same requirements as Level IV. See Forms for Level IV.

History:

Same requirements as Level IV plus list 10 characteristics for each musical period as given under Style Characteristics.

SIGHT READING Two examples

| | |
|----------------------|---|
| Length: | 24 - 56 measures |
| Reading Range: | Entire harp range |
| Meters: | All simple and compound meters and changing meters. |
| Rhythms: | Add thirty-second notes and rests |
| Keys: | All Major and minor |
| Accompaniment Style: | Any pattern |
| Special Features: | Pres de la table, muffling, pedal changes, and 8va |
| Dynamics: | As written |

LEVEL VI

All the requirements for Level V plus:

PERFORMANCE Time Limit: 15 minutes.

Three selections representing 3 of the 4 stylistic periods: Baroque, Classical, Romantic, and Modern (any pre-Baroque or folk tunes will be classified as Baroque). It is recommended that one selection be a fast movement of a sonata or suite. See Rules and Regulations #4 for information.

See Suggested Performance Literature for Level VI.

WRITTEN Time Limit: 75 minutes

Theory: Same requirements as Level IV.

Terms: Same requirements as Level IV. See Terms for Level IV.

Forms: Same requirements as Level IV. See Forms for Level IV.

History:

Same requirements as Level IV plus list 10 characteristics for each musical period as given under Style Characteristics.

SIGHT READING Two examples

Length: 24 - 56 measures

Reading Range: Entire harp range

Meters: All simple and compound meters and changing meters.

Rhythms: Any rhythmic values

Keys: All Major and minor

Accompaniment Style: Any pattern

Special Features: Pres de la table, muffling, pedal changes, 8va, and harmonics

Dynamics: As written

TERMS

Tests include the information from all previous levels.

LEVEL A

forte (*f*): loud.

piano (*p*): soft.

ritardando (*ritard, rit.*): gradually slowing down.

crescendo (*cresc.*, ): gradually becoming louder.

decrescendo (*decresc.*, ): gradually becoming softer.

bracket (): finger placement; place all fingers marked.

LEVEL B

fortissimo (*ff*): very loud.

mezzo forte (*mf*): moderately loud.

mezzo piano (*mp*): moderately soft.

pianissimo (*pp*): very soft.

tempo: the speed of the beat of a composition.

tie: a curved line joining two notes on the same line or space showing that a single note is held through the time value of the two.

Dal Capo al Fine (*D.C. al Fine*): return to the beginning and play to the end (*Fine*).

LEVEL I

a tempo: return to the original tempo.

accent (): emphasis or stress on a tone.

accidental: a symbol that raises or lowers the pitch of a note (sharp , flat , natural ).

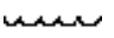
Dal Segno al Fine (*D.S. al Fine*): return to the sign  and play to the end (*Fine*).

dynamics: loudness or softness in music.

fermata (): hold a note or rest longer than its value.

glissando: the drawing of a finger up or down a series of adjacent notes.

phrase: a musical thought or sentence.

pres de la table (*pdl*, ): near the sounding board.

Allegro: a fast tempo.

Andante: a walking tempo.

Moderato: a moderate tempo between Andante and Allegro.

LEVEL II

arpeggio: notes of a chord are played one after another, either ascending or descending, instead of simultaneously.

block chord ([]): notes are played simultaneously, not rolled or arpeggiated.

cadence: a progression of notes or chords that gives the effect of ending a passage of music.

dolce: sweetly.

sforzando (*sfz*): strong accent.

poco: a little.

muffle (\Rightarrow): to stop the vibration of the strings.

accelerando (*accel.*): gradually becoming faster.

rallentando (*rall.*): gradually becoming slower.

Allegretto: slightly slower than Allegro.

Andantino: slightly faster than Andante.

Vivace: lively, very quick.

LEVEL III

Largo: very slow, stately and broad.

Adagio: slow, between Andante and Largo.

Presto: very fast.

subito: suddenly.

molto: much.

piu mosso: more motion or faster.

meno mosso: less motion or slower.

harmonic: tone that sounds an octave above the note played.

sequence: a repeated melodic pattern starting on different pitches.

ornaments: notes which embellish a melody.

Opus (*Op.*): term indicating the order in which a composer's works were written or published.

chromatic: movement by semitone or half step.

LEVEL IV

articulation: the manner in which notes are played and released.

whistle sound :  to slide hand lengthwise on wire strings in rapid upward motion.

senza: without.

leggiero: lightly.

rubato: rhythmic flexibility for expressive effect.

marcato: marked, emphasized.

tenuto () : hold notes for their full value.

sempre: always.

simile: in the same manner.

modulation: change of key within a composition.

cadenza: a brilliant virtuoso passage, sometimes improvised, for solo instrument or voice.

syncopation: an emphasis on off-beats or weak beats; the shifting of accents to beats that are not normally accented.

plectric sound (): play with nails very close to the soundboard.

Aeolian chords ( ): sliding a finger as fast as possible across a group of strings in the direction indicated to make a strum sound.

sostenuto: sustained tones or slower tempo.

Lento: slow, between Largo and Adagio.

FORMS

Tests include the information from all previous levels.

LEVEL I

minuet – a graceful courtly dance of French origin in $\#$ meter.

movement – a self-contained section of a larger composition.

sonatina – a small sonata consisting of 1- 4 movements.

binary form – a form consisting of 2 sections: A B .

ternary form – a form consisting of 3 sections: A B A .

LEVEL II

rondo – a composition in which the theme (first section) returns repeatedly after the presentation of contrasting interludes: A B A C A. It is often used for the last movement of a classical sonata, concerto, or symphony.

waltz – a dance in triple meter with a strong emphasis on the downbeat.

etude – a study; a piece designed to help the performer develop his technical abilities generally in one particular area.

theme and variations – a form in which the theme or tune is followed by a number of varied versions.

LEVEL III

sonata – a composition usually for solo instrument, consisting of 2 to 4 independent movements in contrasting moods, keys, tempos, and forms.

sonata allegro form – a form developed during the Classical period; usually occurs as the first movement of a sonata or other instrumental composition; consists of 3 principal sections: Exposition, Development, and Recapitulation.

exposition – the first section of sonata allegro form, consisting of 2 contrasting themes, the first in the tonic key, the second usually in the dominant if the tonic is major, or the relative major if the tonic is minor.

development – the middle section of sonata allegro form. Thematic material of the exposition is developed. New themes and keys may be introduced.

recapitulation – the third section of sonata allegro form. Thematic material initially heard in the exposition is restated in the tonic key.

coda – the closing section sometimes added as a rounding off rather than an integral part of the form.

prelude – a piece written to be played as an introduction, i.e. before a church service or before another composition, particularly a fugue or suite; a title used in 19th century compositions by Chopin and others for expressive pieces (character pieces).

LEVEL IV

character piece – a short composition designed to express a definite mood or programmatic idea.

Baroque dance suite – early 17th Century instrumental form, consisting of six movements or sections, all in the same key and in binary form, and each representing a different dance type and mood: prelude, allemande, courante, sarabande, minuet, and gigue.

opera – a sung drama; a stage work whose actions and conversations are given to solo singers and choruses accompanied by instruments.

chamber music – music for a small ensemble with one performer per part.

symphony – a sonata for orchestra usually in 4 movements; the chief orchestral form of the Classical and Romantic periods.

concerto – a sonata for solo instrument and orchestra, usually in 3 movements.

fugue – a contrapuntal composition or process based on a theme (subject) which is stated at the beginning in one voice or part alone, then imitated by the other voices or parts in close succession; this theme reappears throughout the piece in various keys and in one voice/part or another.

PERIODS OF MUSIC HISTORY AND COMPOSER CLASSIFICATIONS

BAROQUE PERIOD (1600-1750)

Required:

J.S. Bach (1685-1750)

Handel (1685-1759)

Additional:

A. Corelli (1653-1713)

Purcell (1659-1695)

F. Couperin (1668-1733)

Rameau (1685-1764)

A. Francisque (1575-1605)

D. Scarlatti (1681-1767)*

V. Gluck (1717-1787)*

J. Stamitz (1717-1757)

J.J. Mouret (1682-1738)

Telemann (1681-1767)*

Pachelbel (1653-1706)

A. Vivaldi (1678-1741)

G.B. Pescetti (1704-1766)

All folk tunes

CLASSICAL PERIOD (1750-1820)

Required:

W.A. Mozart (1756-1791)

Naderman (1773-1835)

Additional:

C.P.E. Bach (1713-1788)

Dusseck (1761-1812)

Beethoven (1770-1827)*

Haydn (1732-1809)

Boscha (1789-1856)

J. Perry (1776-1851)

I.C. Daquin (1694-1772)**

J.J. Rousseau (1712-1778)**

Dittersdorf (1739-1799)

Spohr (1784-1839)

*Composer has compositions that can be classified in the next period.

**Composer has compositions that can be classified in the previous period.

ROMANTIC PERIOD (1820-1900)

Required:

Faure (1845-1924)
Hasselmans (1845-1912)

Additional:

| | |
|---------------------------|---------------------------|
| Berlioz (1803-1869) | Pierne (1863-1937)* |
| Bizet (1838-1875) | Rachmaninoff (1873-1943)* |
| J. Brahms (1833-1897) | Renie (1875-1956)* |
| Dvorak (1841-1904) | Saint-Saens (1865-1921) |
| Godefried (1818-1897) | Schubert (1797-1828) ** |
| Grandjany (1891-1975)* | Schumann (1810-1856) |
| A. Holy (1866-1948)* | Sibelius (1865-1957) |
| Liszt (1811-1886) | Tchaikovsky (1840-1893) |
| MacDowell (1861-1908) | J. Thomas (1826-1913) |
| Mendelssohn (1809-1847) | Tournier (1879-1957)* |
| Mussorgsky (1839-1881) | A. Zabel (1834-1910)* |
| Parish-Alvars (1808-1849) | |

MODERN PERIOD (1900-present)

Required:

Hindemith (1895-1963)
Salzedo (1885-1961)

Additional:

| | |
|------------------------|--------------------------|
| Andres (1941- | Jolivet (1905-1974) |
| B. Britten (1913-1976) | A.H. Malotte (1895-1964) |
| A. Copland (1900-1990) | Persichetti (1915-1987) |
| Damase (1928- | Prokofiev (1891-1953) |
| Debussy (1862-1918)** | Ravel (1875-1937)** |
| Dello Jolo (1913-2008) | Satie (1866-1925)** |
| Ginastera (1916-1983) | Stravinsky (1882-1971) |
| Ibert (1890-1962) | Villa-Lobos (1887-1959) |

*Composer has compositions that can be classified in the next period.

**Composer has compositions that can be classified in the previous period.

NOTED HARPISTS OF THE 20th AND 21st CENTURIES

| | | |
|------------------------|-------------------------|----------------------|
| Anne Adams | Marie-Claire Jamet | Maria Louisa Rayan |
| Barbara Allen | Pierre Jamet | Dorothy Remsen |
| Nancy Allen | Jan Jennings | Henriette Renié |
| Dorothy Ashby | Skaila Kanga | Kim Robertson |
| Patrick Ball | Kathy Kienzle | Marisa Robles |
| Phia Berghout | Yolanda Kondonassis | Linda Wood Rollo |
| Jacqueline Borot | Maria Korchinska | Kimberly Rowe |
| Kathleen Bride | Jung Kwak | Albert Salvi |
| Sarah Bullen | Marie-Pierre Langlamet | Victor Salvi |
| Daniel Burton | Lily Laskine | Carlos Salzedo |
| Maria Casale | Andrew Laurence-King | Lucy Clark Scandrett |
| Alice Chalifoux | Lucile Lawrence | Sunita Staneslow |
| Pearl Chertok | Heidi Lehwalder | Ann Stockton |
| Marilyn Costello | Lucy Lewis | Helga Storck |
| Gérard Devos | Judith Liber | Park Stickney |
| Marcia Dickstein | Judy Loman | Carl Swanson |
| Mildred Dilling | Eileen Malone | Lucien Thomson |
| Edward Druzinsky | Harpo Marx | Marcel Tournier |
| Vera Dulova | Chantel Mathieu | Louise Trotter |
| Julia Herrmann Edwards | Robert Maxwell | Dorothy Victor |
| Ossian Ellis | Susann McDonald | Edward Vito |
| Reinhart Elster | Carrol McLaughlin | Andreas Vollenweider |
| John Escosa | Catherine Michel | David Watkins |
| Mario Falcao | Susanna Mildonian | Gwyneth Wentink |
| Eleanor Fell | Emily Mitchell | Clifford Wooldridge |
| Joel Garnier | Joseph Molnar | Grace Wong |
| Alice Giles | Isabelle Moretti | Sylvia Woods |
| Catherine Gotthoffer | Jack Nebergall | Patricia Wooster |
| Marcel Grandjany | Joanna Newsom | Naoko Yoshino |
| Elizabeth Hainen | Alfredo Ortiz | Nicanor Zabaleta |
| Deborah Henson-Conant | Lynne Wainwright Palmer | Elena Zaniboni |
| Alfred Holý | Ray Pool | |
| Ion Ivan-Roncea | Ronald Price | |

STYLE CHARACTERISTICS

THE BAROQUE PERIOD (1600-1750)

Baroque music can be divided into two different styles: the *Stile Antico* (old polyphonic style of the 16th century) and the *Stile Moderno* (the homophonic style of the 17th century). The music of this period reflects the excessive elaboration and embellishment of decorative art. Three main schools of composition made unique contributions to the Baroque period and provide valid stylistic distinctions: (1) the lyric, vocally-oriented Italian school; (2) the elegant, refined style of the French; and (3) the contrapuntal, instrumentally-oriented German school. Many new vocal and instrumental forms were developed during this period due primarily to: the establishment of the major-minor tonal system; the increased importance of secular music; and the development of new instruments, instrumental techniques, and instrumental combinations. The single action pedal harp was introduced by Hochbrucker. Important forms that were developed during this period include the following: dance suite consisting of sectional dance movements in binary form (*allemande*, *courante*, *sarabande*, *gigue*, etc.), *prelude*, *tocatta*, *fantasia*, *theme and variations*, and *fugue*. *Sonatas* are based on a binary form and utilize one movement (esp. D. Scarlatti). Specific characteristics of Baroque music include: long melodic lines with characteristic figurations, imitative counterpoint, terraced dynamics and echo effects, ornamentation, figured bass, and prominent tonic-dominant relationships. Finally, music was intended for three types of audiences: religious music for the churches, chamber music for the courts of nobility, and theatrical music, especially opera, for the general public.

1. Polyphonic texture
2. Major-minor tonal system established
3. Beginning of opera
4. Fugue
5. Suite
6. Toccata
7. Terraced dynamics
8. Ornamentation
9. Single action pedal harp introduced
10. Figured bass

THE CLASSICAL PERIOD (1750-1820)

Classical music is characterized by a sense of balance and unity and a refinement of expression. Music was written for concert halls, amateur performances in the home, and the courts of nobility. Simple, flowing melodies move toward predictable cadences and create distinctive thematic sections within a highly unified formal structure. Significant multi-movement instrumental forms were developed and include: the orchestral symphony, the classical concerto, the string quartet, and the sonata. The opening movement of each of these works generally

begins with a fast movement and follows a basic structural plan known as the sonata-allegro form. Characteristics of Classical music include: well-defined melodic lines and contrasting themes, regular and clearly defined phrases, homophonic textures utilizing standardized accompaniment patterns, rhythmic regularity, harmonic simplicity often based solely on triadic harmonies, crescendo and decrescendo dynamic effects, an increased dynamic range, and less ornamentation than the Baroque. The double action pedal harp was introduced by Erard in 1810, the very end of the Classical period.

1. Sonata allegro form
2. Multi-movement instrumental forms
3. Double action pedal harp
4. Symmetrical phrasing
5. Crescendo and decrescendo dynamic effects
6. Homophonic texture
7. Balance, unity, refinement
8. Rhythmic regularity
9. Well-defined melodic lines and contrasting themes
10. Harmonic simplicity

THE ROMANTIC PERIOD (1820-1900)

The social and political changes that were a direct result of the French Revolution (1789-1794) set the stage for the Romantic period with an increased emphasis on freedom of thought and expression. Composers reacted to the new freedoms and emotionalism of the period by expressing their most intense personal emotions and the poetic nature of man. The expression of a strong patriotic spirit and the use of folk songs gave rise to nationalism. Composers were no longer under the patronage of the courts or the church. The balance and clarity of phrases and musical forms of the previous era gave way to greater formal freedom as composers adapted these forms to fit their expressive needs. Characteristics include: subjective, warm, personal melodies; the emergence of the character piece and the use of programmatic titles; rich harmonic color; the expansion of tonality through chromaticism and modulations; more abundant use of expressive indications and effective use of dynamic possibilities; a greater variety of articulations; greater technical demands; and the use of rubato. The wide use of the double action pedal harp inspired composers who used it primarily in orchestral pieces, leaving mostly harpists to compose solo concert works.

1. Virtuoso performers
2. Nationalism
3. Chromaticism
4. Remote modulations
5. Rubato
6. Individuality, subjectivity, emotionalism

7. Programmatic music
8. Character piece
9. Rich harmonic color
10. Increased use of expressive indications

THE MODERN PERIOD (1900-PRESENT)

The Contemporary period is an ever-changing scene of diverse musical developments. More music is being composed and performed than ever before and there are many opportunities for performance. Twentieth century musical composition represents a variety of styles that range from conservative to experimental. These styles include: impressionism, twelve-tone music, electronic or synthesized music, chance or aleatoric music, jazz, neo-classical, neo-baroque, and post-romanticism. Composers have sought new musical forms, notational techniques, and new tonal systems. Identifiable key centers and consonance have been replaced with atonality and unresolved dissonant sonorities that stretch the boundaries of the diatonic system.

Characteristics include: a variety of musical forms including both free and prescribed patterns, a frequent use of chromaticism, polytonality, a wide range of melodic sources, irregular phrase lengths, unusual and complex rhythmic effects, a frequent disregard for traditional chord progressions and unusual musical effects.

1. Electronic or synthesized music
2. Percussive qualities exploited
3. Rhythmic complexity
4. Twelve-tone or serial music
5. Atonality
6. Polytonality
7. Impressionism
8. Dissonance
9. Chance or aleatoric music
10. Unusual musical effects

SUGGESTED PERFORMANCE LITERATURE

LEVEL A

- J.S. Bach/Thomson *Six Chorales* (Salvi)
Balderston *Step by Step, Book 1-3*
Dilling *Old Tunes for New Harpists*
Goodritch *Small Tunes for Young Harpists* (Bell Arts Press)
Hasselmans *Petite Berceuse* (Leduc)
McDonald *Graded Recital Pieces Vol. I* (Music Works)
McDonald/Rollo *Harp Olympics, Primer - Stage I* (Music Works)
Milligan *Fun From the First, Book 1* (Lyon & Healy)
Paret *First Harp Book* (G. Shirmer)
Salzedo *Sketches Bk. I*
Suzuki *Harp School, Vol. 1*

LEVEL B

- J.S. Bach/Thomson *Six Chorales* (Salvi)
Balderston *Step by Step, Book 1-3*
Dilling *Old Tunes for New Harpists*
Goodritch *Small Tunes for Young Harpists* (Bell Arts Press)
Hasselmans *Petite Berceuse* (Leduc)
McDonald *Graded Recital Pieces Vol. II* (Music Works)
McDonald/Rollo *Harp Olympics, Stage II* (Music Works)
Milligan *Fun From the First, Book 1* (Lyon & Healy)
Paret *First Harp Book* (G. Shirmer)
Salzedo *Sketches Bk. I*
Suzuki *Harp School, Vol. 1*

LEVEL I

- Andres *Charades* (Hortensia)
Bach, J.S. *Prelude #1* (Paret)
Bartok *Marzuki* (Boosey/Hawkes)
Chertok *Classics for the Troubadour* (Interstate)
Grandjany *Trois Petites Pieces, Op. 7*
Hasselmans *Three Petite Bluesettes* (Lyra)
McDonald *Graded Recital Pieces Vol. II, III* (Music Works)
McDonald/Rollo *Harp Olympics, Stage III* (Music Works)
Milligan *Fun From the First Bk.II* (Lyon & Healy)
Pratt *The Little Fountain*
Renie *Grandmere Racone Une Histoire* (LeDuc)

Salzedo *Short Stories First Series*
Suzuki *Harp School, Vol. 2*

LEVEL II

Andres *Automates* (Hortensia)
Bach, C.P.E. *Solfeggietto* (Carl Fisher)
Beethoven *Variation on a Swiss Air* (Schott)
Dussek *Sonatinas* (Lyra)
Granados *Spanish Dance No. 5* (Music Works)
Grandjany *Petite Suite Classique* (Carl Fisher)
Haydn *Theme & Variations* (Carl Fisher)
McDonald *Graded Recital Pieces Vol. IV* (Music Works)
Owens *Six Pieces for Harp* (Lyra)
Schumann *Petite Etude* (Miller)
Suzuki *Harp School, Vol.3*

LEVEL III

Andres *Preludes* (Hortensia)
Durand *Chaconne (Lawrence Solos)* (Schirmer)
Handel *Passacaille* (Lyra)
Hasselmans *Petite Valse* (Lyra)
McDonald *Graded Recital Pieces Vol. V* (Music Works)
Maayami *Macquamat*
Natra *Sonatina*
Salzedo *Chanson dans la Nuit* (Lyra)
Salzedo *Prelude to a Drama*
Scarlatti *Sonata in F Minor K239* (Lyon & Healy)
Thomas *Minstrel's Adieu to his Native Land* (Adlais)
Tournier *Lolita La Danseur (#3 Images)*
Zabel *Marguerite Douleureuse au Rouet (V.I David)* (Lyra)

LEVEL IV

Amorosi *Three Jazz Vignettes*
Bach *Largo in F* (Grandjany)
Britten *Interlude from Ceremony of Carols* (Boosey & Hawkes)
Debussy *Premiere Arabesque*
Dello Jolo *Bagatelles* (Belwin Mills)
Dussek *Sonatas* (Schott)
Faure *Slumber Song (#1 David)* (Lyra)
Hasselmans *Orientale* (Durand)

| | |
|-----------|---|
| Kirchoff | <i>Aria & Rigaudon (Grandjany)</i> (Lyra) |
| Natra | <i>Prayer</i> |
| Salzedo | <i>Suite of Eight Dances</i> (Lyra) |
| Scarlatti | <i>Sonata in A Major K208</i> (Lyon & Healy) |
| Tournier | <i>Images</i> (LeMoine) |

LEVEL V

| | |
|------------|--|
| Grandjany | <i>Colorado Trail</i> |
| Grandjany | <i>Fantaisie on a Theme of Haydn</i> (LeDuc) |
| Handel | <i>Concerto in B Flat</i> (Durand) |
| Handel | <i>Theme & Variations</i> |
| Hasselmans | <i>La Source (David)</i> (Lyra) |
| Hovhaness | <i>Sonata & Nocturn</i> |
| Legg | <i>Soliliquy</i> |
| Pescetti | <i>Sonata in C minor</i> (Lyra) |
| Pierne | <i>Impromptu-Caprice</i> (Lyra) |
| Prokofiev | <i>Prelude in C</i> (Lyra) |
| Respighi | <i>Siciliana (Grandjany)</i> (Ricordi) |
| Roem | <i>Sky Music</i> (Boosie Hawkes) |
| Rosetti | <i>Sonatas</i> |
| Rousseau | <i>Variations Pastorale</i> (Lyra) |
| Salzedo | <i>Dixie Parade</i> (Southern Peere) |
| Scarlatti | <i>Sonata in B flat minor</i> (Lyra) |
| Tournier | <i>Au Matin</i> (LeDuc) |
| Zabel | <i>La source</i> |

LEVEL VI

| | |
|-----------|--|
| Andres | <i>Absidioles</i> |
| Grandjany | <i>Children's Hour</i> (Carl Fisher) |
| Hindemith | <i>Sonata</i> (Schott) |
| Houdy | <i>Sonata</i> |
| Rota | <i>Sarabande & Toccata</i> (Ricordi) |
| Salzedo | <i>Iridescence</i> (Carl Fisher) |
| Tournier | <i>Féerie</i> (LeDuc) |

GUIDELINES FOR JUDGING PERFORMANCE

The Performance adjudication form provides suggested musical phases for consideration. These phases may be acknowledged with a plus (+) for phases done well, or with a minus (-) for phases needing more attention.

There is also space provided where suggestions can be made to help the student to improve as well as give encouragement or commendation for a successful performance. The comments should reflect (explain) the judge's decision on a grade and a rating. There is not enough time nor should a judge use this time to teach a student.

The judge should rank the top 5 performers, with no ties. The judge may use increments of .5 to delineate the scores. Judges are to be given a form for each level to list the top 5 performers, which is to be turned in to the Harp Rally Chair.

Multiples of scores below the top 5 may be given.

GENERAL GUIDELINES FOR SCORING PERFORMANCE

- 100 Perfect reading of the score, no memory faults, musically and stylistically played.
- 99 Perfect reading of the score, very minor memory faults, musically and stylistically played.
- 98 Very minor errors in reading of score, very minor memory faults, musically and stylistically played.
- 94 Minor errors in reading of score, minor memory faults, musically and stylistically played
- 89 or lower Major errors in reading of score, major memory faults, lacking in musical and stylistic playing.

Guidelines should be adhered to regardless of the level of repertoire.

Record grade, rating, and signature in ink.

Be aware of dividing line scores: 88 or above for teacher certification, 90 or above for student medals, 94 or above to qualify for Winner, Alternate, or Outstanding Harpist.

There is no reason to limit the number of Superior grades (94 or higher) if warranted. Stay on time with the schedule. You may stop a student who exceeds his time limit.

Don't try to teach—restrict verbal comments to courtesy remarks.

Be professional with a student—keep detrimental thoughts about a teacher's inabilities to yourself.

Use the paper provided to send a note to the teacher if comments need to be made.

GUIDELINES FOR JUDGING SIGHT READING

The Sight Reading adjudication form provides suggested musical phases for consideration. These phases may be acknowledged with a plus (+) for phases done well, or with a minus (-) for phases needing more attention.

There is also space provided where suggestions can be made to help the student to improve as well as give encouragement or commendation for a successful reading. The comments should reflect (explain) the judge's decision on a grade and a rating. There is not enough time nor should a judge use this time to teach a student.

The student will sight read 2 pieces. There is a copy of the music for the student and a copy for the judge.

The judge will instruct the student to study each piece silently before playing it. He will point out to the student where to begin and where to end if the example to be played is less than the complete piece, and he will inform the student whether or not repeats are to be taken.

Students are allowed to place their hands on the strings while looking over the music.

GENERAL GUIDELINES FOR SCORING SIGHT READING

SUPERIOR

- 100 Student plays with good continuity, maintains a steady tempo with no pauses, rhythms are accurate, notes are accurate, dynamics and articulations are observed.
- 98-99 Good continuity, steady tempo with no pauses, accurate rhythms, very minor note errors, observation of most markings
- 96-97 Good continuity, steady tempo with no pauses, mostly accurate rhythms, minor note errors, observation of some markings
- 94-96 Good continuity, steady tempo with very slight pauses, mostly accurate rhythms, some note errors, observation of few markings

EXCELLENT

- 90-93 Student pauses or makes corrections, has several rhythmic errors, several note errors, little or no attention to markings.
- 89 and below Many pauses or corrections, inaccurate rhythms, multiple note errors, no attention to markings

SUGGESTED MAXIMUM POINT DEDUCTIONS

Judging for sightreading is primarily subjective. Primary emphasis should be given to continuity and rhythm and not to detail.

Point deductions are given to serve as a guideline and are to be used at the judge's discretion. Judges may opt to take a lesser deduction but are not to exceed the point deductions given.

Judges are asked to give very brief, but specific indications as to why deductions are taken in each piece.

-1/2 point note mistakes

-1 point rhythm mistakes (deductions for rests limited to rests that impact the number of beats per measure)

-1 point each pause/correction

-2 points for starting over

-2 points overall for markings (dynamics, articulations)

Be aware of dividing line scores: 88 or above for teacher certification or to be eligible for Winner or Alternate, 90 or above for student medals, 94 or above to qualify for Outstanding Harpist.

There is no reason to limit the number of Superior grades (94 or higher) if warranted.

Record grade, rating, and signature in ink.

GUIDELINES FOR JUDGING THEORY TEST

THEORY TEST MONITORS' DUTIES

Have students print names on their tests.

When students have finished tests, remind them to double check before handing in their tests. Students may leave when finished.

THEORY TEST GRADERS' DUTIES

Check names on roll sheets with names on your stack of tests.

There are 100 points on each test. Do not give arbitrary half-points unless the key specifically states that you should.

Sharp, flat, and natural signs must be placed to the left side of a note to be counted correct.

Incorrect spelling of musical periods and composer names will be counted incorrect.

Be aware of dividing line scores: 88 or above for teacher certification or to be eligible for Winner or Alternate, 90 or above for student medals, 94 or above to qualify for Outstanding Harpist.

When you have finished grading all papers, turn them over to your grading partner. Graders must confer if for some reason they do not reach the same score on a test.

When all tests have been graded, they are to be turned in to the Rally District Chair by the end of the day. Be sure that you initial each test as you finish grading it.

GUIDELINES FOR HARP RALLY DISTRICT CHAIR

HARP RALLY DISTRICT CHAIR:

The Harp Rally District Chair should be familiar with the Rally requirements as printed in the current Syllabus and should review all rules each year before Rally.

The location for the Rally will be decided by the Harp Rally State Chair in the spring. The Rally District Chair should select several possible dates for the Rally to be conducted, generally in March, and submit them for approval by the Rally State Chair by November 1. Judge selection must also be submitted for approval by the Rally State Chair as soon as possible, but not later than December 1. This allows time for the proper dissemination of materials around the state and thus the best possible attendance.

JUDGE REQUIREMENTS:

Judges should be secured as soon as possible. The requirements for judges (see below) should be enforced. Exceptions should not be made unless absolutely necessary and then only with approval of the Harp Rally State Chair.

- a. Out of town judges must be used for Performance. State and national certification is recommended.
- b. Harp Rally judges must have advanced degrees in Harp Performance and extensive private harp teaching experience.
- c. A Performance judge may not judge Sight Reading for the same group. Exception: for non-competitive students, a judge may hear all parts.
- d. Performance judges must not be given any indication of who is eligible or ineligible to win other than the information on the adjudication form.
- e. Local judges may be used for Sight Reading if they are certified as described above and if they have no students in the category they are judging.
- f. Performance and Sight Reading judges should hear all the competing students in a Level or group division of a Level.
- g. Judges should follow the “Guidelines for Judging Performance, Sight Reading, or Theory Test” in this Rally Syllabus and adhere to the general guidelines for scoring.

JUDGES FEES: Judges should be paid the following fees according to the average judging day:

- a. Six hours is the average full judging day, NOT including lunchtime. (Example: 9:00-12:00, 1:00-4:00)
 - b. Judges are paid \$150 for a full day with \$25/hour overtime. Judges are not paid overtime for exceeding the scheduled time.
 - c. Judges hired for less than 6 hours are paid \$25/hour with minimum of 3 hours for out of town judges.
- i. Money allotted for lunch on Rally day is \$10.00 per judge. To help stretch the food budget, some districts ask teachers to donate sandwiches, drinks, chips, and cookies.

RALLY PREPARATION:

- a. LMTA members must pay dues by the due date for that year's Rally registration.
- b. Teachers should be informed of the Rally date and location as soon as they are set by the Rally District Chair. Teachers should also be reminded of the entry deadline.
- c. No entries may be accepted after the deadline.
- d. Entries should not be accepted without fees and fees are non-refundable once received.
- e. Incomplete entries WILL NOT be accepted. Once the entries have been accepted, repertoire can be changed only at the discretion of the Rally District Chair.
- f. Check entries for performance requirements. Folk songs will be accepted to fulfill performance requirements and will be classified as Baroque.
- g. "Non-competitive" refers to students who are not entered in all phases of the Rally or who have entered a level that is below their current grade level.
- h. Teachers are required to include playing time of pieces on Performance adjudication forms and should be aware that the judge has the option to stop a student who exceeds his/her time limit. The Rally District Chair should discuss this with both judge and teacher in advance to avoid surprising the student.
- i. Each teacher entering students in Rally must be a current member of LMTA.
- j. Any entry errors which would disqualify a student should be made known to the teacher immediately.

- k. The Rally District Chair should keep receipts/records of all personal expenses for reimbursement. Accurate records should be kept on file each year.
- l. The Rally District Chair will be solely responsible for the assignment of tasks.
- m. The Rally District Chair will provide theory tests and sight-reading appropriate for each level, adhering to the established format. Copies of all tests and sight reading materials should be sent to the Rally State Chair at least one month prior to the Rally, along with registration and repertoire lists of participating students.

SCHEDULING:

- a. Syllabus guidelines should be followed to schedule efficiently.
- b. Students must be scheduled alphabetically within each level or division of a level. Students must play in proper sequence in Performance. Students may be scheduled in reverse alphabetical order in alternate years.
- c. A copy of the teacher's list with scheduled times must be returned to each teacher at least one week before Rally.
- d. Each teacher who enters students but finds it impossible to work on rally day must pay a \$50 fee in order for their students to participate. It will be the Rally District Chair's responsibility to hire a replacement. The Rally District Chair may hire a non-teacher to work or may use the fee for rally expenses. Students of teachers who do not work or pay the \$50 fee will be disqualified.
- e. Local teachers may be hired and should be paid the regular judging fee if they do not have students participating in the rally.
- f. No make-ups can be given either before or after the scheduled rally in Performance, Sight Reading, or Theory.

SIGHTREADING:

Two copies of each sightreading example must be supplied for the exam: one for the student and one for the judge.

It is permissible to photocopy the Sight Reading for judges. Write "judge's copy" across top of page. Photo copies must be destroyed immediately following rally.

TESTS:

Have sufficient help when giving tests, especially in the lower levels where more supervision is needed.

- a. Each test **MUST** be graded by a committee of at least two people.
- b. Spelling of composers' names and periods of music history must be the same as in the Rally Syllabus. Complete names as listed must be used.
- c. The placement of accidentals and notation of clefs and rests must be drawn exactly as in the Rally Syllabus. Sharp and flat placements must be on the correct side of note or letter, and will be counted as wrong if incorrectly placed. These guidelines will be held strictly in grading every level.
- d. Students are required to list the periods of music history and composers in chronological order. Required composers will be listed first, followed by any additional composers.
- e. Requirements in the Syllabus should be closely adhered to when grading tests, but common sense should also be used. The Rally State Chair should make the final decision when questionable situations arise.
- f. No outside materials will be allowed or provided during the test., i.e. silent keyboards.

AFTER RALLY:

PLEASE FOLLOW CAREFULLY. SEND TO RALLY STATE CHAIR THE FOLLOWING:

Compile a notebook (school-type folder with pockets and brads, or clear cover with plastic slide) with the following information :

1. A Cover Sheet with name of District, Date, Total number of students entered, Total number of Competitive and Non-Competitive students, and Total number of teachers entering. **Please use the cover sheet that is on the LMTA website.**
2. Form #4: Original of Teachers' lists with grades recorded and placed in alphabetical order of Teachers' names. (Record all grades on the Original and first copy of Teacher's list. Original goes to Harp Rally State Chair; copy is retained for district records.) Districts using computer generated forms **MUST** use the same format of original forms.

3. Form #7: List of First Place and Second Place Winners. List FULL names of teachers...not first initial and last name. (Be sure to check carefully before announcing these to see if all rules and regulations were met.)
4. Form #8: List of Special Award winners: List by highest award year in descending numerical order, regardless of Level or Teacher. Alphabetize students' names within each level. List ONE-YEAR eligibles by teachers regardless of level. These should correspond to alphabetical order of teachers in #2 above.
5. Form #9: Master Sheet. (If using computer system, remember to include cover sheet!)
6. Form #6 and Form #6a: Financial Report (Receipt and Disbursement Forms). Please be specific on Disbursements. Remember to LIST the balance sent to State Treasurer. The Balance should be made out to LMTA and sent to State Treasurer.
7. Mail a copy of Form #7 (List of Winners and Alternates) to the Harp Rally State Chair immediately after district rally is held, even before report is completed and mailed.

REMEMBER THAT ALL THE ABOVE FORMS ARE AVAILABLE FOR DOWNLOAD at <http://lmta.org/state.asp?page=rallyforms>

KEEP EXACT COPIES OF THESE YEARLY REPORTS IN YOUR FILES!

SEND TO THE CERTIFICATION CHAIRMAN: NAMES OF TEACHERS AND THEIR SCORES (AS SOON AS POSSIBLE).

ORDER TROPHIES FROM:

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CONTACT PERSON: Vicki Coco

(OPEN MONDAY through FRIDAY, 8:00 AM – 5:00 PM)