



Louisiana Music Teachers Association
PIANO RALLY SYLLABUS
19th Edition
2014

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PREFACE AND ACKNOWLEDGEMENTS

The Louisiana Music Teachers Association has sponsored the Piano Rally since its inception in 1970. In 1971 the first Syllabus was published and the Rally was held in four districts. The Rally has provided an opportunity for teachers throughout the state to work together in an effort to set standards of achievement for pianists at both the pre-collegiate and collegiate levels of study.

Each edition of the Syllabus has been the product of the thoughts and efforts of many people. Special recognition is extended to the founders of the Rally: Emily Belle O'Bannon, Ronald Stetzel, and Regina Walker. Because of their creative vision, each of us and our students can reap the benefits and advantages of Rally participation. Special gratitude is extended to each district chairman, both past and current, and those who have faithfully served as Rally state chairmen: Emily Belle O'Bannon (1971-1973), Gladys W. Bennett (1974-1977), Ernestine Durrett (1978-1981), Sue Hines Popham (1982), Deborah McClung (1982-1985), Marietta Lanoux (1986-1992), Wanelle Lowe (1993-1998), Teresa Thomason (1999-2013), Robin Ebeyer (2014-2015), and our current chairman, Tamah Goad.

The 11th edition, published in 1988, was prepared by Elaine Holmes, chairman, Florence Day, Raymond Gitz, Marietta Lanoux, and Marlene Mizelle, in cooperation with the LMTA Rally Board. Acknowledgement and appreciation are extended to them for their contributions of time and conscientious planning for a sequential curriculum. The 12th edition, in 1990, and 13th edition in 1993, which includes the addition of an appendix, were published under the chairmanship of Marietta Lanoux. The 14th edition in 1994 and the 15th in 1997 were published under the chairmanship of Wanelle Lowe. The 16th edition in 1999, the 17th in 2001, and the 18th in 2008 were published under the chairmanship of Teresa Thomason. The 19th edition was published under Robin Ebeyer in 2014.

THE RALLY

In an effort to promote and encourage excellence in the field of music study, the Louisiana Music Teachers Association sponsors the Rally. 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 enter the Rally in districts, which are based on geographical areas within the state. Current Rally districts include Alexandria, Baton Rouge, Lafayette, Lake Charles, Monroe, New Orleans, Ruston, Shreveport, Northshore, and Thibodaux.

More specifically, the District Rally is a musical event consisting of four parts: (1) performance, (2) sight reading, (3) keyboard musicianship, and (4) written theory, history and ear training. A student must participate in all four parts in order to be eligible to receive an award. Awards are given to first, second and third place winners, and an Outstanding Achievement award will be given to each student who achieves the qualifying score. Except for Preparatory A, students from each district who achieve the required scores are eligible to enter the Torgrimson/Swanzy Competition for Outstanding Students.

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:	Freshman and sophomore college piano students
LEVEL VI:	Junior and Senior college piano students

Students may participate in the District Rally as non-competitive entrants. Though they are encouraged to participate in all four parts of the Rally, students may enter a combination of any two of the four 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.

The Rally also serves as the pupil demonstration for LMTA certification. Those teachers who wish to apply for certification must enter students in all four parts of the District Rally in their correct levels. 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. Teachers must enter students in the district in which students are taught.
2. Any teacher who enters a student in LMTA Rally must be a resident of Louisiana, or must be teaching entirely and physically in the state of Louisiana.
3. To enter students in Rally:

TRANSFER STUDENTS: IF A TEACHER HAS A TRANSFER STUDENT FROM ANOTHER LMTA TEACHER AND THE STUDENT HAS PARTICIPATED IN RALLY BEFORE, THE NEW TEACHER MUST CONTACT THE STATE PIANO RALLY CHAIR IN ORDER TO TRANSFER THE STUDENT'S INFORMATION IN THE DATABASE.

- a. NEW teachers, please contact the State Piano Rally Chair to establish a username and password. The Chair will need the following information: **Name, District, MTNA # (if applicable), address, phone and e-mail.** Wait for notification from the State Piano Rally Chair before proceeding.
- b. Go to www.rally-lmta.org to access your information. Check for errors and change your password, if necessary. Instructions are under the "Help" link in the upper right-hand corner. There is also a printable version on the LMTA website, www.lmta.org.
- c. How to enter students:

TRANSFER STUDENTS: TEACHERS MUST CONTACT THE STATE PIANO RALLY CHAIR BEFORE ENTERING THEM IN THE DATABASE.

- i. You must add new students to the system by clicking “My Students” from the menu bar at the top. Then click “Add Students” and fill in all fields. All fields must be completed in order for the student to be added.
- ii. For students who are already in the system AND ARE NOT TRANSFER STUDENTS, teachers must update the Grade, Level, Years of Study, and Years with Current Teacher fields BEFORE entering them into Rally.
- iii. Once all students have been entered, go to “Select Event” and choose your District Rally.
- iv. Your event will now be highlighted in yellow in the menu bar.
- v. Choose “My Students” again, which will now have the option to “Add Event Entry.” Click here to enter students. Choose from Performance, Sight Reading, Keyboard Skills, and Written, fill in Composition choices, and enter piece length. Click SAVE at the bottom of the page.
- vi. If your District Rally Chair wants each teacher to print his/her own forms, click “Print Forms 1, 2 and 3.”
- vii. If your District Rally Chair wants to print the forms at their discretion, proceed to the next step.
- viii. Click on “My Students” once again to enter the next student.
- ix. Continue with steps v-vii until all students have been entered.
- x. All students and information will be saved, should you need to come back to finish at a later time. You can also change the information if mistakes are discovered.
- xi. ONCE YOUR DISTRICT RALLY CHAIR LOCKS DOWN THE EVENT, TEACHERS CAN NO LONGER MAKE CHANGES.
- xii. Under the pull-down menu for your event (highlighted in yellow), click on “View My Entrants.”
- xiii. Print Form #4 from here for your records. Print an additional copy to send with your student forms IF your District Rally Chair wants you to print your own forms.
- xiv. If a student has a significant conflict with their District Rally date, their teacher may REQUEST to enter this student in another District Rally on a different day. The teacher must contact their own District Rally Chair to discuss the issue. The home chair will then contact the chair of the host district. The entry fee will go to the home district and remains there. An additional \$10 will be paid to the host district. Teachers must abide by all the

deadlines and rules of the host district.

- xv. Students who enter Rally outside of their district are eligible for medals, Outstanding Achievement trophies, and the Torgrimson/Swanzy Competition for Outstanding Students. They cannot be district performance winners. However, a student is eligible for all awards if he or she moves from one district to another, or moves into the state, and begins study with a teacher of that district.
 - xvi. Non-LMTA members must pay a fee of \$100/year to enter students in Rally.
4. All performance repertoire must be played from memory. (Exception: avant-garde compositions).
 5. Only original solo piano music may be used. Transcriptions or simplified arrangements of works originally written for piano or other instruments and concerti may not be used. All selections must be commercially published.
 6. Published scores of each selection with measures numbered must be provided for the judge. Scores electronically notated or hand-copied are prohibited. Students who do not provide original scores or legal electronically produced scores will be immediately disqualified! Digital sheet music may be used provided the music has been purchased. A cover sheet or copy of the receipt showing proof of purchase is required for all digital scores used for Rally. No free domain music (music downloaded from www.imslp.org, etc.) will be allowed for use at Rally. Only compositions in their original form will be acceptable with these exceptions:
 - a. The District Chairman has final say as to whether or not an electronically produced score will be accepted as legal for use in the rally. The teacher music contact the District Chairman for a decision regarding a particular score before the day of rally. In general, entrants may use legally produced scores from vendors such as CD Sheet Music, provided they include the letter of permission that accompanies the music or that the music itself has a written statement of permission. However, approval by the District Chairman is still required.
 - b. Entrants must present written permission from the publisher for reproductions of music that is currently out of print. Any infraction of this rule will result in disqualification of the student.
 7. 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. Exception: the written test will include questions regarding terms, forms, and history from the current level and all previous levels.
 8. There shall be no ties in the performance grades of the first, second and third place winners. The grades given by the judges are final. The first, second and third place winners are determined by the guidelines listed under District Rally Awards, p. 7.
 9. If the *specified number or more than the specified number of students (competitive at the time of application) enter all four parts within a given level, the level may be divided into two or more groups and split (alphabetically every other name, every third name for 3 groups, etc.)

with full award privileges. The levels shall be divided as follows:

*PREP A, B:	22	*LEVEL II:	18
*LEVEL I:	20	*LEVEL III, IV:	16

10. The playing time limit for each level is as follows:

PREP A, B:	6 minutes	LEVEL III, IV:	12 minutes
LEVEL I:	8 minutes	LEVEL V, VI:	15 minutes
LEVEL II:	10 minutes		

The policy for abuse of performance time limits is as follows: "In fairness to all students, the time limits (listed above) will be strictly adhered to. Repeats should NOT be taken in variations or sonata form. Other repeats are at the discretion of the teacher, keeping in mind the time limit for each level." (Refer to Rally Preparation, p. 38, "h".)

11. Fees are due at the time of application and payable as designated by the District Chair. All fees are non-refundable.

NON-MEMBER Teacher Fee: \$100/year
District Fee for MEMBERS: \$30/student
District Fee for NON-MEMBERS: \$40/student
Torgrimson/Swanzy Fee for MEMBERS: \$35/student
Torgrimson/Swanzy Fee for NON-MEMBERS: \$40/student

12. NO LATE ENTRIES OR CHANGES WILL BE ACCEPTED AFTER 11:00PM ON THE DAY OF THE DEADLINE SET BY EACH DISTRICT CHAIR. The Database will be locked down at this time.

13. Teachers should refer to *The Pianist's Guide to Standard Teaching and Performance Literature* by Jane Magrath as a source for repertoire. A list of composers from various sources is included as well, on page 28 in this 19th Edition of the Syllabus.

14. Kindergarten students may not participate and may not enter as non-competitive students.

15. Students entering above their grade level will be considered non-competitive and grades will not be recorded for them.

16. Regarding the repertoire requirements: there are some instances in period literature where the pieces are less than 16 measures, but they are acceptable. For example, the *C Minor Prelude* by Chopin.

17. The enrollment of a student(s) on Rally Form 4 from another teacher's studio shall result in disqualification of ALL students on the list, including those of the submitting teacher.

18. All teachers are required to work on Rally day. The District Chair will assign duties. Teachers who find it impossible to work on Rally day must pay a \$75 substitution fee in order for their students to participate. This fee is waived for teachers who are judging Rally in any district on the same day which their own District Rally is held.

DISTRICT RALLY AWARDS

1. All students who participate in the District Rally will receive a certificate and a rating. The ratings are: Superior, Excellent, Good, Fair, and Fail.
2. The first, second, and third place performance winners at each level will receive a trophy. To be selected as winners, students must perform within their home district and must be competitive. To be eligible for these awards, the student must achieve a minimum grade of 94 in Performance and a minimum grade of 90 in the three other parts.
3. The Outstanding Achievement Award for each level is given to students who earn the following points:
 - 396 total points for Prep A and Prep B
 - 394 total points for Level I
 - 392 total points for Levels II, III, IV, V, & VI.
4. Medals are awarded to those students who receive a score of 90 or above in all four parts of the Rally for two or more consecutive years.
5. Students who earn a score of 98 or higher in performance and scores of 94 or higher on the other three parts at District Rally are eligible to enter the Torgrimson/Swanzy Competition for Outstanding Students. Students must be entered in the District Level as "competitive students" (according to their grade in school). All students achieving the required scores are eligible, regardless of the District Rally attended. Teachers may enter any number of students in the Torgrimson/Swanzy Competition as long as they meet the above qualifications. Preparatory A students do not compete in the Torgrimson/Swanzy Competition.
6. The first place winner at Torgrimson/Swanzy may enter the District Rally at the same level the following year and will be allowed to be competitive without restriction.
7. A student must be entered at his school grade level to be eligible for Performance awards, the Outstanding Achievement Award or the medals.
8. Students repeating grades in school must be entered at their current grade level, and will be considered competitive, regardless of the number of years in the same level.

THE TORGRIMSON/SWANZY COMPETITION FOR OUTSTANDING STUDENTS

1. Entry Requirements: Students who have participated in the District Rally and received a score of 98 or higher in Performance and scores of 94 or higher on the other three parts are eligible to participate in Torgrimson/Swanzy and are allowed to do so without restrictions.
2. Students must provide original scores of music (refer to page 5, #6).
3. Repertoire requirements:
 - a. Preparatory B: two pieces in contrasting style and by different composers from any musical period. It must be at least 16 measures in length.
 - b. Levels I through VI: two pieces from any two stylistic periods (Baroque, Classical, Romantic, Impressionistic and Modern).
4. The playing time limit for each level is as follows:

PREP A, B:	6 minutes	LEVEL III, IV:	12 minutes
LEVEL I:	8 minutes	LEVEL V, VI:	15 minutes
LEVEL II:	10 minutes		
5. Each district should send \$100 to the **State Treasurer** to secure monitors for the event. This fee should come from the **District Treasury**, NOT Rally profit. Checks should be made out to **LMTA**.
6. Each District Chair must send ONE check for the total number of students competing in Torgrimson/Swanzy, made out to LMTA, and mailed to the State Treasurer. Student entries for Torgrimson/Swanzy must be sent to the State Rally Chairman.

PIANO STUDY AND HIGH SCHOOL CREDIT

As of 2018-2019, due to changes with the board of education staff and policy, LMTA can no longer facilitate application for or completion of high school credit. Individual LMTA teachers are responsible for pursuing and following procedure designated by the local school board that oversees the program.

Any high school student desiring credit for advanced piano study may apply for high school credit. The following courses are currently listed in Bulletin 741: Louisiana Handbook for School Administrators and correspond to existing Rally Levels:

PIANO I – Level II Rally Requirements
PIANO II – Level III Rally Requirements
PIANO III – Level IV Rally Requirements

The Studio Piano courses are designed for advanced piano study and the serious piano student: one who has experienced the beginning stages of piano instruction and understands the concept of studying in accordance with a specified curriculum. The typical student entering Studio Piano I should have completed a minimum of two years of previous piano study. Further, eligibility is limited to those students who have reached a level of proficiency that corresponds to the current Level I Rally.

A studio teacher must design the specific course of study for each student. The studio teacher must have the following qualifications:

1. A bachelor's degree in music with a major in piano from an accredited university
2. Three years of teaching experience
3. LMTA certification at the Standard level

The teacher may use the Syllabus for Rally, published by the Louisiana Music Teachers Association, as the basis for the course and examination in piano. One credit in piano requires 60 minutes of instruction and 300 minutes of practice per week for a minimum of 32 weeks during the school year. Not more than one credit in independent piano instruction may be earned in any one school year and not more than two credits may be applied toward graduation. Only one credit per section may be earned, i.e. one credit in Studio Piano II and one credit in Studio Piano III. The course of study and the qualified studio teacher must be approved by the principal and the Music Section of the State Department of Education. Further, the instruction must be in strict accordance with all applicable regulations of the Louisiana State Board of Elementary and Secondary Education and the local school board.

PREPARATORY A REQUIREMENTS (Grades 1 and 2)

PERFORMANCE: Time Limit: 6 minutes

Three selections in contrasting style by different composers and at least 16 measures in length.

KEYBOARD MUSICIANSHIP:

Keys: MAJORS: F C G D A E

Scales: Major five-note scales; Play: ascending and descending, HT

Chords: Tonic major triads in root position; Play: blocked or broken, HS or HT

Cadence Progressions: Choose one of the following (Play: HS or HT):

(1) I – V – I root position triads

(2) I – V⁶₃ – I (open 5ths and 6ths are an option)

(3) I – V⁶₅ – I

Arpeggios: Tonic major triads, two octaves; Play: hand-over-hand, ascending

WRITTEN: Time Limit: 60 minutes

Ear Training: Recognize highness and lowness of pitch using wide intervals.

Recognize melodic direction (up, down, same).

Theory: Keys: MAJORS: F C G D A E

Identify notes on the grand staff using the range F to g₂.

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

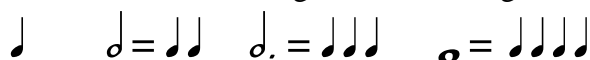
Spell major five-note scales.

Name tonic (I) and dominant (V) root tones.

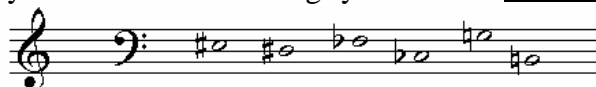
Identify on the staff the following intervals in either direction: 2nds, 3rds, 4ths, 5ths.

Notate line and space notes using whole notes.

Demonstrate an understanding of the following note values:



Identify and write the following symbols with correct staff placement:



Terms: (See TERMS, page 21)

Forms & History: (Will be omitted at this level)

SIGHT READING: (two examples)

Length: 8 measures

Reading Range: c to g₁

Meters: 2 3 4
4 4 4

Hand Position: Stationary, limited to middle C or C position

Rhythms: Quarter, half, dotted half, and whole notes

Tonalities: White keys only

Melodic Texture: Hand-to-hand single notes (no chords or harmonic intervals)

Special Features: Legato, no key signatures, no accidentals

Dynamics: Limited to forte and piano

PREPARATORY B REQUIREMENTS (Grades 3 and 4)

PERFORMANCE: Time Limit: 6 minutes

Three selections in contrasting style by different composers and at least 16 measures in length.

KEYBOARD MUSICIANSHIP:

Keys: MAJORS: F C G D A E

Scales: Choose one of the following

(1) Major tetrachords (alternating hands); Play: ascending and descending

(2) Major scales, one octave; Play: ascending and descending, HS or HT

Chords: Tonic major triads in root position; Play: blocked, HS or HT

Cadence Progressions: Choose one of the following (Play: blocked chords, HS or HT):

(1) I – V – I root position triads

(2) I – V⁶₃ – I

(3) I – V⁶₅ – I

Arpeggios: Tonic major triads, two octaves. Choose one of the following:

(1) Hand-over-hand, ascending and descending

(2) HS, ascending and descending

WRITTEN: Time Limit: 60 minutes

Ear Training: Recognize major and minor chord and five-note scale qualities.

Recognize melodic direction (up, down, same).

Recognize steps (M2) and skips (M3).

Recognize same and different rhythmic patterns.

Theory: Keys: MAJORS: F C G D A E

Identify notes on the grand staff using the range F to g₂.

Notate scales ascending one octave, treble clef only.

Notate tonic (I) and dominant (V) triads in root position, treble clef.

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

Notate and identify the following intervals in either direction: 2nds, 3rds, 4ths, 5ths.

Demonstrate an understanding of the following note values: quarter note, quarter rest, half note, half rest, whole note, whole rest

NOTE: A whole rest equals a whole measure, no matter the time signature.

Provide rhythmic solutions for these meters: 2 3 4

Fill in incomplete measures. 4 4 4

Add bar lines in the proper places.

Notate the following symbols with correct staff placement:



Terms: (See TERMS, page 21)

Forms & History: (Will be omitted at this level)

SIGHT READING: (two examples)

Reading Range: c to d₂

Hand Position: Stationary

Rhythms: Quarter, half, dotted half, and whole rests

Special Features: Use of accidentals

All other categories are the same as Preparatory A.

LEVEL I REQUIREMENTS (Grades 5 and 6)

PERFORMANCE: Time Limit: 8 minutes

Three selections by different composers representing at least 2 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

- Keys: MAJORS: F C G D A E B HARMONIC MINORS: a d e
- Scales: Choose one of the following:
 (1) All scales, two octaves; Play: ascending and descending, HS or HT
 (2) All scales, one octave; Play: ascending and descending, HT
- Chords: Tonic major and minor chords and inversions
 Play: blocked, ascending one octave, HS or HT
 (Not required to repeat root position at the octave).
- Cadence Progressions: Choose one of the following. Play: blocked chords, HS or HT:
 (1) I – IV – I – V – I (root position)
 (2) I – IV – V – I (root position)
 (3) I – IV⁶₄ – I – V⁶₃ – I
 (4) I – IV⁶₄ – I – V⁶₅ – I
- Arpeggios: Choose one of the following:
 (1) Root position tonic triads, two octave; Play: ascending and descending, HS or HT
 (2) Root position tonic triads, one octave; Play: ascending and descending, HT

WRITTEN: Time Limit: 60 minutes

- Ear Training: Recognize the following intervals: M3, P4, P5, P8.
 Recognize major and minor chord and scale qualities.
 Match written rhythmic patterns to patterns played in 3 and 4 meters.
4 4
- Identify a five-note melody as ascending or descending by matching the written pattern with the pattern played.
- Recognize chord tones (root, third and fifth) after hearing the chord played broken and blocked.

- Theory: Keys: MAJORS: F C G D A E B HARMONIC MINORS: a d e
- Identify notes on the grand staff using the range C to c³.
- Notate and identify half steps and whole steps.
- Notate ascending scales.
- Notate and identify key signatures.
- Notate tonic triads and inversions.
- Notate tonic (I), sub-dominant (IV), and dominant (V) triads in root position.
- Notate and identify the intervals M3 P4 P5 P8 above the notes F C G D A E B.
- Demonstrate an understanding of the following ties, notes and rests in addition to those from previous levels:



Note: A whole rest equals a whole measure, no matter the time signature.

Provide rhythmic solutions for these meters: 2 3 4
Fill in incomplete measures. 4 4 4
Add bar lines in the proper places.

Terms: (See TERMS, page 21)

Forms: (See FORMS, page 22)

History: (See HISTORY, page 25)

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. **Note: If initials as listed in composer names are omitted, ½ point will be deducted (example: J.S. Bach).**

SIGHT READING: (two examples)

Length: 8-12 measures

Reading Range: F to g²

Meters: 2 3 4
 4 4 4

Hand Positions: Stationary with simple crossings and extensions

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

Ties on the four basic note values.

Tonalities: F C G D A majors with key signatures

Melodic Textures: Single notes and harmonic intervals (2nds-6ths)

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

Special Features: Legato, grand staff setting (no changing clefs), accidentals

Dynamics: Add mf, mp, crescendo and diminuendo

LEVEL II REQUIREMENTS
(Grades 7-8)

PERFORMANCE: Time Limit: 10 minutes

Three selections representing 3 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

Keys: MAJORS: F C G D A E B F[#] C[#]
HARMONIC MINORS: a d e b

Scales: Parallel motion scales, two octaves; Play: ascending and descending, HT
Minimum tempo: MM ♩= 80 in eighths

Chords: Play the Tonic (I), Sub-Dominant (IV), and Dominant (V) triads and their inversions. Play: blocked, ascending & descending one octave, HT (Not required to repeat root position at the octave)

Cadence Progressions: Choose one of the following:

- (1) I – IV⁶₄ – I – V⁶₃ – I Blocked chords HT
- (2) I – IV⁶₄ – I – V⁶₅ – I Blocked chords HT
- (3) RH as in (1) or (2), LH playing root tones

Arpeggios: Root position tonic triads, two octaves. Play: ascending & descending, HT
Minimum tempo: MM ♩ = 60 in eighths

WRITTEN: Time Limit: 60 minutes

Ear Training: Recognize intervals: M2, m2, M3, m3, P4, P5, M6, P8

Match written rhythmic patterns to patterns played in 3 and 4 meters.
4 4

Match written five-note melodic patterns to patterns played within major five-note scales.

Recognize chord tones: root, third, fifth, after hearing the chord played broken and blocked.

Theory: Keys: MAJORS: F C G D A E B F# C# HARMONIC MINORS: a d e b

Identify notes on the grand staff using the range C to c₃

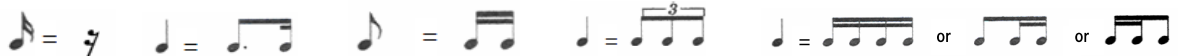
Notate and identify ascending and descending scales.

Notate and identify key signatures.

Identify the intervals M2, m2, M3, m3, P4, P5, M6, P8 above any white key.

Notate tonic (I), sub-dominant (IV), and dominant (V) triads in root position, first inversion ⁶₃ and second inversion ⁶₄.

Demonstrate an understanding of the following note and rest values in addition to those from previous levels:



Note: A whole rest equals a whole measure, no matter the time signature.

Provide rhythmic solutions for the following meters:

2 3 4 3 6
4 4 4 8 8

Fill in incomplete measures with notes and rests.

Add bar lines in the proper places.

Add time signatures to given measures.

Terms: (See TERMS, page 21)

Forms: (See FORMS, page 22)

History: (See HISTORY, page 25)

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 from the list on page 25 for each of the 4 main periods of history for a total of 12 composers.

SIGHT READING: (two examples)

Length: Maximum 16 measures

Reading Range: C to c₃

Meters:	2 3 4 4 4 4
Hand Positions:	Shifting positions
Rhythms:	Add dotted quarter, single eighth note and rest
Tonalities:	F C G D A E majors and a d e minors with key signatures
Melodic Textures:	Linear/chordal with scale passages within the octave
Accompaniment Style:	Triadic/homophonic root position or closed position cadential harmony (I, IV ⁶ ₄ , V ⁶ ₃ , or V ⁶ ₅)
Special Features:	Legato and staccato
Dynamics:	Add ff, pp, and accent symbol

LEVEL III REQUIREMENTS (grades 9 and 10)

PERFORMANCE: Time Limit: 12 minutes

Three selections representing 3 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

Keys:	MAJORS: F C G F# (Gb) C# (Db) Bb Eb Ab HARMONIC MINORS: f c g
Scales:	Parallel motion scales, four octaves Play: ascending and descending, HT Minimum tempo: MM ♩ = 60 in sixteenth notes
Chords:	Play BOTH of the following: (1) Play the Tonic (I), Sub-Dominant (IV), and Dominant (V) triads and their inversions. Play: blocked, ascending and descending one octave, HT (Not required to repeat root position at the octave) (2) Major-augmented-major-minor-diminished triad sequence (built on any pitch) Play: blocked, root position, HT.
Cadence Progressions:	Choose one of the following: (1) I – IV ⁶ ₄ – I – V ⁶ ₃ – I Blocked chords HT (2) I – IV ⁶ ₄ – I – V ⁶ ₅ – I Blocked chords HT (3) I – IV ⁶ ₄ – I – V ⁶ ₅ – I RH chords, LH root tones
Arpeggios:	Root position tonic triads, four octaves Play: ascending and descending, HT Minimum tempo: MM ♩ = 80 in eighth notes

WRITTEN: Time Limit: 75 minutes

Ear Training:	Recognize intervals: M2, m2, M3, m3, P4, P5, M6, M7, P8 Recognize major and minor chord progressions (roots in bass will be eliminated): I – IV ⁶ ₄ – I I – V ⁶ ₃ – I I – IV ⁶ ₄ – I – V ⁶ ₅ – I Match written rhythmic patterns to patterns played in 3 and 4 meters.
---------------	---

- Match written five-note melodic patterns in major and minor keys to patterns played within an octave span.
- Theory: Keys: All majors and white key harmonic minors
 Identify notes on the grand staff using the range 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, M7, P8 above any white key.
 Notate and identify tonic (I), sub-dominant (IV), and dominant (V) chords in root position, 1st inversion, and 2nd inversion.
 Notate and identify major, minor, augmented, and diminished triads in root position.
 Notate and identify major-minor seventh chords in root position.
 Demonstrate an understanding of ties, notes and rests listed in all previous levels.
 Note: A whole rest equals a whole measure, no matter the time signature.
 Provide rhythmic solutions for the following meters:
- | | | | | | | |
|---|---|---|---|---|---|----|
| 2 | 3 | 4 | 3 | 6 | 9 | 12 |
| 4 | 4 | 4 | 8 | 8 | 8 | 8 |
- Fill in incomplete measures with notes and rests.
 Add bar lines in the proper places.
 Add time signatures to given measures.
- Terms: (See TERMS, page 21)
 Forms: (See FORMS, page 22)
 History: (See HISTORY, page 25)
- 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 from the list on page 25 for each of the 4 main periods of history for a total of 16 composers.
- Note: If initials as listed in composer names are omitted, ½ point will be deducted (example: J.S. Bach).**
- Name any 2 concert pianists (first name and last name) listed on page 24.

SIGHT READING: (two examples)

- Length: Maximum 16 measures
 Reading Range: C to c₃
 Meters: 2 3 4 6 3
 4 4 4 8 8
- Rhythms: Add triplets
 Tonalties: F C G D A E B majors and a d e g c minors with key signatures.
 Melodic Textures: Linear/chordal with scale passages exceeding one octave.
 Accompaniment Style: Add Alberti bass and inverted chords.
 Special Features: Staff setting: grand staff or both hands in same clef
 Dynamics: As written

LEVEL IV REQUIREMENTS (grades 11 and 12)

PERFORMANCE: Time Limit: 12 minutes

Three selections representing 3 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

Keys: MAJORS: D A E B
HARMONIC MINORS: d a e b f# c# g# b_b e_b

Scales: Parallel motion scales, four octaves
Play: ascending and descending, HT
Minimum tempo: MM ♩= 80 in sixteenth notes

Chords: Play Tonic (I), Sub-Dominant (IV), and Dominant 7th (V₇) chords and their inversions.
Play: blocked, ascending and descending one octave, HT
(Not required to repeat root position at the octave).

Cadence Progressions: I – IV⁶₄ – I – V⁶₅ – I RH chords, LH root tones

Arpeggios: Root position tonic triads, four octaves
Play: ascending and descending, HT
Minimum tempo: MM ♩= 60 in sixteenth notes

WRITTEN: Time Limit: 75 minutes

Ear Training: Recognize intervals: M2, m2, M3, m3, P4, A4/d5, P5, M6, m6, M7, m7, P8
Recognize triads and dominant seventh chords in major and minor progressions:
I – IV⁶₄ – I I – V⁶₅ – I I – IV⁶₄ - I – V⁶₅ – I
Recognize chord qualities in root position: major-augmented; minor-diminished;
major-minor
Match written rhythmic patterns to patterns played in 3 4 6 meters
4 4 8
Complete the written melodic pattern by adding the last 2 notes of the pattern played by the examiner.

Theory: Keys: All majors and harmonic minors unless otherwise specified.
Identify notes on the grand staff using the entire keyboard 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, 1st inversion, and 2nd inversion.
Notate and identify super-tonic and sub-mediants chords in all white key majors.
Notate and identify dominant seventh chords and inversions (root position V₇, first inversion V⁶₅, second inversion V⁴₃, and third inversion V⁴₂).
Notate and identify major, minor, augmented, and diminished triads in root position.
Notate and identify M2, m2, M3, m3, P4, A4/d5, P5, M6, M7, m7, P8 above any white key.

Demonstrate an understanding of ties, notes and rests listed in all previous levels.

Note: A whole rest equals a whole measure, no matter the time signature.

Provide rhythmic solutions for the following meters:

2	3	4	3	6	9	12	2
4	4	4	8	8	8	8	2

Fill in incomplete measures with notes and rests.

Add bar lines in the proper places.

Add time signatures to given measures.

Terms: (See TERMS, page 21)

Forms: (See FORMS, page 22)

History: (See HISTORY, page 25)

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

Be prepared to recognize the 10 listed characteristics for each musical style.

List and classify the 2 required composers plus 3 more of your choice from the list on page 25 for each of the 4 main periods of history for a total of 20 composers.

Note: If initials as listed in composer names are omitted, ½ point will be deducted (example: J.S. Bach).

Name any 4 concert pianists (**first name and last name**) listed on page 24.

SIGHT READING: (two examples)

Length: Maximum 16 measures

Reading Range: C to c₃

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

Rhythms: Add sixteenths and dotted eighth notes and rests

Tonalities: F C G D A E B B_b E_b majors and a d e g c b minors with key signatures.

Accompaniment Style: Any accompaniment pattern.

Dynamics: As written

LEVEL V REQUIREMENTS **(Freshman and Sophomore College Piano Students)**

PERFORMANCE: Time Limit: 15 minutes

Three selections representing 3 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

Keys: All majors and harmonic minors
Scales: Parallel motion scales, four octaves
Play: ascending and descending, HT
Minimum tempo: MM ♩ = 100 in sixteenth notes
Chords: Seventh chords in sequence: major-major, major-minor, minor-minor, half diminished, fully diminished
Play: blocked, built on any pitch, HT
Cadence Progression: I – vi – IV – ii⁶ – I⁶₄ – V₇ – I (Major keys only)
Play: RH chords, LH bass tones
Arpeggios: Root position tonic triads, four octaves
Play: ascending and descending, HT
Minimum tempo: MM ♩ = 80 in sixteenth notes

SIGHT READING: (two examples)

Length: Maximum 16 measures
Reading Range: Entire keyboard range
Meters: All simple and compound meters and changing meters
Rhythms: Add thirty-second notes and rests
Tonalties: All major keys and white minor keys
Special Features: Staff setting: changing clefs
Dynamics: As written

WRITTEN: Same requirements as LEVEL IV.

LEVEL VI REQUIREMENTS **(Junior and Senior College Piano Students)**

PERFORMANCE: Time Limit: 15 minutes

Three selections representing 3 of the 5 stylistic periods: Baroque, Classical, Romantic, Impressionistic, and Modern. It is recommended that one selection be a fast movement of a sonata or sonatina.

KEYBOARD MUSICIANSHIP:

Keys: All majors and harmonic minors
Scales: Parallel motion scales in thirds, sixths, and tenths
Play: ascending and descending, four octaves, HT
Minimum tempo: MM ♩ = 100 in sixteenth notes
Chords: Diatonic chords in major keys
Play: blocked, ascending and descending, HT
Cadence Progression: I – IV – vii – iii – vi – ii – V₇ – I (Major keys only)
Play: RH chords, LH bass tones
Arpeggios: (1) Triads and inversions, four octaves
Play ascending and descending, HT
Minimum tempo: MM ♩ = 80 in sixteenth notes
AND
(2) Dominant seventh chords, four octaves
Play ascending and descending, root position, HT
Minimum tempo: MM ♩ = 80 in sixteenth notes

SIGHT READING: (two examples)

Length: Maximum 16 measures
Reading Range: Entire keyboard range
Meters: All simple and compound meters and changing meters
Rhythms: Any rhythmic values
Tonalties: All major keys and minor keys
Texture: Any
Special Features: Ornamentation (trills, mordents and turns)
Dynamics: As written

WRITTEN: Same requirements as LEVEL IV.

TERMS

PREPARATORY A

Forte, *f*: loud

Piano, *p*: soft

Staccato: detached or disconnected

Legato: smooth or connected

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

PREPARATORY B

Mezzo Forte, *mf*: moderately loud

Mezzo piano, *mp*: moderately soft

Fortissimo, *ff*: very loud

Pianissimo, *pp*: very soft

Crescendo, *cresc.* (\triangleleft): gradually becoming louder

Decrescendo, *decresc.*; Diminuendo, *dim.* (\triangleright): gradually becoming softer

Tempo: the speed of the beat of a composition

Tie: a curved line joining two notes on the same line or space

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

LEVEL I

Accent ($>$): emphasis or stress on a tone

Andante: a walking tempo

Moderato: a moderate tempo between andante and allegro

Allegro: a fast tempo

Phrase: a musical thought or sentence

A tempo: return to the original tempo

Fermata (\frown): hold a note or rest longer than its value

Dynamics: loudness or softness in music

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

Accidental: a symbol that raises or lowers a note (sharp \sharp , flat \flat , natural \natural)

LEVEL II

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

Andantino: slightly faster than andante

Allegretto: slightly slower than allegro

Vivace: lively, very quick

Accelerando: gradually becoming faster

Rallentando: gradually becoming slower

Sforzando, *sfz*: strong accent

Poco: a little

Grazioso: gracefully

Cantabile: singing style

Dolce: sweetly

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

Meno mosso: less motion

Enharmonic: tones that sound the same on the piano but are spelled differently

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/half step

LEVEL IV

Articulation: the manner in which notes are played and released

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

Sostenuto: sustained tones or slower tempo

Lento: slow, between Largo and Adagio

FORMS

LEVEL I

Minuet: a graceful courtly dance of French origin in $\frac{3}{4}$ 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; AB

Ternary Form: a form consisting of 3 sections; ABA

LEVEL II

Rondo: a composition in which the theme (first section) returns repeatedly after the presentation of contrasting interludes; ABACA. 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.

Toccatina: a short toccata; a keyboard composition emphasizing technical virtuosity.

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.

Invention: a short piece in contrapuntal style, often developing a single motive in 2 or more voices.

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 piano pieces (character pieces).

LEVEL IV

Character piece: a short composition designed to express a definite mood or programmatic idea.

Baroque suite: an instrumental form consisting of several contrasting dance movements in the same key and in binary form. The four basic movements are: allemande, courante, sarabande 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/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.

CONCERT PIANISTS

Leif Ove Andsnes
Martha Argerich
Claudio Arrau
Vladimir Ashkenazy
Emanuel Ax
Gina Bachauer
Jonathan Bliss
Jorge Bolet
Alfred Brendel
John Browning
Frederic Chiu
Van Cliburn
Alfred Cortot
Clifford Curzon
Bela Davidovitch
Micha Dichter
Youri Egorov
Philippe Entremont
Vladimir Feltsman
Rudolf Firkusny
Leon Fleisher

Malcolm Frager
Claude Frank
Walter Gieseking
Emil Gilels
Richard Goode
Glenn Gould
Gary Graffman
Helene Grimaud
Myra Hess
Angela Hewitt
Josef Hofmann
Vladimir Horowitz
Stephen Hough
William Kapell
Olga Kern
Lang Lang
Alicia de Larrocha
Yundi Li
Radu Lupu
Arturo Benedetti Michelangeli
Jon Nakamatsu

Garrick Ohlsson
Murray Perahia
Ivo Pogorelich
Maurizio Pollini
Menahem Pressler
Sergei Rachmaninoff
Sviatoslav Richter
Santiago Rodriguez
Artur Rubinstein
Andras Schiff
Artur Schnabel
Andre Michel Schub
Peter Serkin
Rudolf Serkin
Nobuyuki Tsujii
Rosalyn Tureck
Mitsuko Uchida
Yuja Wang
Andre Watts
Earl Wild

PERIODS OF MUSIC HISTORY AND COMPOSER CLASSIFICATIONS

BAROQUE PERIOD (1600-1750)

Required:

J.S. Bach (1685-1750)
Handel (1685-1759)

Additional:

Byrd (1543-1623)*
F. Couperin (1668-1733)
Frescobaldi (1583-1643)
Froberger (1616-1667)
Pachelbel (1653-1706)
Purcell (1659-1695)
Rameau (1683-1764)
D. Scarlatti (1685-1757)**
Soler (1729-1783)**
Telemann (1681-1767)

CLASSICAL PERIOD (1750-1820)

Required:

W.A. Mozart (1756-1791)
Haydn (1732-1809)

Additional:

C.P.E. Bach (1713-1788)*
J.C. Bach (1735-1782)
Beethoven (1770-1827)**
Benda (1722-1795)
Clementi (1752-1832)
Czerny (1791-1857)
Diabelli (1781-1858)
Hummel (1778-1837)**
Kuhlau (1786-1832)
L. Mozart (1719-1787)
Turk (1756-1813)
Weber (1786-1826)

ROMANTIC PERIOD (1820-1900)

Required:

R. Schumann (1810-1856)
Chopin (1810-1849)

Additional:

Albeniz (1860-1909)
Brahms (1833-1897)
Burgmuller (1810-1836)
Busoni (1866-1924)**
Dvorak (1841-1904)
Faure (1845-1924)
Franck (1822-1890)
Gottschalk (1829-1869)
Granados (1867-1916)
Gretchaninoff (1864-1956)
Grieg (1844-1908)
Gurlitt (1820-1901)
Heller (1813-1888)
Liszt (1811-1886)
MacDowell (1861-1908)
Mendelssohn (1809-1847)
Moszkowski (1864-1925)
Mussorgsky (1839-1881)
Rachmaninoff (1873-1943)
Schubert (1797-1828)*
Saint-Saens (1865-1921)
Sibelius (1865-1957)
Tchaikovsky (1840-1893)

MODERN PERIOD (1900-present)

Required:

Bartok (1881-1945)
Prokofiev (1891-1953)

Additional:

Barber (1910-1981)
L. Bernstein (1918-1990)
Cage (1912-1992)
Copland (1900-1990)
Crumb (b. 1929)
Debussy (1862-1918) (I)
Dello Joio (b. 1913)
Gershwin (1898-1937)
Ginastera (1916-1983)
Griffes (1884-1920) (I)
Hindemith (1895-1963)
Ibert (1890-1962) (I)
Ives (1874-1954)
Kabalevsky (1904-1987)
Khachaturian (1903-1978)
Messiaen (1908-1992)
Milhaud (1892-1974)
Muczynski (b. 1929)
Persichetti (1915-1987)
Poulenc (1899-1963)
Ravel (1875-1937) (I)
Satie (1866-1925)
Schoenberg (1874-1951)
Scott (1879-1970) (I)
Scriabin (1872-1915)*
Shostakovich (1906-1975)
Starer (1924-2001)
Stravinsky (1882-1971)
Tansman (1897-1986)
Tcherepnin (1899-1977)
Villa-Lobos (1887-1959)
Webern (1883-1945)

*A significant portion of this composer's works represents the style characteristics of the period prior to the one in which he is listed.

**A significant portion of this composer's works represents the style characteristics of the period following the one in which he is listed.

(I) This composer is considered to write in an Impressionistic style.

There are differences of opinion in spellings involving transliteration from Slavic languages to English. For Rally purposes, the given spelling on this page is required.

If initials in composer names are omitted, ½ point will be deducted. Example: J.S. Bach

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 new 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. Keyboard music was composed for the harpsichord, clavichord, and organ. Important keyboard 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*. Keyboard 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. *Tocatta*
7. Terraced dynamics
8. Ornamentation
9. Harpsichord and clavichord
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 keyboard 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 invention and the development of the piano in the second half of the 18th century is especially significant.

- | | |
|--|---|
| 1. Sonata allegro form | 6. Homophonic texture |
| 2. Multi-movement
instrumental forms | 7. Balance, unity, refinement |
| 3. Piano replaces harpsichord | 8. Rhythmic regularity |
| 4. Symmetrical phrasing | 9. Well-defined melodic lines
and contrasting themes |
| 5. Crescendo and
decrescendo dynamic
effects | 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 emergence of the piano as a solo instrument was a significant development of this period.

- | | |
|---|--|
| 1. Virtuoso performers | 7. Programmatic music |
| 2. Nationalism | 8. Character piece |
| 3. Chromaticism | 9. Rich harmonic color |
| 4. Remote modulations | 10. Increased use of expressive
indications |
| 5. Rubato | |
| 6. Individuality, subjectivity,
emotionalism | |

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 effect

APPENDIX

RESOURCE GUIDE TO COMPOSERS

The following list is a resource guide for classifying composers for Rally. It is not to be confused with the Requirements, p. 25

BAROQUE:

Kirnberger 1721-1783

CLASSICAL

Andre 1775-1842

Attwood 1765-1838

W.F. Bach 1710-1784

Camidge 1764-1844

Cimarosa 1749-1800

Duncombe Late 18th century

Dussek 1760-1812

Haslinger 1787-1842

Hassler 1747-1822

Hook 1746-1827

John Jones 1728-1796

Latour 1766-1823

Steibelt 1765-1823

Wagenseil 1715-1777

Wanhal 1739-1813

ROMANTIC

Biehl 1835-1899

Chaminade 1857-1944

Ellmenrich 1816-1905

Franck 1822-1890

Gliere 1875-1956

Keller 1885-1928

Krug 1849-1904

Kullak 1818-1882

LeCouppey 1811-1887

Lichner 1829-1898

Lynes 1858-1913

Maykapar 1867-1913

Oesten 1813-1870

Pieczonka ca. 1850-1910

Rebikoff 1866-1920

Reger 1873-1916

Reinecke 1824-1910

Schmitt 1803-1853

Spindler 1817-1905

Streabbog 1835-1886

MODERN

E. Bloch 1880-1959

Roy Harris 1898-1979

Joplin 1868-1917

Kodaly 1882-1967

Martinu 1890-1959

Thomson 1896-1989

Toch 1887-1964

Turina 1882-1949

SUGGESTED PERFORMANCE LITERATURE

Music on the level of the pieces found in the following collections:

LEVEL I

Masterwork Classics, Level 3 and Level 4: Jane Magrath
Essential Keyboard Repertoire, Vols. 1 & 2: Lynn F. Olson
Masters of the Sonatina, Vol. 1 and Vol. 2: Maurice Hinson

LEVEL II

Masterwork Classics, Level 5 and Level 6: Magrath
Essential Keyboard Repertoire, Vol. 2: Olson
Intermediate Essential Keyboard Repertoire: Hinson
Masters of the Sonatina, Vol. 3: Hinson

LEVEL III

Masterwork Classics, Level 6: Magrath
Intermediate Essential Keyboard Repertoire: Hinson
Encore!, Book 1: Magrath Applause!, Book 1: Olson

LEVEL IV

Encore!, Book 2: Magrath Applause!, Book 2: Olson
Sonatas: Haydn, Mozart, Beethoven, etc

ARPEGGIO FINGERINGS

ARPEGGIO

F, C, G MAJOR

f, c, g, d, a, e, b, eb MINOR

D, A, E, B, F# MAJOR

C#, Eb, Ab MAJOR

f#, c#, g# MINOR

Bb MAJOR

bb MINOR

FINGERING

R.H. 1235

L.H. 5421

R.H. 1235

L.H. 5321

R.H. 4124

L.H. 2142

R.H. 4124

L.H. 3213

R.H. 2312

L.H. 3213

When appropriate, alternate fingerings at the bottom and tops of scales and arpeggios are acceptable.

SCALE FINGERINGS

<u>SCALE</u>	<u>FINGERING</u>
C, G, D, A, E, MAJOR	R.H. 12312345
c, g, d, a, e MINOR	L.H. 54321321
B MAJOR	R.H. 12312345
b MINOR	L.H. 43214321
F MAJOR	R.H. 12341234
f MINOR	L.H. 54321321
F# MAJOR	R.H. 23412312
	L.H. 43213214
C# MAJOR	R.H. 23123412
	L.H. 32143213
Bb MAJOR	R.H. 41231234
	L.H. 32143213
Eb MAJOR	R.H. 31234123
	L.H. 32143213
Ab MAJOR	R.H. 34123123
c#, g# MINOR	L.H. 32143213
f# MINOR	R.H. 34123123
	L.H. 43213214
bb MINOR	R.H. 41231234
	L.H. 21321432
eb MINOR	R.H. 31234123
	L.H. 21432132

FINGERING FOR TRIAD INVERSIONS

Major and Minor Triads:

R.H. Root: 1, 3, 5

1st Inversion: 1, 2, 5

2nd Inversion: 1, 3, 5

L.H. Root: 5, 3, 1

1st Inversion: 5, 3, 1

2nd Inversion: 5, 2, 1

Fingering for Dominant Seventh Chords is at the discretion of the teacher.

GUIDELINES FOR JUDGING KEYBOARD MUSICIANSHIP

Students will perform all 4 phases of the Keyboard Musicianship in 3 of the required keys. Students will choose the first key – Preparatory A and B may choose any of their required keys; Levels I – IV must choose from Group 1 listed below. The required keys for the various levels are as follows:

Preparatory A and B	Majors: F C G D A E
Level I	Group 1 – Majors: B; Harmonic Minors: a d e Group 2 – Majors: F C G D A E
Level II	Group 1 – Majors: F# C#; Harmonic Minors: b Group 2 – Majors: F C G D A E; Harmonic Minors: a d e
Level III	Group 1 – Majors: Bb Eb Ab; Harmonic Minors: f c g Group 2 – Majors: F C G C# F#
Level IV	Group 1 – Harmonic Minors: f# c# g# bb eb Group 2 – Majors: D A E B; Harmonic Minors: a d e b
LEVEL V & VI	Any major or harmonic minor keys

Students will draw the remaining 2 keys by lot from the required keys for that level. If the choice key is drawn, the student will draw another key. Preparatory A and B will draw 2 keys from any of the required keys listed for their level. Levels I-IV will draw one key from Group 1, and one key from Group 2 (both groups are outlined above).

Students will be allowed a second attempt for each phase of Keyboard Musicianship without penalty. No more than 2 attempts will be allowed.

GENERAL GUIDELINES FOR SCORING KEYBOARD MUSICIANSHIP

SUPERIOR

- 100 Student plays accurately in every aspect, including musicality (evenness of tone).
- 98-99 Student plays accurately in every aspect but lacking musicality.
- 96-97 Student plays accurately but has minor slips in continuity, notes or fingering.
- 94-95 Essentially accurate notes, fingering, no musicality, minor hesitations.

EXCELLENT

- 90-93 Student pauses or makes corrections, minor errors in fingering or notes and lack of tonal or rhythmic control
- 89- Many pauses or corrections, multiple fingering and note errors.

Fingering for Dominant Seventh Chords is at the discretion of the teacher and students should not be penalized.

SCORING KEYBOARD MUSICIANSHIP

The 4 phases of Keyboard Musicianship are evaluated by the following criteria: Pitches, Fingering and Tonal/Rhythmic Control.

The judge may deduct a maximum of 2 points in each of these 3 phases (for each skill in each key). Smaller amounts (but not less than ½ point) may be deducted as warranted. If a student does not perform a phase of the test according to the requirements stated in the current Rally Syllabus, the student will lose 6 points for that phase. If a student cannot perform any of the phases in the required key, 24 points will be deducted.

Please be specific in indicating point deductions for each phase in each key (e.g. RH fingers -1/2 point).

Do not deduct more than one time for the same error in a phase.

Be aware of dividing line scores: 88 or above for teacher certification, 90 or above for student medals or to be a winner or place, 94 or above for Torgrimson/Swanzy.

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

PLEASE BE AWARE:

The deduction of points for lack of crescendos, diminuendos, and dynamic shading has been eliminated.

Prep B students may play tetrachords (alternating hands) ascending and descending. They must use 4 fingers in each hand.

There is no minimum metronome requirement for scales through Level I.

Students through Level II may play a scale in which the tonic note is given a longer duration than the other notes of the scale.

It is permissible through Level I to play scales in contrary motion.

Prep A, B, and Level I students may play their cadence progressions using root position triads.

A student may play the root position chord at the top of inversions, but this is NOT required.

Acceptable scale and arpeggio fingerings are found on page 29-30 of the Rally Syllabus.

Appropriate alternate fingerings at the bottoms and tops of scales and arpeggios are also acceptable.

Be sure you are familiar with the specific requirements for the level you will be judging.

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) your decision on a grade and a rating.

The judge should rank the top performers from 1st through 5th. Of these, 1st, 2nd, and 3rd place cannot be the same score. The judge may use increments of .5 to delineate the scores.

Multiples of scores of 98 and lower may be given. (Scores of 98 and above qualify for the Torgrimson/Swanzy Competition.) The judge should rank at least 2 students at 98 or above if the quality of performance so warrants.

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- 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, or to be a winner or place.

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) your decision on a grade and a rating.

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 keyboard while looking over the music, however he/she should not make any sound on the piano before reading the piece.

GENERAL GUIDELINES FOR SCORING SIGHTREADING

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- Many pauses or corrections, inaccurate rhythms, multiple note errors, no attention to markings

Students should pedal as marked in Level III and up. In levels below that, mark “no pedal” on the music if pedal is indicated.

Be aware of dividing line scores: 88 or above for teacher certification, 90 or above for student medals, or to be a winner or place, 94 or above for Torgrimson/Swanzy.

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

SUGGESTED SIGHT READING MATERIAL

PREP A

Accent On Solos, I: Gillock (Willis)
Learning To Play, I: Stecher-Horowitz (Sch.)
Sight Reading is Fun, I: Butler (Boston)

PREP B

Accent On Solos, I: Gillock (Willis)
Learning To Play, I: Stecher-Horowitz (Sch.)
Let's Sightplay!, Book I: Massoud (FJH)
Musical Moments, I: J. George
Playing to Learn: Stecher-Horowitz (Sch.)
Right From The Start: Olson (C. Fisher)
Sight Reading is Fun, I: Butler (Boston)
Solos Now, Primer: M.E. Clark (Myklas)

LEVEL I

Learning To Play, II: Stecher-Horowitz (Sch.)
Let's Sightplay!, Book II: Massoud (FJH)
Reading & Repertoire, I: Clark (Myklas)
Sight Reading is Fun, I: Butler (Boston)

LEVEL II

Best Traditional Etudes, I: Olson (Alfred)
First Steps in Keyboard Literature: Olson (Alfred)
Reading & Repertoire, I & II: Clark (Myklas)
Solo Repertoire, II: Gillock (Willis)

LEVEL III

Beginning Piano Solos: Sheftel (C. Fisher)
Best Traditional Etudes, II: Olson (Alfred)
Easy Classics To Moderns: Agay (M.S.C.)
Essential Keyboard Repertoire, Vol. I: Olson (Alfred)
More Easy Classics To Moderns: Agay (M.S.C.)
Reading & Repertoire, III: Clark (Myklas)
Reading & Repertoire, IV: Clark (Myklas)

LEVEL IV

Classic, Romantics & Moderns: Sheftel (C. Fisher)
Easy Classics To Moderns: Agay (M.S.C.)
Essential Keyboard Repertoire, Vols. I & II: Olson (Alfred)
More Easy Classics To Moderns: Agay (M.S.C.)
Reading & Repertoire, IV: Clark (Myklas)

GUIDELINES FOR LMTA DISTRICT RALLY CHAIRMEN

RALLY CHAIRMAN:

Chairmen should be familiar with Rally requirements as printed in the current Syllabus and should review all rules for District Rally and the Torgrimson/Swanzy Competition for Outstanding Students each year before rally.

The date(s) and location for each District Rally should be decided as early as possible each fall and this information should be sent to the State Chairman as soon as possible.

JUDGE REQUIREMENTS:

Judges should be secured as soon as possible (especially since many Districts have the same dates each year). The requirements for judges (see below) should be enforced. Exceptions should not be made unless absolutely necessary and then only with approval of the State Chairman.

- a. Out of town judges must be used for Performance. State certification is required and national certification is recommended.
- b. Judges for Preparatory A through Level II may have Standard or Experience Certificates.
- c. Judges for Levels III through VI must have Professional Advancement or University Faculty Certificates. (This does not mean just ANY college teacher.)
- d. A Performance judge may not judge Keyboard and Sight Reading for the same group. Exception: for non-competitive students, a judge may hear all parts.
- e. Performance judges must not be given any indication of who is eligible or ineligible to win other than the information on the adjudication form.
- f. Local judges may be used for Sight Reading and Keyboard if they are certified as described above and if they have no students in the category they are judging.
- g. Performance, Keyboard and Sight Reading judges should hear all the competing students in a Level or group division of a Level.
- h. Judges should follow the "Guidelines for Keyboard Musicianship" on page 31 in this Rally Syllabus in scoring. Teachers should be familiar with the correct "choice" keys. The judge, not the monitor nor anyone else, will be the one to allow the student to choose the remaining two keys.

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 \$25.00 per hour overtime. Judges are not paid overtime for exceeding the scheduled time.
- c. Judges hired for less than 6 hours are paid \$25.00 per hour with minimum of 3 hours for out of town judge.
- d. Judges are expected to car-pool, with the driver paid 40 cents per mile. Judges who choose to drive alone will receive 20 cents per mile.
- e. Judges having to drive over 150 miles one way will be allotted \$65 for lodging for one night if they choose to stay overnight.
- f. Money allotted for lunch on Rally day is \$10 per judge. Teachers should be asked to donate food items (sandwiches, drinks, chips, and cookies).

RALLY PREPARATION:

- a. Teachers should be informed of the following:
 - i. Teachers are strongly encouraged to update their students' basic information (i.e. name, grade, level, years of study, and years with current teacher) and add new students into the Data Base well before Rally District Deadline. Students entered at this point are not required to enter rally. Teachers will choose at a later date which ones they want to participate.
 - ii. Rally dates and location as soon as they are set.
 - iii. Deadline for students to be entered on the Data Base (will be locked at 11:00 PM)
 - iv. Fees are also due at this time, regardless of whether the teacher or District Chair is printing the forms. Make sure to let teachers know who to make their checks out to.
 - v. All fees are non-refundable.
 - vi. **TRANSFER STUDENTS: REMIND TEACHERS THAT IF THEY HAVE A TRANSFER STUDENT WHO HAS PARTICIPATED IN RALLY BEFORE, THEY MUST CONTACT THE STATE PIANO RALLY CHAIR TO TRANSFER THE STUDENT IN THE DATA BASE.**
- b. Lock the Data Base at 11:00 PM on the Deadline.
 - i. Under the drop-down menu beside your event (highlighted in yellow), click "Event Controls"
 - ii. Click "Event Lock"

- c. Confirm each teacher's check with the number of students entered. Member Teacher's students are \$30/each. Non-Member Teacher's students are \$40/each. Non-member teachers must also pay \$100/year fee made out to LMTA, which they send to the State Piano Rally Chair.
- d. Check entries for performance requirements and notify teachers immediately if there are issues. Use the list of composers from various sources on page 28 in this 19th Edition of the Syllabus. Jane Magrath's *The Pianist's Guide to Standard Teaching and Performance Literature* is also a great resource. There are some instances in period literature where the pieces are less than 16 measures, but they are acceptable. For example, the *C Minor Prelude* by Chopin.
- e. Kindergarten students may not participate and may not enter as non-competitive students.
- f. Students entered above their grade level may not be competitive. Grades will not be recorded for them.
- g. "Non-competitive" refers to students who are entered out of their grade level in school or who are not entering all phases. "Non-competitive" does NOT refer to students who are ineligible to win because of a low grade in any part of Rally.
- h. Teachers are required to include playing time of pieces when entering students and should be aware that the judge has the option to stop a student who exceeds his/her time limit. The District Chair should discuss this with both judge and teacher in advance to avoid surprising the student.
- i. Any entry errors which would disqualify a student should be made known to the teacher immediately.
- j. District Chairs should keep receipts/records of all personal expenses for reimbursement. Accurate records should be kept on file each year.
- k. Fifty cents per student is to be paid to the District Rally Chair from the total amount of fees received or may be used at the discretion of the Chair.
- l. The District Rally Chair will be solely responsible for the assignment of tasks.

SCHEDULING:

- a. Syllabus guidelines should be followed to schedule efficiently. Keyboard and Sight Reading may be scheduled for a combined time of 1 ½ times the length of Performance.
- b. The required number of students needed to divide a level into two (or more) groups is listed on page 6 under Rules and Regulations.
- c. 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.

- d. The Data Base will sort the levels/groups into appropriate sizes, according to our guidelines. **MAKE SURE ALL DATA IS ENTERED BEFORE STARTING. ANY NEW INFORMATION ADDED WILL ALTER THE GROUPS.** You cannot alter the order once it sorts.
 - i. Go to the drop-down menu and click “Event Controls”
 - ii. Click on “Sorted Students”
 - iii. The groups will appear and then you can copy and paste it into Excel or some other table to enter the times.
- e. District Chairs must notify teachers with the schedule at least one week before Rally
- f. Local teachers who are hired to judge should be paid the regular judging fee less the \$75 penalty fee for non-participation, if they have students participating in the rally. If they do not have students participating, they should be paid as usual.
- g. No make-ups can be given either before or after the scheduled rally in Performance, Sight Reading, or Keyboard. However, grades will be recorded for students who attend another district rally because of scheduling conflicts. If a student has a significant conflict with their District Rally date, their teacher may REQUEST to enter this student in another District Rally on a different day. The teacher must contact their own District Rally Chair to discuss the issue. The home chair will then contact the chair of the host district. The \$30 entry fee will go to the home district and remains there. An additional \$10 will be paid to the host district. Teachers must abide by all the deadlines and rules of the host district.

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 for Level I and higher. Complete names as listed must be used. **If initials as listed in composer names on page 25 of Rally Syllabus are omitted, ½ point will be deducted. Example: J. S. Bach.**
- 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.
- e. Requirements in the Syllabus should be closely adhered to when grading tests, but common sense should also be used. The chairman 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:

1. Lock down the scores in the Data Base for your event within one week of the last Rally day, making sure all scores have been entered.
 - a. Go to the drop-down menu for your event (highlighted in yellow) and click on “Event Controls.”
 - b. Click “Score Lock” and “Score Release.” Score Lock prevents any changing of scores and Score Release allows each teacher to view their own students’ scores.
2. Make sure all receipts and disbursements have been entered.
3. Lock down the entire event by going back to “Event Controls” and click “Event Lock.”
4. Print a hard copy for all ending reports and teacher lists for your records.
5. Mail to State Piano Rally Chair by MAY 15:
 - a. Receipts
 - b. Torgrimson/Swanzy student entries
6. Mail to State Treasurer:
 - a. Check for District Rally profits made out to LMTA.
 - b. One check for all Torgrimson/Swanzy entries made out to LMTA.
 - c. The Torgrimson/Swanzy monitor fee (\$100) made out to LMTA (except Thibodaux). This must come from the District treasury, NOT Rally profit.

ORDER TROPHIES FROM:

LOUISIANA TROPHIES
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Alexandria, LA 71301

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