

# VMTA Fall Festival

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- Guidelines:** VMTA Yearbook under “General Regulations for All VMTA Events”
- Application Forms:** RMTA Yearbook Event Application Forms section
- Judging Forms:** RMTA Yearbook Event Application Forms section
- Fee:** \$12.00 per student per event  
**(Check payable to RMTA)**
- Postmark Deadline:** Monday, October 17
- Event Date:** Saturday, November 12
- Location:** University of Richmond, Booker Hall

## Student Classification

- Level I-A Kindergarten through Grade Four
- Level I-B Grades Five and Six
- Level II Grades Seven, Eight and Nine
- Level III Grades Ten, Eleven, and Twelve
- Level IV High School Graduates and Above

## Repertory Requirements

The purpose of the Fall Festival is to encourage the playing of contemporary music. Students perform two compositions: one must represent the CONTEMPORARY IDIOM and one must be from traditional repertoire. Piano Solo compositions must be of two different composers. Music must be memorized with the exception of:

- A. An “avant garde” piece in Levels III and IV (prior approval must be secured from the local chairman).
- B. Piano duets and organ music.

Please see the “Thoughts on Contemporary Music” article on the following page for additional help in determining appropriate repertoire.

**Please Note:** There will be a need for judges, monitors, luncheon workers, filers, etc. It is crucial that each teacher entering a student will assist for the day of the event. If this is not possible, such teacher will find a member to substitute and will inform the chairman of this change.

**If a teacher is unable to help or to find a substitute, students of such teacher will not be eligible to participate.**

# Thoughts on Contemporary Music

What is contemporary idiom? The story of twentieth-century music is the search for new sounds inspired by the machine age. New instruments, new techniques with traditional instruments and voices have brought forth new concepts of melody, harmony, and rhythm. More specifically, we are looking for pieces that are distinctly different from past periods; we are searching for writing that breaks from traditional expectations in pursuit of a new musical language.

\*A piece of music may be classified as belonging to the contemporary idiom if it includes any of the following:

## Compositional techniques, devices and effects

ALEATORY OR CHANCE MUSIC	OSTINATO
INSIDE THE PIANO	TONE CLUSTERS
MIRROR WRITING	TONE ROWS
SYMPATHETIC VIBRATIONS	SERIAL COMPOSITION
FRAGMENTED, ASYMMETRICAL MELODIES	NON-TRADITIONAL NOTATIONS
ADDITIONS OF NON-MUSICAL SOUNDS	“PREPARED” INSTRUMENTS

## Harmonic devices

ADDED NOTE CHORDS	CHORDS UNRELATED TO MAJOR-MINOR SYSTEM
CHORD CLUSTERS	TRITONES
BITONALITY	QUARTAL AND QUINTAL HARMONIES
PARALLEL CHORDAL MOVEMENT	SEVENTH AND NINTH CHORDS
ATONALITY	DISSONANCE
POLYTONALITY	CHROMATICISM

## Rhythm and meter

ASYMMETRIC METERS	MULTIMETRIC
SHIFTING OR IRREGULAR METERS	POLYMETRIC
BARLESS	SYNCOPIATION (including ragtime)

## Tonalities and scales

HUNGARIAN MINOR	MODAL SCALES
JAPANESE SCALES	PANDIATONIC
SYNTHETIC SCALES	PENTATONIC
WHOLE TONE SCALE	POLYTONAL

## Other considerations of contemporary music include:

1. Non-traditional use of the instrument (such as tapping, knocking, plucking).
2. Any piece imitating the sound of a machine.
3. Chords built on the interval of a fourth, fifth, or second.
4. Any scale that is not major or minor (modes, 12-tone, whole tone, etc.)
5. Aleatory (“Chance Music”) where portions of the composition are played at random according to the performer’s whim.
6. Bitonal music where there is simultaneous use of different keys in different parts of the piece.

\*Lists and definitions by Myklas publishing and other Contemporary Music Sources.

*For further information contact your Fall Festival Chairman*