Achievement in Music

Level 1

UPDATED July 2020

Performance

Theory

Ear Training

Sight Reading

Technique
PERFORMANCE

Performance pieces must be original keyboard compositions and must be played FROM MEMORY. TWO pieces are required, ideally each from a different composer and contrasting in style, although no points will be deducted for playing pieces from the same book. Both pieces must be memorized in their entirety and be a minimum of 8 measures in length.

The adjudicator will listen for a musical performance that includes dynamics and control of legato or staccato touch.

Students must bring original music for the adjudicator. PLEASE HAVE MEASURES NUMBERED. Authorized photocopies are acceptable, if they are accompanied by a permission form signed by the publisher, an authorized copy with the student or parent’s name or a studio license authorization. Public domain copies downloaded from sites such as IMSPL.org, should have the name of the website written on the copy. Students without music or with unauthorized photocopies will be allowed to perform but will not receive a score.

The following are NOT acceptable:

- Duets or ensemble numbers
- Simplified arrangements of orchestral or other piano pieces
- Movie Themes
- Popular/Commercial songs
  - David Lanz, Yanni, Enya, George Winston, Billy Joel
- Student Compositions
- A transcription not currently accepted as a part of the standard repertoire

The following are acceptable:

- New Age/Contemporary Composers
  - Jon Schmidt, Jason Tonioli, Paul Cardall, Michael Hicks

Music will be held to high performance standards and must be played as written on the music, not as performed by the composer.

Concerti – Concerti movements may be cut for time by the judge, but the student must be prepared to perform all the movement, including the cadenza, if included. No accompaniment is allowed.

The Performance Repertoire List is a resource for teachers to search out a variety of original keyboard works for this level from different composers and different time periods, although it is not comprehensive. The study of these time periods provides a great advantage to the student on the Theory exam as well. Federation pieces can be used if they adhere to the contrasting styles/composer requirement.
The following list is a guide to collections of classical piano literature that contain suggested examples of short pieces appropriate for the Elementary student and is not exclusive. While many collections exist by current pedagogical composers and many method recital books are excellent choices, teachers are encouraged to pair those choices with a classical piece of comparable difficulty. Again, this list is meant as a guide for repertoire which is currently in print and which will expose students to other important styles.

**SUGGESTED REPERTOIRE SOURCES**

<table>
<thead>
<tr>
<th><strong>Collection</strong></th>
<th><strong>Composer</strong></th>
<th><strong>Publisher</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>An Introduction to Classics to Moderns</td>
<td>Agay, D.</td>
<td>Amsco</td>
</tr>
<tr>
<td>Just For You, Bk. 1</td>
<td>Alexander, D.</td>
<td>Alfred</td>
</tr>
<tr>
<td>Piano Literature, Bk. 1</td>
<td>Bastien</td>
<td>Kjos</td>
</tr>
<tr>
<td>10 Short Pieces</td>
<td>Diabelli</td>
<td></td>
</tr>
<tr>
<td>Preparatory Piano Literature – Elementary</td>
<td>Faber and Faber</td>
<td>FJH</td>
</tr>
<tr>
<td>First Favorite Classics, Bk. 1</td>
<td>Lancaster/Renfrow</td>
<td>Alfred</td>
</tr>
<tr>
<td>Audience Pleasers, Bk. 1</td>
<td>Olson, L.F.</td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Pictures and Beyond, #1</td>
<td>Rahbee, D.</td>
<td>FJH</td>
</tr>
<tr>
<td>Stories in Sound, Bk. 1</td>
<td>Roubos, V.</td>
<td>FJH</td>
</tr>
<tr>
<td>Essential Piano Repertoire, Preparatory</td>
<td>Snell, K.</td>
<td>Kjos</td>
</tr>
<tr>
<td>Happy Time, Bk. 1</td>
<td>Tansman</td>
<td></td>
</tr>
<tr>
<td>New Pageants for Piano, First Year</td>
<td>Waxman</td>
<td>Schirmer</td>
</tr>
<tr>
<td>Classics for Developing Pianists Bk 1</td>
<td>Clarfield/Lehner</td>
<td>Alfred</td>
</tr>
</tbody>
</table>
THEORY

Students will be given a written test with theory questions that reference keys with no more than one sharp or flat. The question format in the test will be the same as in the examples. There is no time limit and students who have trouble reading may be assisted.

Grand Staff

Identify the parts of the Grand Staff:

- Treble Clef (G Clef)
- Bar Line
- Time Signature
- Staff
- Bass Clef (F Clef)
- Double Bar Lines
- Notes
- Grand Staff

<table>
<thead>
<tr>
<th>Brace</th>
<th>Repeat Sign</th>
<th>Lines and Spaces</th>
<th>Pitch</th>
</tr>
</thead>
<tbody>
<tr>
<td>2 3 4</td>
<td>4 4 4</td>
<td>2 3 4</td>
<td>↓</td>
</tr>
</tbody>
</table>

Time Signature –
Top Number tells how many beats in each measure.
Bottom Number (4) tells us the quarter note gets 1 beat.

Music is written on a staff. The staff has five lines and four spaces. Notes arranged on the staff tell musicians where to play on their instrument. Pitch is how high or how low a note is.
Example of Theory Test:

1. Circle the Treble Clef Sign.
2. What is the time signature for this piece? _____
3. In which measure is there a repeat sign? _____
4. How many measures are there in this piece? _____

Note Names

Student will identify the letter names of the white keys.

Example of Theory Test:
Name each key marked with a dot on the lines below the keyboard.
Intervals

Identify intervals on the staff:
Prime (Repeated Notes), 2nds (Steps), 3rds (Skips), 4ths, and 5ths
Harmonic vs. Melodic

Students should be able to identify the intervals on the staff and whether it is harmonic or melodic.

Intervals

An Interval is the distance between 2 notes. The name of the interval is a number showing the distance between the two notes.

To determine an interval on the staff, count from the bottom note to the top note, including all lines and spaces in between.

Melodic Intervals are intervals placed side by side and played one at a time.
Harmonic Intervals are intervals stacked on top of each other and played at the same time.
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Melodic                Harmonic

Example of Theory Test:

CIRCLE the Harmonic intervals
WRITE the name (number) of each interval on the lines below the staff.

Whole Steps and Half Steps

A Half Step is the distance from one key to the very next key (white or black).

A Whole Step is two half steps.

Example of Theory Test:

Write W for Whole Steps and H for Half Steps on the line below the keyboard.
Chords

A Triad is a 3-note chord that is made of skips; three consecutive lines or three consecutive spaces on the staff.

Students will recognize and identify each triad by its root note. (Root is the bottom note).

Write the letter name of each triad (C, D, etc...)

F                                               D                                             C

Example of Theory Test:

Write the letter name of each triad.

F                                               D                                             C

Chord Progressions

A Cadence is defined as 2 chords at the end of a phrase, section, or end of a piece.

The Authentic Cadence has a V or V7 chord followed by a I chord.

Students will be asked to identify the chords of an Authentic Cadence: V7 and I chord.

Authentic Cadence: V7 (or V) to I
Example of Theory Test:

Example:

1. CIRCLE the I Chords.
2. In which measure is there a V7 Chord? Measure ____2____
3. WRITE the Roman Numeral of each chord on the lines below the staff.

Rhythm

Students should be able to identify the following notes and rests:

<table>
<thead>
<tr>
<th>Notes/Rests</th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Eighth Notes</td>
<td></td>
<td></td>
<td>1 Beat</td>
</tr>
<tr>
<td>Quarter Note</td>
<td></td>
<td>Quarter Rest</td>
<td>1 Beat</td>
</tr>
<tr>
<td>Half Note</td>
<td></td>
<td>Half Rest</td>
<td>2 Beats</td>
</tr>
<tr>
<td>Dotted Half Note</td>
<td></td>
<td></td>
<td>3 Beats</td>
</tr>
<tr>
<td>Whole Note</td>
<td></td>
<td>Whole Rest</td>
<td>4 Beats</td>
</tr>
</tbody>
</table>
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Symbols and Terms

Students should be able to match the following symbols to their definition.

<table>
<thead>
<tr>
<th>Symbol</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>♭</td>
<td>Flat – lower the note one half step.</td>
</tr>
<tr>
<td>#</td>
<td>Sharp – raise the note one half step.</td>
</tr>
<tr>
<td>8va</td>
<td>8va – play 8 notes higher.</td>
</tr>
<tr>
<td>rit.</td>
<td>Ritardando – slow down gradually.</td>
</tr>
<tr>
<td>̋</td>
<td>Fermata – hold the note longer than its value.</td>
</tr>
<tr>
<td>p</td>
<td>Piano – play the notes softly.</td>
</tr>
<tr>
<td>f</td>
<td>Forte – play the notes loudly.</td>
</tr>
<tr>
<td>Staccato</td>
<td>Staccato – detached, short, separated notes.</td>
</tr>
<tr>
<td>Legato</td>
<td>Legato – smooth, connected notes.</td>
</tr>
</tbody>
</table>

Analysis

Student will identify in the score:

Repeated Notes, Steps and Skips
Patterns of notes that are the Same or Different

Example of Theory Test:

1. In which measure are the notes moving up in steps (2nds)? Measure 3
2. The notes in measure 2 are (circle correct answer):
   Moving up   Moving down   Repeated Notes
3. In which measures are the notes moving up or down in skips (3rds)? _____ and _____
4. The note patterns in measure 1 and 3 are (circle one): Same   Different
Music History

The following information introduces music history which covers important concepts the student will be tested on. The paragraphs are not included in the theory test. Three to five questions will be taken from this information for the test. The questions are to be answered by filling in the blanks and circling the information from a score. The more important facts in the music history paragraphs are in bold. Students may receive assistance with reading the questions by a monitor or teacher.

Music has been in our world for a very long time. Before instruments were invented, people sang to each other and taught each generation their songs. As instruments were invented, people created a way to write music on paper – called music notation. Musicians who create their own music and write it down are called composers. On a piece of music, the composer’s name will appear on the upper right-hand corner of the score.

The piano is a keyboard instrument that has strings and little hammers inside. The organ is another keyboard instrument. The black keys are arranged in groups of twos and threes.

Example of Theory Test (a short musical excerpt will be given):

1. Circle the composer’s name in the score.
2. The staff has ________ lines and ________ spaces.

On a keyboard, the black keys are arranged in groups of ________ and ________.
The student will be given a written exam with live or recorded examples. The following areas of ear development will be tested:

Scales       Intervals        Chords       Rhythm       Melody

**Scales:**

Ascending or Descending

Part of a scale pattern will be played two times. The student will determine if the scale moves up (ascends) or down (descends).

Example:

```
UP          DOWN
```

```
\BEGIN/tabular{c|c|c}
\hline
 UP & & \\
\hline
\END/tabular
```

**Intervals:**

2nds, 3rds, 4ths, and 5ths

Two intervals will be played. The student will determine if the second interval is the same or different. Each set of intervals will be played two times.

Example:

```
\begin{diagram}
\begin{fret}
\end{fret}
\end{diagram}
```

```
\begin{diagram}
\begin{fret}
\end{fret}
\end{diagram}
```

Same                    Different
Chords:

Major or Minor triads in root position

Two chords will be played. The student will determine if the second chord is the same or different. Each set of chords will be played two times.

Example:

\[ \begin{array}{cc}
\text{Same} & \text{Different} \\
\end{array} \]

Rhythm:

A metronome beat equal to one quarter note will be given and will continue while a rhythm is played on the piano. The student will determine whether the rhythm played is quarter notes, half notes, or eighth notes. Each rhythm will be played two times.

Example:

\[ \begin{array}{cc}
A & B \\
C & D \\
E & \\
\end{array} \]

Melody:

Higher, lower, or same pitch

Two pitches will be played in succession. The student will determine if the second tone is higher, lower, or the same as the first. Each question will be repeated.

Example:

\[ \begin{array}{cc}
\text{Same} & \text{Higher} \\
\text{Lower} & \\
\end{array} \]
SIGHT READING

Students will be given the sight-reading score when they arrive at their evaluation facility. They will be given a short period of time to study the score before entering the evaluation room. They should be encouraged to answer the questions, write in fingering, and circle anything they feel they need to remember. Writing in note names is discouraged. The following concepts may be included:

- **Key Signature:** no sharps or flats
- **Time Signatures:** 3/4 4/4
- **Note and rest values:** \(\text{\textit{Q h d w}}\)
- **Fundamentals:** Hands separately, melodic line, 5 note range
- **Intervals:** Repeat notes up to 5ths
- **Middle C position with ledger line notes:** middle b and c only and middle d and c only
- **Length:** 4 measures

Questions are provided above the score to draw the student’s attention to important musical concepts that will assist in a more fluent performance. Answering is optional. Wrong answers will not be deducted from the students score.

1. What note does the LH start on? ______
2. Which finger should be used to play it? ______

![Sight Reading Score](image-url)
TECHNIQUE

5 Note Patterns/Tetrachords/Scales
Cadences
Chords
Arpeggios

Technical skills are to be played in the keys designated by the teacher on the Student ID Sheet. The examiner will listen for *firm, legato* (usually just for scales), even tone, as well as rhythmic precision and control of tempo. Unless indicated differently on the Student ID Sheet, the judge will expect the standard fingering. The five specific considerations for adjudication are:

1) Accuracy – Correct pitches and demonstration
2) Fingering – Traditional, unless otherwise specified
3) Tempo – Minimum MM or higher
4) Rhythm – Steady, accurate subdivision, no pausing
5) Tone and Touch – Even, firm, articulate

5 note patterns/tetrachords/scales, cadences, chords and arpeggios are to be played from memory. Metronome markings listed with each requirement are the required minimums. Students may choose to go faster than minimum required speed as long as the MM speed is written in on the ID sheet. Students may choose to have the MM on or off during testing. There is a choice box on the ID sheet.

The overall goal of the AIM program is to help the student become proficient in every key over the course of all levels, with 3 major and 3 minor keys prepared each year. The teacher must indicate on the Student ID Sheet which 6 keys the student will play. It is required that the 6 keys vary from year to year.

*NOTE: C natural minor, C harmonic minor, and C melodic minor do NOT count as 3 different keys.*

The examples given demonstrate the skills from which the teacher will select for the student. The student may prepare the skill exactly like the example or a close variation. The teacher must indicate on the ID sheet.

The student should be prepared to demonstrate all chosen keys, although only a few will be heard due to time considerations.

Students can enter AIM at any level. Teachers should check the “First Time Student” box on the ID sheet, for new or transfer students doing AIM for the first time.
Scales

6 Keys – 3 Majors and 3 minors

<table>
<thead>
<tr>
<th>Five Note Patterns</th>
<th>Tetrachords</th>
<th>Eight Note Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be played:</td>
<td>To be played:</td>
<td>To be played:</td>
</tr>
<tr>
<td>Major and minor</td>
<td>Major and 1 form of minor</td>
<td>Major and 1 form of minor</td>
</tr>
<tr>
<td>Contrary or Parallel Motion</td>
<td>(Natural, Harmonic or Melodic)</td>
<td>(Natural, Harmonic or Melodic)</td>
</tr>
<tr>
<td>HS or HT</td>
<td>1 Octave – 2 hands</td>
<td>Contrary or Parallel Motion</td>
</tr>
<tr>
<td>MM ( \downarrow = 72 )</td>
<td>MM ( \downarrow = 72 )</td>
<td>1 Octave</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HS or HT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MM ( \downarrow = 66 )</td>
</tr>
</tbody>
</table>

Examples:

**Five Finger Pattern**

D Major

\[
\begin{array}{c}
\text{\(5\ 4\ 3\ 2\)} \\
\text{\(\#\ 5\ 4\ 3\ 2\)} \\
\text{\(\text{d minor}\)} \\
\text{\(\text{\(5\ 4\ 3\ 2\)} \ \text{\(\#\ 5\ 4\ 3\ 2\)}\)}
\end{array}
\]

**Tetrachords:** Quarter notes – 1 Octave

(Tip: Using the (LH) 5432 (RH) 2345 fingering and starting with the Major Scale, lowering 3rd fingers in each hand one half step forms the harmonic minor scale.)

Alternate fingering: (LH) 4 3 2 1 (RH) 1 2 3 4
Eight Note Scales:  HS or HT in parallel or contrary motion
Quarter notes – 1 Octave
Chord Progressions

<table>
<thead>
<tr>
<th>Major and minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be played:</td>
</tr>
<tr>
<td>Authentic: V7 I or V I</td>
</tr>
<tr>
<td>Common Tone Voicing</td>
</tr>
<tr>
<td>HS or HT</td>
</tr>
<tr>
<td>MM J = 66</td>
</tr>
</tbody>
</table>

Cadence: 2 chords at the end of a phrase, section, or piece.

Authentic Cadence: V7 to I or V to I
Note: A teacher may choose to have the student start with the I chord (I V7 I).
Chords

<table>
<thead>
<tr>
<th>Major and minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be played:</td>
</tr>
<tr>
<td>Root Position</td>
</tr>
<tr>
<td>Blocked, Broken, Blocked</td>
</tr>
<tr>
<td>HS or HT</td>
</tr>
<tr>
<td>MM $\dot{\jmath}$ = 66</td>
</tr>
</tbody>
</table>

### Examples: **Blocked/Broken/Blocked Triads**

<table>
<thead>
<tr>
<th>Major</th>
<th>minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blocked Chord</td>
<td>Blocked Chord</td>
</tr>
<tr>
<td>Broken Chord</td>
<td>Broken Chord</td>
</tr>
<tr>
<td>Blocked Chord</td>
<td>Blocked Chord</td>
</tr>
<tr>
<td>Blocked Chord</td>
<td>Blocked Chord</td>
</tr>
</tbody>
</table>

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Arpeggios

6 Keys – 3 Majors and 3 minors

**Major and minor**

To be played:
4 Octaves + 1 note with alternating hands, using fingers 1-3-5 – LH, RH, LH, RH, LH

MM $\frac{\dot{\text{}}}{4} = 108$ (metronome will click for each quarter note, so students do not have to subdivide)

---

6 Keys – 3 Major and 3 minor

Examples: