Achievement in Music

UPDATED September 2020

Performance
Theory
Ear Training
Sight Reading
Technique
PERFORMANCE

**FOUR pieces are required.** TWO of which must be played from memory. The Level 10 student should demonstrate a knowledge of many styles of music and each piece must be from a different composer, a different period and/or contrasting in style. Failure to have different composers/periods will result in a reduced score. The adjudicator will listen for a musical performance that shows great attention to all details of the score and appropriate performance practices.

Students will be evaluated by a qualified judge in the areas of: Interpretation, Accuracy, Rhythm, Technical Security, Pedal, and Memory. (If no pedal is indicated in the score, and therefore not used, the student receives full points.) Student may be stopped during the performance if it exceeds 20 minutes.

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.*

Movements of Sonatinas, Sonatas, concerti, or Suites are allowed and count as one piece as long as they are 24 measures in length

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 as long as 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 Advanced student. This list is meant as a guide for repertoire which is currently in print and which will expose students to other important styles.

Many resources (including Jane Magrath’s *The Pianist’s Guide to Standard Teaching and Performance Literature*) were consulted in compiling this list which is not exclusive. There still will be variation in difficulty level within each collection, as most of them are graded. The levels referenced are Levels 9 and 10.

### SUGGESTED REPERTOIRE SOURCES

<table>
<thead>
<tr>
<th>Period</th>
<th>Composer</th>
<th>Example(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baroque</td>
<td>Bach, J.S.</td>
<td>Italian Concerto movement, French and English Suites, single dance, Partitas and Sinfonias, Well-Tempered Clavier, Vol. 1 and II Preludes and Fugues</td>
</tr>
<tr>
<td></td>
<td>Handel</td>
<td>Air and Variations in E Major (Harmonious Blacksmith)</td>
</tr>
<tr>
<td></td>
<td>Scarlatti</td>
<td>Any sonata not listed in level 3 through 9</td>
</tr>
<tr>
<td></td>
<td>Albeniz</td>
<td>Sonatas</td>
</tr>
<tr>
<td>Classical</td>
<td>Beethoven</td>
<td>Any two sonata movements (except Op. 49 or Op. 79), Theme and Variations Op. 34 in F Major, Op. 76 in D Major</td>
</tr>
<tr>
<td></td>
<td>Haydn</td>
<td>Any Sonata Movement</td>
</tr>
<tr>
<td></td>
<td>Mozart</td>
<td>Any Sonata Movement (except K 545), Rondo in D Major K 485</td>
</tr>
<tr>
<td></td>
<td>Chopin</td>
<td>Etudes, Waltzes, Polonaises, most Preludes</td>
</tr>
<tr>
<td></td>
<td>Mendelssohn</td>
<td>Songs without Words Op. 38 No. 6 (“Duetto”), Songs without Words Op. 67 No. 4 (“Spinning Song”)</td>
</tr>
<tr>
<td></td>
<td>Rachmaninoff</td>
<td>Prelude in C# minor Op. 3 No. 2, Melodie in E minor Op. 3 No. 3</td>
</tr>
<tr>
<td></td>
<td>Schubert</td>
<td>Sonata in A Major Op. 120 (any two movements), Impromptu in Eb Major Op. 90 No. 2, Impromptu in Ab minor Op. 20 No. 4</td>
</tr>
<tr>
<td></td>
<td>Schumann</td>
<td>Fantasiestucke Op. 12, Romance in F#, Forest Scenes</td>
</tr>
<tr>
<td>20th Century</td>
<td>Barber</td>
<td>Excursions Op. 20</td>
</tr>
<tr>
<td></td>
<td>Bartok</td>
<td>6 Romanian Folk Dances - Suite Op. 14</td>
</tr>
<tr>
<td></td>
<td>Copland</td>
<td>The Cat and the Mouse</td>
</tr>
<tr>
<td></td>
<td>Debussy</td>
<td>Suite Bergamasque, Preludes, Arabesque #2, Ballade</td>
</tr>
<tr>
<td></td>
<td>Gershwin</td>
<td>Preludes No. 1 or 3</td>
</tr>
<tr>
<td></td>
<td>Shostakovich</td>
<td>23 Preludes Op. 34</td>
</tr>
<tr>
<td></td>
<td>Muczynski</td>
<td>A Summer Journal, Sonatina</td>
</tr>
<tr>
<td></td>
<td>Scriabin</td>
<td>Preludes and Etudes</td>
</tr>
</tbody>
</table>
THEORY

Students will be given a written test and will have as much time to complete the test as needed. A paper keyboard will be provided.

All major and minor keys could be used. Every level is cumulative. Therefore, students may be asked to respond to information and concepts learned on previous levels. The test will include written answers and identification of musical concepts.

The question format in the test will be the same as in the examples. However, the test may or may not include all the questions in the examples and they may or may not pertain to the same information, i.e. exact key, note or symbol in the example.

Staff – Modulation:

Students should be able to identify the chords and write in the Roman numerals and Figured Bass associated with each chord.

A modulation is the transition from one key to another within a piece.

A pivot chord is a chord that exists in both the original key and the new key. This chord is used to pivot from the original key to the new key.

Example of Theory Test:
The following example modulates from the key of G major to the key of D major.

1. LABEL the underlined chords with Roman numerals and figured bass.

Key of G: I V7 I vi6

Key of D: ii6 I6/4 V7 I
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Intervals:
Students should be able to draw major, minor, diminished, and augmented intervals on the staff.
Intervals should include correct accidental including: $\times \quad \flat \flat$

Example of Theory Test:

1. DRAW the indicated intervals about the given note.

![Intervals Image]

Scales:
Students should be able to draw all major, minor, modes, pentatonic and whole tone scales on the staff.

A **Major Pentatonic Scale** ("penta" means five) is a scale with 5 notes per octave. For example: C D E G A. The easiest major pentatonic scale to play is the 5 black keys. This scale is used in Eastern music. Do not confuse it with the term "pentascale" which is just the first 5 notes of a scale. A major pentatonic scale is made of the 1$\text{st}$, 2$\text{nd}$, 3$\text{rd}$, 5$\text{th}$ and 6$\text{th}$ notes of the major scale.

A **Whole Tone scale** is a 6-note scale made up of only whole steps. This was a favorite scale of the Impressionist composers and leads to many augmented chords. Students can use the enharmonic spelling as well. For example: C D E F# G# A# C or C D E G A B C.

Example of Theory Test:

1. DRAW each mode or scale on the staves below. Use accidentals, not key signatures.

D major pentatonic scale

![D Major Pentatonic Scale]

C melodic minor

![C Melodic Minor]
Students should be able to write the name of the note from the scale degree name in any given key.

Students must know diatonic triads (the name and quality of each triad in a scale).

1. Write in the letter name of the following diatonic chords:

   Mediant of G minor is B Major

   Sub Dominant of F# Major is  ___________

Chords:
Students should be able to write the Roman numerals and Figured Bass for each chord on the staff.

Example of Theory Test:

1. WRITE the letter name and quality of the chord on the top lines below the staff.
2. WRITE the Roman numerals for each chord on the bottom line below the staff.

\[
\begin{array}{ccc}
E \text{ major} & B7 \text{ or BMm7} & A \text{ major} \\
I & V7 & IV \\
\end{array}
\]

Students should be able to draw the six types of 7th chords in root position on the staff.
(MM, Mm, mM, mm, dm, dd)

Example of Theory Test:

1. DRAW the following 7th chords in root position on the staff.

\[
\begin{array}{cccc}
G \text{ MM7} & C \text{ mM7} & D \text{ dd7} & E \text{ mm7} & F \text{ Mm7} \\
\end{array}
\]
Chord Progressions:

Students should be able to identify chord progressions written in SATB form on the staff for any of the following cadences:

1) Authentic (V7 I )
2) Plagal (IV I)
3) Half Cadence (I V)
4) Deceptive Cadence (V7 vi)

Example of Theory Test:

1. WRITE the Roman numerals for each chord on the short lines below the staff.
2. WRITE the type of cadence: authentic, plagal, half or deceptive on the lines below the staff.
Achievement in Music

Rhythm:

Students should be able to identify the time signature for any given rhythm.

Example of Theory Test:

1. CHOOSE the correct time signatures from the box and WRITE it on the line in front of each rhythm.

<table>
<thead>
<tr>
<th>3</th>
<th>6</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>4</td>
<td>4</td>
</tr>
</tbody>
</table>

Symbols and Terms:

Students should know the musical terms, definitions and symbols for the following as well as any required on the previous levels:

- **ostinato**: a continually repeated musical or rhythmic pattern
- **morendo**: dying away
- **scherzo**: a “joke”; a short, playful piece
- **cantabile**: in a singing manner
- **vivo**: lively, very fast tempo
- **fugue**: contrapuntal composition for two or more voices
- **Alberti bass**: arpeggiated accompaniment using a pattern of lowest, highest, middle, highest notes of a chord

Music History:

Students should know these periods of music and the unique features of each. Multiple Choice questions will ask students to match the appropriate musical period with given characteristics, composers, or dates.

*Note to teacher: Although there are overlaps with musical eras, these dates listed are generally accepted and are consistent from level to level. Please use these for all AIM testing.*
### Periods of Music

<table>
<thead>
<tr>
<th>Period</th>
<th>Dates</th>
<th>Composers</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Renaissance</td>
<td>1400 - 1600</td>
<td>Byrd, Lassus, Monteverdi, Palestrina</td>
<td>Based on modes, mostly church music, simple songs and dances, polyphonic, notation improved</td>
</tr>
<tr>
<td>Baroque</td>
<td>1600 - 1750</td>
<td>Bach, Handel, D. Scarlatti</td>
<td>Use of counterpoint and layering, increased instrumental music for harpsichord/clavichord, improved keyboard tuning, expanding dance forms</td>
</tr>
<tr>
<td>Classical</td>
<td>1750 - 1820</td>
<td>Mozart, Beethoven, Haydn, Schubert</td>
<td>Homophonic texture, expansion of sonata form, use of fortepiano, emergence of concerto form</td>
</tr>
<tr>
<td>Romantic</td>
<td>1820 - 1900</td>
<td>Schumann, Brahms, Chopin, Mendelssohn, Fanny Mendelssohn, Clara Schumann</td>
<td>Character pieces, larger ABA forms, expanding harmony, larger orchestras, modern piano</td>
</tr>
<tr>
<td>Impressionistic</td>
<td>1880 – 1900</td>
<td>Debussy, Ravel, Satie</td>
<td>Whole tone scales and other exotic scales. Static harmonies, planing, use of extended harmonies (9th, 11th, 13th)</td>
</tr>
<tr>
<td>Contemporary</td>
<td>1900 - present</td>
<td>Copland, Barber, Prokofiev, Bartok, Beach</td>
<td>Abandoned traditional tonality, piano used percussively, many styles</td>
</tr>
</tbody>
</table>

For further reading, the following explanations may be helpful:

- Music in the **Renaissance** period was primarily based on modes but evolving from a monophonic texture to a polyphonic texture. Vocal music, church music and dances were the dominant genres.

- During the **Baroque** period, polyphonic writing became the standard with a preference for the major and harmonic minor scales over the modes. The art of counterpoint – the weaving together of two or more independent lines that imitate each other with specific rules – reached its height with Bach. Advances in keyboard tuning led to more writing for solo keyboard.
Achievement in Music

- Composers in the Classical period eventually dropped the restrictions of contrapuntal writing in favor of homophonic writing (one melody with accompaniment). Composers often wrote with the intention of their music reaching a broader audience, with preference for the fortepiano over the less expressive harpsichord. Sonata form and concertos were featured solo repertoire, demonstrating contrast.

- Music in the Romantic period celebrated the achievements of mankind and a more realistic (and often darker) side of human nature. Shorter character pieces with titles like “The Wild Horseman” or “Forest Scenes” aimed to depict characters from literature, deeply felt emotions, scenes of nature, and folklore. Expansion of forms and a preference for ternary form. Development of the modern piano.

- The Impressionistic period was short but very specific in sound, being inspired by the Impressionist art movement of France. Whole tone scales and Eastern modes were often used with less reliance on traditional I – V progressions. Some techniques used included static harmonies, planing, and the use of extended harmonies (9th, 11th, 13th). The music conveys a mood instead of distinct melodies or harmonies. Advanced pedaling techniques were called for, and washes of sound texture often replaced single melodic lines.

- Contemporary (or 20th-Century, or Modern) composers abandoned the rules of traditional harmony for new techniques including polytonality (music in more than one key), atonality (no specific key or tonality), serialism, and frequent meter changes. New ways to play the piano (inside and out) were explored, especially percussively. There were many styles prevalent in this period and many composers who continued to write in a Late-Romantic style, such as Richard Strauss, and Jean Sibelius.

Analysis:

Two-Part Invention

Students must be familiar with the style of contrapuntal writing, including the concepts of imitation, sequence, motif, and subject, and be able to analyze harmony at specific points in the score.

Example:
1. Draw a bracket below the LH where it imitates the opening subject. (answer shown)
2. In m. 2, is the subject stated in the tonic key or dominant? _________ (answer shown)
3. Are measures 3-4 an example of repetition or sequence? Sequence
Achievement in Music

subject

statement of subject on dominant

imitation

4
Achievement in Music

**EAR TRAINING:**
The student will be given a written exam by a live adjudicator or CD that will evaluate the following components:

<table>
<thead>
<tr>
<th>Modality</th>
<th>Intervals</th>
<th>Cadence</th>
<th>Rhythm</th>
<th>Harmonic Dictation</th>
</tr>
</thead>
</table>

**Modality:**

Determining modality: Major, natural minor*, harmonic minor, and Blues.

*Natural minor excerpt will be missing the raised 7th of the V7 chord.*

Student will hear a short musical excerpt played two times and determine the mode used.

Example: Natural minor

![Example Music](image)

**Intervals:**

Quality: All Major, Minor, Perfect, and Tritone intervals from Prime to Octave.

Each interval will be played three times in both broken and blocked form. The student will determine if it is a Major or minor 2nd, 3rd, 6th, 7th or Perfect 4th, 5th, Octave or Tritone.

Example:

![Example Intervals](image)

**Chords:**

Quality: Triads (M, m) and Seventh chords (Mm7, dd7) in root position and inversion.

Each chord will be played two times in both broken and blocked form. The student will determine if it is a major triad, minor triad, dominant 7th or diminished 7th. Closed or open position, containing four pitches.

Example: Dominant 7th

![Example Chords](image)
Rhythm:

Determining meter/time signature from multiple choice. No Metronome will be used.

A musical excerpt will be played two times. The student will determine the time signature for it.

Example: Choose the correct time signature: 3/4, 4/4, 6/8.

```
\begin{align*}
\text{Example:} & \quad \text{Choose the correct time signature:} \\
\text{3/4, 4/4, 6/8.}
\end{align*}
```

Harmonic Dictation:

A four-measure melody and chords will be played four times and the student will dictate the harmonic progression using root position triads. Preparatory scale with diatonic triads in LH will be played first. First chord in LH will be given.

Example: Preparatory scale in diatonic triads.

```
\begin{align*}
\text{Example:} & \quad \text{Preparatory scale in diatonic triads.}
\end{align*}
```

1. Add the chord you hear in the bass clef from the G maj diatonic triads. One chord per measure.

```
\begin{align*}
\text{Example:} & \quad \text{Add the chord you hear in the bass clef. One chord per measure.}
\end{align*}
```
Level 10 Sight Reading uses an excerpt from the Contemporary genre which will help prepare students for college-level accompanying and solo repertoire. Features may include mixed mode or atonal writing (no key signature), as well as shifting registers and time signatures. Fastest note values will be 16th notes. An example is included below.

Students will be given their SR piece as soon as they enter the testing site and will have a pencil with which to make notes as they study beforehand. The most important goal is to not stop and not try to fix any wrong notes. Keep eyes ahead! Rhythm issues will be of the most importance, including how to maintain a common note value throughout each meter change.
TECHNIQUE:

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, even tone as well as rhythmic precision and control over speed. Keyboard skills are judged for both fluency and accuracy. Unless indicated differently on the Student ID Sheet, the examiner will expect the traditional fingering. The five specific considerations for adjudication are:

1) Accuracy  
2) Fingering  
3) Tempo   
4) Rhythm  
5) Tone/Touch

All technical skills are to be played from memory. All skills are hands together.

**No pedal may be used on any technique skill.** Metronome markings listed with each requirement are the required minimums. No penalty to student for choosing faster speed, as long as the MM is written in on the ID sheet.

**At Level 10, students should be proficient in all major and minor keys. On certain skills, the judge may ask for any key. On other skills, the student may choose the key that will be tested.**

**Scales**

*Student must be prepared to demonstrate all 3 presentations from Levels 7, 8, and 9.*

**Judge Choice**  
**Parallel Scales (HT)**
Student must be able to play all Major or Harmonic minor keys  
Judge will choose 1 major and 1 minor.  
Minimum MM $j = 88$

- 1 Oct
- 2 Oct
- 3 Oct
- 4 Oct $\text{ or } \text{ - 4 Octaves only}$

**Student Choice**  
**Grand Russian Style (parallel/contrary) (HT)**
The student chooses one Major and one minor key to present.  
Judge will choose the prepared interval of 6ths and 3rds or 10th.
Minimum MM $j = 88$

$\text{ only}$

**Student Choice**  
**Intervals 6th and 3rd or 10th (HT)**
The student chooses one key for 6ths and one key for 3rds or 10th.  
Judge will choose the prepared interval of 6ths and 3rds or 10th.
Achievement in Music

Minimum MM $\downarrow = 88$

1 Oct $\downarrow$ 2 Oct $\downarrow$ 3 Oct $\downarrow\downarrow$ 4 Oct $\downarrow\downarrow\downarrow$ or $\downarrow\downarrow\downarrow\downarrow$ - 4 Octaves only

Chord Progressions

*Student must demonstrate all 3 skills from Levels 7, 8, and 9*

Judge Choice  
Chord Progression with inversions with at least one secondary triad  
Student should prepare all 12 major and minor keys.  
Judge will choose 1 major and 1 minor.  
Minimum MM $\downarrow = 80$

Student Choice  
Modulation Chord Progression (HT LH Root Note)  
Students should prepare 2 chord progressions, 1 major and 1 minor key using the given modulation format.  
Student will play 1 major and 1 minor.  
Minimum MM $\downarrow = 80$

C major

\[
\begin{align*}
C \text{ Major I} & \quad V7 & \quad I & \quad vi6 & \quad G \text{ Major ii6} & \quad i6/4 & \quad V7 & \quad I \\
\end{align*}
\]

C minor

\[
\begin{align*}
C \text{ minor i} & \quad V7 & \quad i & \quad i & \quad g \text{ minor: iv} & \quad i6/4 & \quad V7 & \quad i \\
\end{align*}
\]
Student Choice

Transposition
Student will transpose 8 measures of any hymn or 4-part choral style or a piece of equal or greater difficulty piece to 1 other key. Piece should be different selection than what was used for 7, 8, or 9.

Student should bring with them to the evaluation:
- 2 copies of student’s chosen piece in the original key.
- 1 copy for the judge to reference.
- 1 copy for the student to play from.

Student must play from the original key and should look at the music even if it is memorized, although student will not be penalized for playing from memory. They can write finger numbers above the staff, intervals numbers in the middle of the staff and Roman numerals below the staff. They cannot write note names or add any accidentals.

Example of Transposition:

![Nearer My God to Thee](image)

Chords

Student must demonstrate all 3 skills of inversions from Levels 7, 8, and 9. HT, one octave up and down.

Judge Choice

Tonic 4-note chord with Inversions (HT)
Student must know all major and minor keys. (Smaller handed students may play as broken chords in 16th notes, as long as the minimum tempo is maintained).
Judge will choose 1 major and 1 minor chord.
Minimum MM $\text{q} = 80$
Achievement in Music

**Student Choice**  
**Dominant 7th (Mm7) Inversions (HT)** –  
Student chooses one chord to prepare.  
Judge will choose the prepared Dominant 7th chord.  
Minimum MM $\downarrow = 80$

**Judge Choice**  
**Fully Diminished 7th (dd7) Inversions (HT)**  
Student must be prepared to play all fully diminished 7th chords.  
Judge will choose 1 fully diminished 7th chord.  
Minimum MM $\downarrow = 80$

**Arpeggios**

*Student must be prepared to demonstrate all 3 skills from Levels 7, 8, and 9. HT, 4 octaves (may start directly in 16th notes or 1 oct, 2 oct, 3 oct, 4 oct.)*

**Judge Choice**  
**Tonic 4-note Arpeggios (HT)**  
Student must know all major and minor keys  
Judge will choose 1 major and 1 minor.  
Minimum MM $\downarrow = 72$  
1 Oct 2 Oct 3 Oct 4 Oct [\begin{figure*}
\end{figure*}] or [\begin{figure*}
\end{figure*}] - 4 Octaves only

**Student Choice**  
**Dominant 7th (Mm7) Arpeggios (HT)**  
Student chooses one arpeggio to prepare.  
Judge will choose the prepared Dominant 7th arpeggio.  
Minimum MM $\downarrow = 72$  
1 Oct 2 Oct 3 Oct 4 Oct [\begin{figure*}
\end{figure*}] or [\begin{figure*}
\end{figure*}] - 4 Octaves only

**Judge Choice**  
**Fully Diminished 7th (dd7) (HT)**  
Student must be prepared with all fully diminished 7th arpeggios.  
Judge will choose 1 fully diminished 7th arpeggio.  
Minimum MM $\downarrow = 72$  
1 Oct 2 Oct 3 Oct 4 Oct [\begin{figure*}
\end{figure*}] or [\begin{figure*}
\end{figure*}] - 4 Octaves only