Achievement in Music

UPDATED August 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, each from a different composer and contrasting in style. Both pieces must be memorized in their entirety and be a minimum of 12 measures in length, not including repeats. 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 example 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>Collection</th>
<th>Composer</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Magdalena Notebook</td>
<td>J.S. Bach</td>
<td></td>
</tr>
<tr>
<td>Easy Classics to Moderns (Vol.17)</td>
<td>Agay, D.</td>
<td>Music Sales</td>
</tr>
<tr>
<td>More Easy Classics to Moderns (Vol. 27)</td>
<td>Agay, D.</td>
<td>Music Sales</td>
</tr>
<tr>
<td>Piano Literature Book 1</td>
<td>Bastien</td>
<td>Kjos</td>
</tr>
<tr>
<td>Minor Masters, Bk. 1</td>
<td>Clark, F.</td>
<td>Summy-Birchard</td>
</tr>
<tr>
<td>10 Short Pieces</td>
<td>Diabelli</td>
<td></td>
</tr>
<tr>
<td>Four Piano Teaching Pieces</td>
<td>Diemer, E.</td>
<td>Boosey</td>
</tr>
<tr>
<td>Artist Piano Literature, Bk. 2</td>
<td>Faber</td>
<td>FJH</td>
</tr>
<tr>
<td>Celebration Series Perspectives, Bk. 1</td>
<td>many composers</td>
<td>Frederick Harris Music</td>
</tr>
<tr>
<td>Album for the Young Op 140</td>
<td>Gurlitt</td>
<td></td>
</tr>
<tr>
<td>Selected Small Pieces</td>
<td>Handel</td>
<td></td>
</tr>
<tr>
<td>Contemporary Collage, Vol. 1, Bk.1</td>
<td>Marlais, H.</td>
<td>FJH</td>
</tr>
<tr>
<td>Essential Keyboard Repertoire, Bk. 1</td>
<td>Olson, L.F.</td>
<td>Alfred</td>
</tr>
<tr>
<td>Kabalevsky, An Introduction to his Piano Works</td>
<td>Ed. Palmer, W.</td>
<td>Alfred</td>
</tr>
<tr>
<td>First Favorite Classics, Solo Book One</td>
<td>Renfrow and Lancaster</td>
<td>Alfred</td>
</tr>
<tr>
<td>Stories in Sound, Bk. 2</td>
<td>Roubos, V.</td>
<td>FJH</td>
</tr>
<tr>
<td>Crème de la Crème</td>
<td>Sheftel, P.</td>
<td>Alfred</td>
</tr>
<tr>
<td>6 Pieces for Children</td>
<td>Shostakovich, D.</td>
<td></td>
</tr>
<tr>
<td>Piano Repertoire, Baroque/Classical Preparatory and Level 1</td>
<td>Snell, K.</td>
<td>Kjos</td>
</tr>
<tr>
<td>Piano Repertoire, Romantic/20th Century, Preparatory and Level 1</td>
<td>Snell, K.</td>
<td>Kjos</td>
</tr>
<tr>
<td>Happy Time, Bk. 1 and 2</td>
<td>Tansman</td>
<td></td>
</tr>
<tr>
<td>Celebrated Piano Solos, Bk. 1</td>
<td>Vandall</td>
<td></td>
</tr>
<tr>
<td>New Pageants for the Piano, 1st and 2nd year</td>
<td>Waxman</td>
<td></td>
</tr>
<tr>
<td>Classics for Developing Pianists Bk 1 or 2</td>
<td>Clarfield/Lehner</td>
<td>Alfred</td>
</tr>
</tbody>
</table>
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THEORY
Theory questions will address keys with up to 2 sharps or 2 flats in this level. 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 of the questions in the examples and they may or may not pertain to exactly the same information, i.e. exact key, note, or symbol in the example.

Staff
Order of Sharps and Flats (Alphabet Letter Names)

Order of the Sharps: F C G D A E B

Order of the Flats: B E A D G C F

Example of Theory Test:

1. Write the order of the sharps as they appear in the key signature.  
The first letter is given (# symbols are not necessary).

   __F______

2. Write the order of the flats as they appear in the key signature.  
The first letter is given (b symbols are not necessary).

   __B______

Note Names

Enharmonic Key – 1 key with 2 different names.

Students should be able to identify the two names for all five black keys on the keyboard, also known as Enharmonic Keys. Each key will have a letter name followed by a sharp and another letter name followed by a flat.
Intervals

Intervals on the staff:
Students should be able to identify the intervals on the staff:
Prime (Repeated Notes), 2nds (Steps), 3rds (Skips), 4ths, 5ths, 6ths, 7ths, 8ths (Octave)
Harmonic vs. Melodic

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

<table>
<thead>
<tr>
<th>Prime</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
<th>6th</th>
<th>7th</th>
<th>8th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Repeated Note</td>
<td>Step</td>
<td>Skip</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

Example of Theory Test:

1. CIRCLE the harmonic intervals.
2. WRITE the name (number) each interval on the lines below the staff.
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Scales
Identify Major and minor 5-note scales on the keyboard using a WS/HS pattern.

Major 5-Note Scale Pattern: Tonic  W  W  H  W
minor 5-Note Scale Pattern: Lower the third note of a Major 5 note scale one half step (Tonic  W  H  W  W)

![Major and minor 5-note scales](image)

Example of Theory Test:

1. CIRCLE Major or minor for each pattern.

![CIRCLING Patterns](image)

Chords
Identify Major and minor Triads on the keyboard.

The Major Triad is the Root, 3rd and 5th (1, 3, 5) of the Major 5-Note Scale.

C Major 5-note Scale
Tonic  W  W  H  W

C Major Triad (I)

![Major Triads](image)

The minor triad is the Root, 3rd and 5th (1, 3, 5) of the minor 5-Note Scale.

c minor 5-note Scale
Tonic  W  H  W  W

c minor Triad (i)

Lower the third note of a Major triad one half step

![Minor Triads](image)
Example of Theory Test:

2. CIRCLE Major or minor for each Triad.

A Major  a minor  C Major  c minor

Chord Progressions

A Cadence is defined as 2 chords at the end of a phrase, section, or end of a piece. Students will be asked to identify the Plagal Cadence.

The Plagal Cadence has a IV chord followed by a I chord.

Plagal Cadence: IV to I

Example of Theory Test:

1. CIRCLE the I chords in the piece
2. DRAW the IV chord in measure 3 under the arrow.
3. How many IV chords are there in the piece? _____
4. LABEL each chord with Roman Numerals
Rhythm:
Student should be able to recognize and understand the following notes, rests and their values in the following time signatures:

Note and Rest Values:

<table>
<thead>
<tr>
<th>Note/Rest Value</th>
<th>Symbol</th>
<th>Time Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Two Eighth Notes</td>
<td>🔄</td>
<td>1 Beat</td>
</tr>
<tr>
<td>Quarter Note</td>
<td>⚪️</td>
<td>1 Beat</td>
</tr>
<tr>
<td>Quarter Rest</td>
<td>🌒</td>
<td>1 Beat</td>
</tr>
<tr>
<td>Half Note</td>
<td>⚬️</td>
<td>2 Beats</td>
</tr>
<tr>
<td>Half Rest</td>
<td>🌒</td>
<td>2 Beats</td>
</tr>
<tr>
<td>Dotted Half Note</td>
<td>⚬️</td>
<td>3 Beats</td>
</tr>
<tr>
<td>Whole Note</td>
<td>⚫️</td>
<td>4 Beats</td>
</tr>
<tr>
<td>Whole Rest</td>
<td>🌒</td>
<td>4 Beats</td>
</tr>
</tbody>
</table>

Time Signatures: 2/4, 3/4, 4/4

Example of Theory Test:

Rhythm

1. WRITE in the counting.
2. Determine the time signature. (2/4, 3/4, 4/4)

![Musical example]

Musical Math

1. ⚪️ = 1 beat (4/4 time)  ADD the value of each group of notes together.

   ⚪️ + ⚫️ + ⚬️ = 7 beats

Symbols and Terms

Students should know the musical terms, definitions, and symbols for the following:

**Students should review symbols and terms from previous levels as they may appear on the test as well.
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natural- the sign that cancels a # or \text{b} 

\begin{musicexample}{tie}{\text{tie}}
\end{musicexample}

tie: a curved line between two notes on the same line or space; meaning to hold for the combined value of both notes.

\begin{musicexample}{slur}{\text{slur}}
\end{musicexample}

slur: a curved line connecting 2 or more notes, indicating they are played legato.

crescendo (\textit{cresc.}): gradually get louder

diminuendo (\textit{dim}): gradually get softer

\begin{musicexample}{fine}{\textit{fine}}
\end{musicexample}

\textit{fine}: The end

phrase: a musical “sentence”

moderato: a medium tempo

andante: a slow walking tempo; slightly slow

allegro: a fast tempo

\textit{mf}: mezzo forte – medium loud

\textit{mp}: mezzo piano – medium soft

Example of Theory Test:

1. Match the musical term (on the left) with its correct definition (on the right). WRITE the correct letter on the blank. DO NOT draw a line.

A. Tie \hspace{1cm} \text{B} \hspace{1cm} \text{a slow walking tempo; slightly slow}
B. Andante \hspace{1cm} \text{gradually get louder}
C. Crescendo \hspace{1cm} \text{a curved line connecting 2 or more notes, indicating they are played legato}

2. WRITE the dynamics in the box in order from loudest to softest on the lines below.

\begin{musicexample}{dynamics}{\text{dynamics}}
\end{musicexample}

\begin{tabular}{cccc}
Mezzo Forte & Piano & Forte & Mezzo Piano \\
\hline
Forte & & & \\
\end{tabular}
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Analysis
Students will identify terms and musical elements from levels 1 and 2 in the score.

Patterns of Ties, Slurs, Dynamics: f, mf, mp, p

Example of Theory Test:

1. Are the curved lines in measure 2 slurs or ties? _________
2. CIRCLE the symbol that means to gradually get louder.
3. What does the mp in measure 1 mean? ____________________

Music History

The first musical instrument was the voice. Many songs for singing were passed on from one person to another. The person who made up the tune or melody would teach the music by rote, or by listening and copying. Most early music was performed or played in the Church or at home. Later musicians were called composers. Many of these composers wrote very popular music and they became famous. Their music has been played for many generations.

The piano, whose Italian name is the Piano/Forte, was invented by Bartolomeo Cristofori around 1700. It was the first keyboard instrument that could play both soft and loud (piano/forte). It has been a most popular instrument since its invention.

Example of Theory Test:

1. The very first musical instrument was the (voice)
2. Bartolomeo Cristofori invented the ______________
3. Translated, the name Piano/Forte means to play _______ and _______
EAR TRAINING

The students 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:**

Major and Minor five-note scales:
A five-note scale will be played two times. The student will determine if the scale is Major or Minor. It will be played ascending and descending.

Example:

![Scales Example](image)

**Intervals:**

2nds and 3rds:
An ascending interval will be played broken and blocked. Each question will be played two times. The student will determine if the interval is a second or a third.

Examples:

![Intervals Example](image)

**Chords:**

Major and Minor triads in root position:
A chord will be played two times in both broken and blocked form. The student will select either the major or the minor chord.

Example:

![Chords Example](image)
Rhythm:

Multiple Choice 1-bar rhythm patterns using: \( \text{\H\h\d\w} \)

A measure of 4/4 or 3/4 time will be played three times. The student will select the rhythm played from 2 choices.

Example:

\[
\begin{array}{c}
\frac{4}{4} \quad \text{OR}
\end{array}
\]

Melody:

One-measure melodies, intervals of 2\textsuperscript{nd} and 3\textsuperscript{rd}

A melody of one measure will be played three times. The student will select the correct one from a pair of similar melodies.

Example:

\[
\begin{array}{c}
\text{OR}
\end{array}
\]
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
couraged 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: 0-1 # or b; Accidentals
Time Signature: 2/4, 3/4, 4/4
Note and Rest Values:

Fundamentals:
• Single note melody, either hand
• Authentic Cadence, I V7 I, tonic triad in root position
• 2-note or 3-note chords
• Hands together or separately
• Intervals: Prime (repeated notes) to 5ths
• Major or minor
• Length: 8 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.

1. How many beats (counts) per measure? (2)
2. Draw the kind of note which receive one beat (count), ___ ___
TECHNIQUE
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 if 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

<table>
<thead>
<tr>
<th>Tetrachords</th>
<th>Eight Note Scales</th>
</tr>
</thead>
</table>
| Major and 1 form of minor  
(natural, harmonic or melodic)  
1 Octave – ↓ (♭ optional)  
MM ↓ = 72 | Major and 1 or more forms of minor  
(natural, harmonic or melodic)  
Parallel or Contrary Motion  
1 Octave only - ↓ (♭ optional)  
HS or HT  
MM ↓ = 66 |

Examples:

**Tetrachords:** Quarter notes – 1 Octave (♭ optional)  
(Tip: Using the (LH) 5 4 3 2 (RH) 2 3 4 5 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:** 1 Octave only - ↓ (♭ optional)

Parallel Motion (Hands Separate or Hands Together)
Contrary Motion (Hands Together)
Chord Progressions

6 Keys – 3 Majors and 3 minors

**Major and minor**
- Plagal: IV to I
- Common Tone Voicing
- HS or HT
- MM \( J = 66 \)

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

Plagal Cadence: IV to I

A teacher may choose to have the student start with the I chord or IV chord (IV I or I IV I)
Chords

6 Keys – 3 Majors and 3 minors

**Major and minor**

<table>
<thead>
<tr>
<th>Root Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blocked, Broken, Blocked</td>
</tr>
<tr>
<td>HS or HT</td>
</tr>
<tr>
<td>MM J = 66</td>
</tr>
</tbody>
</table>

Examples:

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

```
\begin{align*}
\text{Blocked} & \quad \text{Broken} \\
\text{Chord} & \quad \text{Chord} \\
\end{align*}
```

```
\begin{align*}
\text{Blocked} & \quad \text{Broken} \\
\text{Chord} & \quad \text{Chord} \\
\end{align*}
```

```
\begin{align*}
\text{Blocked} & \quad \text{Broken} \\
\text{Chord} & \quad \text{Chord} \\
\end{align*}
```
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Arpeggios

<table>
<thead>
<tr>
<th>6 Keys – 3 Majors and 3 minors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Major and minor</strong></td>
</tr>
<tr>
<td>4 Octaves + 1 note with alternating hands, using fingers 1-3-5 – LH, RH, LH, RH, LH</td>
</tr>
<tr>
<td>HS or HT</td>
</tr>
<tr>
<td>MM $\frac{1}{4} = 116$ (metronome will click for each quarter note, so students do not have to subdivide)</td>
</tr>
</tbody>
</table>

**Triads:**

Major, Minor

4 octaves plus single LH note at top, alternating hands, using 1-3-5 fingers

MM $\frac{1}{4} = 60$, one note per beat

Examples:

![Musical notation showing arpeggios and triads with fingerings and time signatures.]