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, a different period and contrasting in style. The adjudicator will listen for a musical performance and will take into consideration the level of the student.

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 7 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 Intermediate 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.

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 5 and 6.

### SUGGESTED REPERTOIRE SOURCES

<table>
<thead>
<tr>
<th>Time Period</th>
<th>Composer</th>
<th>Collection/Work</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baroque</td>
<td>Bach, J.S.</td>
<td>18 Short Preludes - 12 Little Preludes</td>
</tr>
<tr>
<td></td>
<td>Handel</td>
<td>Sarabande and Variations in D minor</td>
</tr>
<tr>
<td></td>
<td>Scarlatti</td>
<td>Sonatas: L. 97, L. 58, L. 94</td>
</tr>
<tr>
<td>Classical</td>
<td>Bach, C.P.E.</td>
<td>“Solfeggietto”</td>
</tr>
<tr>
<td></td>
<td>Beethoven</td>
<td>Sonatina in F</td>
</tr>
<tr>
<td></td>
<td></td>
<td>German Dances</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Minuet and Trio in G Major</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bagatelle in D Maj, Waltz in Eb Maj</td>
</tr>
<tr>
<td></td>
<td>Clementi</td>
<td>Sonatinas Op. 36 No. 3, 4, 5, 6</td>
</tr>
<tr>
<td></td>
<td>Kuhlau</td>
<td>Sonatinas Op. 55 (Selections from)</td>
</tr>
<tr>
<td></td>
<td>Mozart, W.</td>
<td>London Musical Notebook, K. 15</td>
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<tr>
<td></td>
<td></td>
<td>WA Mozart: Introduction to His Piano Works, ed. Palmer</td>
</tr>
<tr>
<td></td>
<td>Chopin</td>
<td>Preludes Op. 28, No. 4, 6, 7, 20</td>
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<tr>
<td></td>
<td>Grieg</td>
<td>“Elfin Dance”, Op. 12 No. 4</td>
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<td></td>
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<td>“Puck”</td>
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<td></td>
<td>Heller</td>
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<tr>
<td></td>
<td>Schumann</td>
<td>Album for Young, Op. 68 No. 7, 9, 19, 21, 25, 35, 40</td>
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<tr>
<td>20th Century</td>
<td>Bartok</td>
<td>Mikrokosmos Vol IV</td>
</tr>
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<td></td>
<td>Bloch</td>
<td>Enfantines (Selections from)</td>
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<tr>
<td></td>
<td>Casella</td>
<td>Children’s Pieces</td>
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<tr>
<td></td>
<td>Debussy</td>
<td>“Le Petit Negre”</td>
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<tr>
<td></td>
<td>Gillock</td>
<td>Sonatine in C Major - 3 Jazz Preludes</td>
</tr>
<tr>
<td></td>
<td>Kabalevsky</td>
<td>Rondos Op. 60 - Children’s Pieces Op. 27 (Selections from)</td>
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<td></td>
<td></td>
<td>Variations Op. 40 No. 1</td>
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<td></td>
<td>Menotti</td>
<td>“Poemetti”</td>
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<td></td>
<td>Muczynski</td>
<td>Fables – 9 Pieces for the Young</td>
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<td>Prokofiev</td>
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<td>Silhouettes, Op. 31</td>
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<td>Composers</td>
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<td></td>
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<tr>
<td>Rocherelle</td>
<td>Montage</td>
<td></td>
</tr>
<tr>
<td>Shostakovich</td>
<td>Puppet Dance #7</td>
<td></td>
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<tr>
<td>Starer, R.</td>
<td>Sketches in Color Set 1 - At Home Alone</td>
<td></td>
</tr>
<tr>
<td>Tansman</td>
<td>Happy Time III - Pour les Enfants 3rd Set</td>
<td></td>
</tr>
<tr>
<td>Collections</td>
<td>Clarfield/Lehner</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Classics for the Developing Pianists</td>
<td></td>
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<tr>
<td>Collections</td>
<td>Bastien</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Piano Literature</td>
<td></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**

Students should be able to draw all major key signatures on the staff and identify the relative minor keys.

To identify the relative minor key of a major key:

Identify the 6th note of a major scale or count down three half steps from the tonic of a major scale on the keyboard.

\[ \text{D major – relative minor is B minor} \]

\[ \text{relative minor: 6th note of a major scale or 3 half steps down} \]

Example of Theory Test:

1. DRAW the key signature on the staff.
2. WRITE the relative minor key on the line below the staff.

\[ \text{Example: B}\#\text{ major  E major  F major  B major} \]

\[ \text{G minor  C}\#\text{ minor  ____ minor  ____ minor} \]

**Circle of 5ths**

Students should be able to fill in the missing relative minor key names, in their correct order, on the staff.
The Circle of 5ths (Circle of Keys) is a diagram of all Major and minor keys. The keys are arranged an interval of a fifth apart. There are fifteen Major keys: seven sharp keys, seven flat keys, and one key with no sharps or flats. Likewise, there are fifteen relative minor keys.

The sharps keys are arranged from the top, moving clockwise. The flat keys are arranged from the top, moving counterclockwise.

The keys at the bottom of the circle are called enharmonic keys because their tones around the same but are named and written different.

<table>
<thead>
<tr>
<th>B major/C♭ major</th>
<th>F# major/G♭ major</th>
<th>C# major/D♭ major</th>
</tr>
</thead>
<tbody>
<tr>
<td>G# minor/A♭ minor</td>
<td>D# minor/E♭ minor</td>
<td>A# minor/B♭ minor</td>
</tr>
</tbody>
</table>

As you move around the circle clockwise from the top one new sharp is added to each key. As you move around the circle counterclockwise from the top, one new flat is added to each key.
Example of Theory Test:

1. To complete the Circle of 5ths, WRITE the name of each missing minor key on the correct line.
2. Include the names of both ENHARMONIC keys where needed.

**Note Names:**
Students should be able to spell triads in all 4 qualities: major, minor, diminished and augmented.

Example of Theory Test:
Spell these triads:

D♭ F A
D♭ aug B major F# minor E dim

**Intervals:**
Students should be able to name and identify all major, minor, and perfect intervals – 2nd through 8th.
Example of Theory Test:

1. WRITE the name (2nd, 3rd, etc.) and quality (major, minor or perfect) of each interval on the line below the staff.

Example: P4 m6

Scales:
Students should be able to draw the triads in a major scale with correct accidentals.
Students should be able to name the scale degree name of each scale tone of the major scale.

D major scale:

Example of Theory Test:

1. DRAW the missing triad in each box to complete the triads of the D major scale.
2. ADD the sharps to complete the correct quality of the same triads.
3. WRITE in the missing scale degree names.

<table>
<thead>
<tr>
<th>I</th>
<th>Tonic</th>
<th>ii</th>
<th>Supertonic</th>
<th>iii</th>
<th>IV</th>
<th>Sub Dominant</th>
</tr>
</thead>
<tbody>
<tr>
<td>V</td>
<td>vi</td>
<td>vii</td>
<td></td>
<td></td>
<td>I</td>
<td>(Upper) Tonic</td>
</tr>
</tbody>
</table>

**Chords:**
Student should be able to identify and draw the name of the diminished 7th chord in root position and all three inversions.

diminished 7th chords

A diminished seventh chord is composed of a root, minor third, diminished fifth, and diminished seventh.

To name a diminished 7th chord:

In root position: The name of the chord is the bottom note.

In an inversion: The name of the chord is the top note of the 2nd.
To invert a chord, move the bottom note to the top

\[ B^\flat 7 \]

Root 1\text{st} Inversion 2\text{nd} Inversion 3\text{rd} Inversion

How to draw the correct placement of each chord can be found on the website: www.utahmta.org/Student Programs/AIM/Teacher Resources/Theory Resources.

Example of Theory Test:

1. NAME the root note of the following (dd7th) diminished seventh chords.

\[ b^\flat 7 \]

Example: \( G^\flat 7 \)

2. DRAW the diminished (dd7) seventh chord in 1\text{st}, 2\text{nd} and 3\text{rd} inversions. Add accidentals.

\[ b^\flat 7 \]

Example: Root 1\text{st} Inversion 2\text{nd} Inversion 3\text{rd} Inversion

Chord Progressions:

Students should be able draw a Primary Chord Progression with inversions.

\[ I \quad IV \quad I \quad V7 \quad I \quad I \quad IV \quad I \quad V7 \quad I \quad I \quad IV \quad I \quad V7 \quad I \]
Example of Theory Test:

1. DRAW the missing IV and V7 chords in the G major chord progression and its inversions.

![Chord Progression]

Note Values and Rhythm:
Students should be able to identify various time signatures and conducting patterns.


Note and Rest Values:

<table>
<thead>
<tr>
<th>Note/Rest Value</th>
<th>3/4, 4/4</th>
<th>6/8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sixteenth Note</td>
<td>🔄</td>
<td>⏱️</td>
</tr>
<tr>
<td>Sixteenth Rest</td>
<td>🕬</td>
<td>🕬</td>
</tr>
<tr>
<td>Four Sixteenth Notes</td>
<td>🔄.Keys</td>
<td>🕬.Keys</td>
</tr>
<tr>
<td>Eighth Note</td>
<td>🔄</td>
<td>🕬</td>
</tr>
<tr>
<td>Eighth Rest</td>
<td>🕬</td>
<td>🕬</td>
</tr>
<tr>
<td>Two Eighth Notes</td>
<td>🔄.Keys</td>
<td>🕬.Keys</td>
</tr>
<tr>
<td>Dotted Eighth Note/Sixteenth Note</td>
<td>🔄.Notes</td>
<td>🕬.Notes</td>
</tr>
<tr>
<td>Eighth Note/Two Sixteenth Notes</td>
<td>🔄.Notes</td>
<td>🕬.Notes</td>
</tr>
<tr>
<td>Quarter Note</td>
<td>🔄</td>
<td>🕬</td>
</tr>
<tr>
<td>Quarter Rest</td>
<td>🕬</td>
<td>🕬</td>
</tr>
<tr>
<td>Dotted Quarter Note</td>
<td>🔄.Notes</td>
<td>🕬.Notes</td>
</tr>
<tr>
<td>Dotted Quarter Note/ Eighth Note</td>
<td>🔄.Notes</td>
<td>🕬.Notes</td>
</tr>
<tr>
<td>Half Note</td>
<td>🔄</td>
<td>🕬</td>
</tr>
<tr>
<td>Half Rest</td>
<td>🕬</td>
<td>🕬</td>
</tr>
<tr>
<td>Dotted Half Note</td>
<td>🔄</td>
<td>🕬</td>
</tr>
<tr>
<td>Whole Note</td>
<td>🔄</td>
<td>🕬</td>
</tr>
<tr>
<td>Triplet</td>
<td>🔄.Notes</td>
<td>🕬.Notes</td>
</tr>
</tbody>
</table>
Conducting Patterns:

Example of Theory Test:

1. ADD one rest under each arrow to complete the measures. Check time signatures.

   Rests could include:

   \[
   \begin{array}{c}
   \text{\underline{\text{\tiny \dfrac{\ast}{\ast}}}}
   \end{array}
   \]

   \[
   \begin{array}{c}
   3\begin{array}{c}
   \text{\underline{\text{\tiny \dfrac{\ast}{\ast}}}}
   \end{array}
   \end{array}
   \]

2. WRITE the correct time signature and meter below each conducting pattern.

   Example: \[3/4\] __________  __________  __________

Symbols and Terms:

Student 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.

   - alla breve: a duple time signature, usually 2/2
   - anacrusis: the upbeat, a pick-up note
   - animato: animated, faster tempo
   - contrary: two voices moving in the opposite direction
   - double flat (bb): lowers a note two half steps
   - double sharp (x): raises a note two half steps
   - marcato: to stress the notes or play them marked
Achievement in Music

meno  less
rallentando  a gradual decrease of speed
sforzando  a sudden strong accent
simile  in a similar manner
senza  without

eExample of Theory Test:

1. WRITE the term from the box on the line next to the correct definition.

<table>
<thead>
<tr>
<th>Term in Box</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>alla breve</td>
<td>a time signature, usually 2/2</td>
</tr>
<tr>
<td>anacrusis</td>
<td>becoming gradually slower</td>
</tr>
<tr>
<td>contrary</td>
<td>the upbeat, a pick-up note</td>
</tr>
<tr>
<td>meno</td>
<td>the upbeat, a pick-up note</td>
</tr>
<tr>
<td>senza</td>
<td>the upbeat, a pick-up note</td>
</tr>
<tr>
<td>simile</td>
<td>the upbeat, a pick-up note</td>
</tr>
</tbody>
</table>

2. Arrange the following musical terms from slowest to fastest.

<table>
<thead>
<tr>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Moderato</td>
</tr>
<tr>
<td>Lento</td>
</tr>
<tr>
<td>Allegro</td>
</tr>
<tr>
<td>Andante</td>
</tr>
<tr>
<td>Presto</td>
</tr>
<tr>
<td>Adagio</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Term</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lento</td>
</tr>
<tr>
<td>_______</td>
</tr>
<tr>
<td>_______</td>
</tr>
<tr>
<td>_______</td>
</tr>
<tr>
<td>_______</td>
</tr>
<tr>
<td>_______</td>
</tr>
</tbody>
</table>

Music History

**ABA form** - a form in three sections where the last section is like the first section. This form often has a *D.C.* or *D.S. al Fine* in the music.

The **Romantic Period (1820 – 1900)** was the era when composers were expanding new forms and the expressive power of music that reflected more human emotion and depicted specific scenes, often inspired by nature or characters in literature. Advances in the piano meant that it could play more loudly and brilliantly, and composers wrote very showy passages to exploit that new sound, leading to the advent of the concert pianist. Robert Schumann, Clara Schumann, Fanny Mendelssohn, Frederick Chopin, and Johannes Brahms were famous composers of this period.

During the Baroque Period dance forms were popular. Some of these include **gigue, minuet, passacalia, sarabande, bourree, air, courante and hornpipe.**

The three pedals on the piano are **sustain or damper** pedal, the **sostenuto**, and the **una corda**. Each has its own function and contributes to the beauty of piano performance.
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- **Sustain/Damper Pedal (Right Pedal):** When depressed releases the dampening mechanism and allows the strings to vibrate freely.

- **Sostenuto (Middle Pedal):** Usually available on expensive pianos; allows only the note played before it is depressed to be sustained.

- **Una Corda (Left Pedal):** Literally meaning one string. This pedal shifts the piano mechanism, allowing the hammer to strike only part of the string or groups of strings, producing a thinning effect or softer sound.

The **Greek modes**, or scales, were used anciently and are still used today. The more common ones are Ionian (major), and Aeolian (natural minor). The rest are Dorian, Phrygian, Lydian, Mixolydian, and Locrian.

Example of Theory Test:

WRITE the correct answer from the box on the blank line.

1. Which period of music lasted approximately from 1820 - 1900?  
2. Which TWO Greek modes are missing from this list:
   Ionian, Dorian, Mixolydian, Aeolian, Locrian

3. Name the three pedals of the piano.

4. Write three common dance forms that originated in the Baroque period:

   Air  Courante  Damper  Lydian  Minuet  Phrygian  Romantic  Sostenuto  Una Corda
Analysis

ABA Form – 3 sections form where the last section is like the first section.

Example of Theory Test:

Magdalena's Dance

1. What is the key of this piece? (letter name and quality) ______ _________
2. What does the marking in measure 3 or 11 tell the performer to do? ______________________
3. What is the letter name of the anacrusis in the first section? ______
4. Label the chords in the bass clef in measure 12 and 13 with Roman numerals.
Ear Training

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
- Cadence
- Rhythm
- Melody

**Scales:**

Major, Natural minor or Phrygian Mode

A scale will be played two times, both times ascending and descending. The student will determine if the scale is Major, Natural minor or Phrygian Mode.

Example: Phrygian

![Phrygian Scale](image)

**Intervals:**

Quality: Major and minor 3rds and 6ths

Each interval will be played three times in both broken and blocked form. The student will determine which interval is played: M3, m3, M6, m6.

Example:

*Minor 6th*

![Minor 6th Interval](image)

**Chords:**

Mm7 (Dominant 7th) and dd7 (diminished 7th) chords:

Each seventh chord will be played two times in both broken and blocked form. The student will determine if the chord is a Dominant 7th (Mm7) or a diminished 7th (dd7) chord.

Example: dd7 (dim 7th)

![dd7 Diminished 7th Chord](image)
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Cadence:

I-IV-I    I-V7-I    I-V7-vi
A chord progression will be played two times. The student will identify the progression using Roman numerals. A Preparatory Scale will be played before each cadence.

Rhythm:

[possible note values]  
Rhythm Dictation:  
A 2 or 3 measure rhythm will be played three times. The student will write the correct rhythm. Count 1 measure before. The time signature will be provided, and a metronome will tick. MM = 56

Example:

Melody:

Melodic Dictation: Completing a group of pitches including 2nds – 5ths  
Six pitches will be played. The student will write them in whole notes (first note will be given).

Example:
Achievement in Music

SIGHT READING

Students should be prepared to play music at sight. The selection may contain concepts covered on previous levels as well as any of the following:

Key Signature: Up to 4 #’s or b’s; Accidentals

Time Signature: 2/2 2/4 3/4 4/4 6/8

Note and Rest Values: \begin{tabular}{|c|c|c|c|c|} \hline \textbf{Note} & \textbf{Abbreviation} & \textbf{Value} \\ \hline \textbf{Y} & y & 1 \\ \textbf{O} & o & 2 \\ \textbf{N} & n & 3 \\ \textbf{Q} & q & 4 \\ \textbf{H} & h & 5 \\ \textbf{D} & d & 6 \\ \textbf{W} & w & 7 \\ \textbf{E} & e & \end{tabular}

Any rhythm patterns possible from the above notes and their corresponding rests.

Fundamentals: four-part harmony

Intervals: Prime to octave, melodic or harmonic

Chords: choral/hymn style

Dynamics, Interpretation: Crescendo, Decrescendo, Ritardando, slurs, staccatos

Measures: 8 - 12

The student will be able to examine the sight reading. Optional questions relating to the structure and content of the piece should be answered before the sight playing begins and is to draw the student’s attention to important musical concepts that will assist in a more fluent performance.

Example:

\begin{center}
\begin{tabular}{|c|c|c|c|c|}
\hline
1 & 2 & 3 & 4 & 5 \\
\hline
\end{tabular}
\end{center}

1. The time signature indicates that a (half) note will receive 1 count

2. How many beats (counts) should be in each measure? _____
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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 (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

Scales, cadences, chords, and arpeggios are to be played from memory. Metronome markings (MM) listed with each requirement are the required minimums. No penalty to the student for choosing a faster speed, if the MM is written in on the ID sheet. Students can choose to have the metronome 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. Student may prepare the skill exactly like the example or a close variation. Teacher must indicate on the ID sheet.

The student should be prepared to demonstrate all chosen keys. All prepared keys may not be heard for every skill during the evaluation due to time constraints.

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>Eight Note Scales</th>
<th>Chromatic Scales</th>
<th>Phrygian mode</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major and 1 or more forms of minor - (natural, harmonic, or melodic) Each minor scale MUST start on a different tonic</td>
<td>Parallel or contrary motion Ascending and descending</td>
<td>Parallel or contrary motion</td>
</tr>
<tr>
<td>Parallel or contrary motion 1 Octave ↓ 2 octaves ↕</td>
<td>1 Octave ↓ 2 octaves ↕</td>
<td>1 Octave ↓ 2 octaves ↕</td>
</tr>
<tr>
<td>3 octaves ▼ ▲ ▼</td>
<td>HS or HT</td>
<td>HS or HT</td>
</tr>
<tr>
<td>MM ↓ = 76</td>
<td>MM ↓ = 108</td>
<td>MM ↓ = 76</td>
</tr>
</tbody>
</table>

Scales are to be played hands together in either parallel or contrary motion. Three or more octaves are required.

Phrygian mode

1 Octave ↓ 2 octaves ↕
Hands Separate or Hands Together

Phrygian mode is being used because of the correlation with the Ear Training exam.
Major and natural minor scales are two of the seven Greek modes that are taught in AIM. They are the most used and were dubbed “major” and “minor” to represent their importance from the other modes. A mode is a 7-note scale with a specific pattern of whole steps (WS) and half steps (HS). They are easily understood as scales based on a single major scale but starting on a different degree, thus yielding a different pattern of whole and half steps.

The seven Greek modes are:

Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

TIP: Think “I Don’t Paint Like Michel-Ange-Lo”.

Here are 2 options for playing a Phrygian mode:

Option 1: lower the 2\textsuperscript{nd} note of the natural minor scale.

Option 2: lower the 2\textsuperscript{nd}, 3\textsuperscript{rd}, 6\textsuperscript{th} and 7\textsuperscript{th} notes of a major scale.

Chromatic Scales:

The chromatic scales may be played parallel or contrary motion hands together ascending and descending

1 octave ♭ 2 octaves ♩
Students on Level 6 should be using a different fingering from the one they learned on level 5

Fingering Option 1:

Fingering Option 2:

There are other fingering options, if you choose to do a different fingering, write it on the ID sheet for adjudication.

Students who did chromatic parallel scales on level 5 should do chromatic contrary scales on Level 6 or vice versa.
Chord Progressions

<table>
<thead>
<tr>
<th>6 Keys – 3 Majors, 3 minors</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, IV, I, V7, I with inversions</td>
</tr>
<tr>
<td>Option 1: HT Parallel Chords</td>
</tr>
<tr>
<td>Option 2: HT with LH Root Note</td>
</tr>
<tr>
<td>MM $J = 66$</td>
</tr>
</tbody>
</table>

A one beat rest is allowed after each cadence, so the student has time to move hands into the next position.

Option 1: HT Parallel Chords:

```
I     IV     I     V7     I                  I     IV     I     V7     I                     I     IV     I     V7     I
```

The 5th is optional on the V7

Option 2: HT with LH Root Note:

```
I     IV     I     V7     I                   I     IV     I     V7     I                   I     IV     I     V7     I
```

The 5th is optional on the V7
### Chords

<table>
<thead>
<tr>
<th>Option 1: Dominant 7th (Mm7) Chords in Inversions</th>
<th>Option 2: Fully Diminished 7th Chords in Inversions</th>
<th>6 Qualities of 7th Chords</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 chords required</td>
<td>3 chords required</td>
<td>Required for levels 5 &amp; 6</td>
</tr>
<tr>
<td>HS or HT</td>
<td></td>
<td>A different root note is required for each level</td>
</tr>
<tr>
<td>MM ( \downarrow = 60 )</td>
<td>1 chord and its inversions from each of the following groups:</td>
<td>Play all 6 qualities of 7th chords from 1 root note</td>
</tr>
<tr>
<td></td>
<td>Group 1: C E F#/G A</td>
<td>MM, Mm, mM, mm, dm, dd</td>
</tr>
<tr>
<td></td>
<td>Group 2: C#/D E G B</td>
<td>Root Position Chords</td>
</tr>
<tr>
<td></td>
<td>Group 3: D F A B/C</td>
<td>HS or HT</td>
</tr>
<tr>
<td></td>
<td>HS or HT</td>
<td>MM ( \downarrow = 60 )</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

1 option should be completed on level 5 and the other option should be completed on level 6. Students/Teachers should carefully consider each individual student and requirements prepared for each level.

Option 1: Dominant 7th (Mm7): D7 (V7 of G major)

![Dominant 7th Chord Diagram](image1)

Option 2: fully diminished 7th (dd7th): Choose 1 chord from each of the following groups:

- Group 1: C E F#/G A
- Group 2: C#/D E G B
- Group 3: D F A B/C

![Diminished 7th Chord Diagram](image2)
6 Qualities of 7th Chords:
Students should play all six chords with the same root note one right after another. Judge will not ask for individual chords.
Students may choose to say the names of the chords if desired.
Arpeggios

<table>
<thead>
<tr>
<th>Option 1: Dominant 7th (Mm7) Arpeggios</th>
<th>Option 2: Fully Diminished 7th Arpeggios</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 arpeggios required</td>
<td>3 arpeggios required</td>
</tr>
<tr>
<td>1 Octave 3 octaves MM ∴ = 60</td>
<td>1 arpeggio from each of the following groups:</td>
</tr>
<tr>
<td>HS or HT</td>
<td>Group 1: C E F#/G A</td>
</tr>
<tr>
<td>MM ∴ = 60</td>
<td>Group 2: C#/D E G B</td>
</tr>
<tr>
<td></td>
<td>Group 3: D F A B/C</td>
</tr>
<tr>
<td></td>
<td>1 octave 2 octaves 3 octaves MM ∴ = 60</td>
</tr>
<tr>
<td></td>
<td>HS or HT</td>
</tr>
</tbody>
</table>

1 option should be completed on level 5 and the other option should be completed on level 6. Students/Teachers should carefully consider each individual student and requirements prepared for each level.

Option 1: Dominant 7th (Mm7): C7 (V7 of F major)

Option 2: fully diminished 7th (dd7th): Choose 1 arpeggio from each of the following groups:

Group 1: C E F#/G A
Group 2: C#/D E G B
Group 3: D F A B/C