Achievement in Music

UPDATED September 2020

Performance

Theory

Ear Training

Sight Reading

Technique
PERFORMANCE

THREE Performance pieces are required. TWO of which must be played from memory. Students must present pieces from a different composer and a different period to demonstrate proficiency in more than one 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 10 minutes.

Students must bring original music for the adjudicator. **PLEASE HAVE MEASURES NUMBERED**

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**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 if 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.
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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. 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 7 and 8.

<table>
<thead>
<tr>
<th>SUGGESTED REPERTOIRE SOURCES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baroque</td>
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<td>20th Century</td>
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<tr>
<td>Composer</td>
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<tr>
<td>---------------</td>
</tr>
<tr>
<td>Maykapar</td>
</tr>
<tr>
<td>Prokofiev</td>
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<tr>
<td>Dello Joio</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: Transposition

Students should be able to transpose a melody to any other major key.

Example of Theory Test:

1. Transpose this melody to the key of B major. Write in the new key signature.

   \[
   \begin{align*}
   &\text{B major/C$^\sharp$ major} & \text{F$^\#$ major/G$^\#$ major} & \text{C$^\#$ major/D$^\#$ major} \\
   &\text{G$^\#$ minor/A$^\#$ minor} & \text{D$^\#$ minor/E$^\#$ minor} & \text{A$^\#$ minor/B$^\#$ minor}
   \end{align*}
   \]
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.

Students should be able to fill in the missing major and minor key names in the box. Students should be able to draw each missing key signature on the staff. Students should know all major and minor sharp keys.

Example of Theory Test:

1. WRITE the names of the missing major and relative minor sharp keys.
2. DRAW the missing sharp key signatures.
### Intervals:

Students should be able to name and identify all major, minor, diminished, augmented, and perfect intervals – 2\textsuperscript{nd} through 8\textsuperscript{th}.

M=major, m=minor, d=diminished, A=augmented

<table>
<thead>
<tr>
<th>Interval</th>
<th>Prime</th>
<th>m2</th>
<th>M2</th>
<th>A2</th>
<th>d3</th>
<th>m3</th>
<th>M3</th>
<th>A3</th>
<th>d4</th>
<th>P4</th>
<th>A4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(Tritone)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interval</th>
<th>d5</th>
<th>P5</th>
<th>A5</th>
<th>d6</th>
<th>m6</th>
<th>M6</th>
<th>A6</th>
<th>d7</th>
<th>m7</th>
<th>M7</th>
<th>A7</th>
<th>P8</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Tritone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Diminished intervals:**

A diminished interval has been lowered one half step from a minor or perfect interval.

<table>
<thead>
<tr>
<th>Interval</th>
<th>P5</th>
<th>d5</th>
<th>m6</th>
<th>d6</th>
<th>m3</th>
<th>d3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>7 half steps</td>
<td>6 half steps</td>
<td>8 half steps</td>
<td>7 half steps</td>
<td>3 half steps</td>
<td>2 half steps</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interval</th>
<th>m5</th>
<th>P5</th>
<th>d5</th>
<th>m6</th>
<th>d6</th>
<th>m3</th>
<th>d3</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(Tritone)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Augmented intervals:**

An augmented interval has been raised one half step from a major or perfect interval.

<table>
<thead>
<tr>
<th>Interval</th>
<th>P4</th>
<th>A4</th>
<th>M2</th>
<th>A2</th>
<th>M7</th>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>5 half steps</td>
<td>6 half steps</td>
<td>2 half steps</td>
<td>3 half steps</td>
<td>11 half steps</td>
<td>12 half steps</td>
</tr>
</tbody>
</table>
Example of Theory Test:

1. WRITE the **number** and **quality** of each interval on the line below.

M=major, m=minor, d=diminished, A=augmented

![Interval Example]

Example: m6          A2

---

**Scales:**

Students should be able to draw the note in the correct key signature from the scale degree name. Students should be able to add accidentals to form the harmonic minor scales.

G major scale with its scale degree names:

![G Major Scale]

Example of Theory Test:

1. DRAW the note for each scale degree name of the B♭ major scale.

![B♭ Major Scale]

Example: Dominant    Supertonic    Tonic    Mediant    Leading Tone

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**Harmonic minor scales:**

To change a natural minor scale to a harmonic minor scale, raise the 7th note.

D natural minor

![D Natural Minor Scale]
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D harmonic minor

Example of Theory Test:

1. WRITE the accidentals to change each natural minor scale to a harmonic minor scale.

Example: D natural minor scale changed to D harmonic minor scale

A natural minor scale (change to A harmonic minor scale)

Chords:
Students should be able to name the root of the dominant 7th chord and its inversions.

Root 1st inversion 2nd inversion 3rd inversion

Hint: For inversions, the root of the chord is the top of the interval of the 2nd.

Example of Theory Test:

1. WRITE the name of the root of each Dominant 7th chord on the line below the staff.

Example: E  F  ____  ___
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Students should be able to identify inverted triads by using Figured Bass.

Roman numerals and Figured Bass make identifying inverted chords easy. Inversions in music occur when the notes in a triad or seventh chord are rearranged so that a different note is in the lowest position of the chord. Figured bass numbers are added to Roman numerals to identify the relationship between the root note and the other notes in the triad. These numbers indicate the interval between the bass note and each note of the chord.

C major

Example of Theory Test:

1. WRITE the Figured Bass for each chord on the line below the staff.

Example: F₃ B₃ E G

Chord Progressions

A Cadence is defined as two chords at the end of a phrase, section, or end of a piece. Students should be able to identify the authentic, plagal, half and deceptive cadences by name and Roman numeral on the staff.

Authentic cadence:

An authentic cadence is a cadence from the dominant (V) to the tonic (I). Many times, a seventh is added to the V chord for an even stronger resolving sound.
Plagal Cadence:
A plagal cadence is a cadence from the subdominant (IV) to the tonic (I).

Half Cadence:
A half cadence is any cadence ending on the dominant (V), regardless of which chord precedes it. Because it sounds incomplete or suspended, the half cadence is considered a weak cadence that calls for a continuation.

Deceptive Cadence:
A deceptive cadence is a progression in which the dominant chord (V) resolves to a chord other than the tonic (I). In most cases, the dominant (V) will lead to the submediant chord (vi in major keys, VI in minor keys).

Example of Theory Test:
1. WRITE the type of cadence: Authentic, Plagal, Half or Deceptive, on the lines below the staff.

   C major   G major   B major
Note Values and Rhythm:
Students should be able to identify simple and compound meter.

Meter is the grouping of beats into units of equal size called measures. The meter of a composition is indicated by the time signature.

In a time signature, the top number (and the top number only) indicates whether a meter is simple or compound.

Simple Meter
The top number of the time signature will be 2, 3 or 4.

Simple Duple: 2 main pulses per measure
\[ \underline{\frac{2}{4}} \]

Simple Triple: 3 main pulses per measure
\[ \underline{\frac{3}{4}} \]

Simple Quadruple: 4 main pulses per measure
\[ \underline{\frac{4}{4}} \]
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In compound meter, the beat can be divided by 3. The top number of the time signature will be 6, 9 or 12.

Compound Duple: 2 main pulses per measure (divided into groupings of 3)

\[ \text{\( \frac{6}{8} \)} \]

Compound Triple: 3 main pulses per measure (divided into groupings of 3)

\[ \text{\( \frac{9}{8} \)} \]

Compound Quadruple: 4 main pulses per measure (divided into groupings of 3)

\[ \text{\( \frac{12}{8} \)} \]

Example of Theory Test:

1. WRITE the name of the meter on the line below the staff.

Example: Simple Duple  Simple Triple

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.

subito  suddenly
prestissimo  a very fast tempo
ritenuto  to slow down immediately; draw back
rondo  a musical form with repeating A principle theme, such as A B A C A
piu mosso  more motion
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cantabile in a singing manner
largo very slow, stately tempo
tritone interval of 3 whole steps; dim. 5th, Aug. 4th

Example of Theory Test

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

   subito suddenly
   __________ a very fast tempo
   __________ to slow down immediately; draw back
   __________ a musical form with repeating A principle theme, such as A B A C A
   __________ more motion
   __________ in a singing manner
   __________ very slow, stately tempo

Ornaments:

Ornaments are embellishments on a note that bring attention to it. The trill, mordent, appoggiatura, turn, and grace note are a few of the more commonly used ornaments. The height of ornamentation was during the Baroque period when performers added ornaments at their whim, even without a composer indicating such. That improvisatory practice eventually died out, but composers continued to use some of the more common ornaments in their music. (See Reference Section on Ornaments.)

Example of Theory Test:

2. WRITE the name from the box on the line under the ornament.

   __________
   __________
   __________
   __________
   __________

   appoggiatura grace note mordent trill turn
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Music History

Years earlier, French painters were developing a style called Impressionism (Monet, Renoir) which used allusion and symbolism, rather than direct, literal expression. Some French composers were inspired by this to write music that created a specific mood or visual impression through harmony and tone color. This Impressionistic Period was approximately (1880–1920). It was more understated than the Romantic music that aimed to tell a story or express deeply felt emotion. Claude Debussy, Eric Satie and Maurice Ravel were Impressionist composers who explored new ways to produce sound on the piano.

The orchestra is divided into four sections.

- **Strings** - sound is produced by bowing or plucking the strings.
- **Brass** - sound is produced by blowing air through a length of metal tubing.
- **Woodwinds** – sound is produced by blowing air across a reed in the mouthpiece, and flutes.
- **Percussion** - sound is produced by striking the instrument with mallets.

Example of Theory Test:

The style of French music from approximately 1880 to 1920 is: **(Impressionistic)**
The orchestra is divided into four sections. Name them:

______________   ______________   ______________   ______________

Analysis:

Students should be able to identify the rondo form from the Classical period. A Rondo creates a pattern of a principle theme alternating with a contrasting theme or themes. Some examples of a Rondo pattern might include ABA, ABACA, ABACABA.

Example of Theory Test:

See music below.

1. In what key does the principal theme begin? **G major** (letter and quality)
2. At what measure does the B section begin? **9**
3. The B section is in the key of **D major** (letter and quality)
4. What is the name of the circled interval in measure 4? **m3**
5. What is the name of the circled interval in measure 9-10? **P5**
6. The principal theme returns at measures **18** and **35**.
7. At what measure does the C section begin? **26**.
8. The C section is in the key of **A minor** (letter and quality)
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EAR TRAINING

The student will be given an exam with live demonstration or CD, with five areas of ear development:

Scales  Intervals  Chords  Cadence  Rhythm  Melody

Scales:
Major, Lydian, and Whole Tone

A scale will be played two times, both times ascending and descending. The student will determine if the scale played is Major, Lydian or Whole Tone.

Example: Lydian

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

Intervals:
Quality: Maj2, min2, Maj7, min7

An interval will be played broken then blocked two times. The student will determine if the interval is a M2, m2, M7, or m7.

Example: Min 7th

Chords:
Qualities of seventh chords – Major 7th, minor 7th, half-diminished 7th

A seventh chord will be played two times in broken and blocked form. Student will determine the type of seventh chord played.

Example: Major seventh
Cadence:
Plagal, Authentic, and Deceptive Cadences

A cadence will be played two times. The student will determine if it is a Plagal, Authentic or Deceptive Cadence. The chords are in four-part choral style

Example: Deceptive – I V7 vi

Rhythm:
Dictation of Simple and Compound meter

A two-measure rhythm will be played four times while a metronome ticks. The student will write the correct rhythm. Count 1 measure before each example. The time signature will be provided.

[ Possible note values]  

Example:

Melody:
Dictation of a diatonic melody

A four-measure melody will be played four times. The student will write the correct pitches and note values. The key signature, time signature, and first note will be given.

Example:

Tonal Preparation:
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Melody:

Test Sample:
SIGHT READING
Students will be given the score to study beforehand with a pencil. 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’; Accidentals

Time Signature: Any Time Signature

Note and Rest Values: Any rhythm patterns possible from the above notes and their corresponding rests.

Fundamentals: Scale patterns, 16th note scale passages 3-part or 4-part harmony

Intervals: Prime to octave, melodic or harmonic

Dynamics, Interpretation: Any used in previous levels of theory or sight reading.

Mode: Major or minor

Measures: 8 - 12

The student will be able to examine the sight-reading piece. Optional questions relating to the structure and content of the piece should be answered before the sight playing begins but are not graded. The purpose of the questions is to draw the student's attention to important musical concepts that will assist in a more fluent performance.

Example 1:

Example #1:
1. Identify the key signature as Major or minor.
2. At which measure do both hands play in the bass clef? ______
3. Write in the counting. Be sure to subdivide into 16ths for both measures!
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.
Choose a different skill for Level 7, 8 and 9

<table>
<thead>
<tr>
<th>Scales</th>
</tr>
</thead>
</table>

6 Keys – 3 Majors, 2 minors (or 1 minor and 1 blues) and 1 Lydian mode

<table>
<thead>
<tr>
<th>Parallel Scales</th>
<th>Grand or Russian Style (Parallel/Contrary)</th>
<th>Intervals 6th and 3rd or 10th</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Oct, 2 Oct, 3 Oct, 4 Oct</td>
<td>HT</td>
<td>Must show 1 of each:</td>
</tr>
<tr>
<td>or 4 Octaves only</td>
<td>MM = 80</td>
<td>6th – RH begins on Tonic; LH begins a 6th below the RH.</td>
</tr>
<tr>
<td>HT</td>
<td>HT</td>
<td>3rd or 10th – LH begins on Tonic;</td>
</tr>
<tr>
<td>MM = 80</td>
<td>MM = 80</td>
<td>RH begins on 3rd or 10th.</td>
</tr>
<tr>
<td>1 Oct, 2 Oct, 3 Oct, 4 Oct</td>
<td>HT</td>
<td>1 Oct, 2 Oct, 3 Oct, 4 Oct</td>
</tr>
<tr>
<td>or - 4 Octaves only</td>
<td>MM</td>
<td>- 4 Octaves only</td>
</tr>
</tbody>
</table>

Levels 7, 8, & 9 are interchangeable. Students/Teachers should choose carefully which requirements they will do on each level and plan to have completed all requirements by the end of level 9.

Choose ONE of the following Options for each level:

Students are required to play 1 major and 1 minor scale in the chosen option. The remaining required keys may be prepared in any of the options.

**Scales Option 1: Parallel Scales**

HT 1 Oct, 2 Oct, 3 Oct, 4 Oct or - 4 Octaves only

**Scales Option 2: Grand or Russian Style (Parallel/Contrary)**

HT
UP 2 Octaves, OUT 2 Octaves, IN 2 Octaves, UP 2 Octaves, DOWN 2 Octaves, OUT 2 Octaves, IN 2 Octaves, DOWN 2 Octaves

**Scales Option 3: Intervals 6th and 3rd or 10th**

HT 1 Oct ↓, 2 Oct ↓, 3 Oct →, 4 Oct ↔ or ↔ - 4 Octaves only

Students should prepare 6 scales in different keys. For this option, students will demonstrate at least 1 scale as an interval of a 6th and a DIFFERENT scale as an interval of a 3rd or 10th. The other 4 scales can be in any presentation.

For example:

- **Interval of a 6th:** G major
- **Interval of a 3rd or 10th:** d minor

The other 4 scales can be intervals, grand or parallel and must be different keys.

**6ths: RH begins on the tonic,** LH starts a 6th below.

The student could choose to start LH on the tonic two beats early, thus maintaining original fingering and result in less confusion for the LH.

**3rds or 10ths: LH begins on the tonic,** RH starts a 3rd or 10th above.

The student could choose to start RH on the tonic two beats early, thus maintaining original fingering for RH.

Example of C major in 6ths

Example of C major in 10ths

Scale in 3rds, the RH is an octave lower

(RH begins on tonic)  (LH begins on tonic)
Lydian mode

*Lydian 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”.

Lydian mode:

raise the 4th note of a major scale.

F major
Choose a different skill for Level 7, 8 and 9

### Chord Progressions

<table>
<thead>
<tr>
<th>Chord Progression using at least 1 secondary triad with inversions</th>
<th>Modulation Chord Progression</th>
<th>Transposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Majors, 3 Minors</td>
<td>3 Majors, 3 Minors</td>
<td>Transpose 4 measures of any hymn or 4-part choral style piece. Transpose to 1 other key</td>
</tr>
<tr>
<td>HT Parallel Chords or HT LH Root Note</td>
<td>HT Parallel Chords or HT LH Root Note</td>
<td></td>
</tr>
<tr>
<td>MM $\frac{4}{3}$ = 72</td>
<td>MM $\frac{4}{3}$ = 72</td>
<td></td>
</tr>
</tbody>
</table>

Levels 7, 8, & 9 are interchangeable. Students/Teachers should choose carefully which requirements they will do on each level and plan to have completed all requirements by the end of level 9.

Choose ONE of the following Options for each level:

**Option 1: Chord Progression using at least 1 secondary triad with inversions**

6 Keys Required - 3 Majors, 3 Minors  
HT Parallel Chords or  
HT LH Root Note

**Option 2: Modulation Chord Progression**

Students should be able to play the given chord progressions in 3 major and 3 minor keys  
6 Keys Required - 3 Majors, 3 Minors  
HT Parallel Chords or HT LH Root Note
Option 3: Transposition

Transpose 4 measures of any hymn or 4-part choral style or a piece of equal or greater difficulty piece to 1 other key.

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.
Choose a different skill for Level 7, 8 and 9

**Chords:**

<table>
<thead>
<tr>
<th>Chord Type</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic 4 note Chord</td>
<td>3 major, 3 minor</td>
</tr>
<tr>
<td></td>
<td>1 octave up and down</td>
</tr>
<tr>
<td></td>
<td>HT</td>
</tr>
<tr>
<td></td>
<td>MM $\downarrow = 72$</td>
</tr>
<tr>
<td>Dominant 7th (Mm7) Chord in Inversions</td>
<td>3 chords required</td>
</tr>
<tr>
<td></td>
<td>1 octave up and down</td>
</tr>
<tr>
<td></td>
<td>HT</td>
</tr>
<tr>
<td></td>
<td>MM $\downarrow = 72$</td>
</tr>
<tr>
<td>Fully Diminished 7th (dd7) Chord in Inversions</td>
<td>3 chords required</td>
</tr>
<tr>
<td></td>
<td>1 octave up and down</td>
</tr>
<tr>
<td></td>
<td>1 chord and its inversions from each of the following groups:</td>
</tr>
<tr>
<td></td>
<td>Group 1: C E F#/G b A</td>
</tr>
<tr>
<td></td>
<td>Group 2: C#/D b E G B</td>
</tr>
<tr>
<td></td>
<td>Group 3: D F A B/C</td>
</tr>
<tr>
<td></td>
<td>HT</td>
</tr>
<tr>
<td></td>
<td>MM $\downarrow = 72$</td>
</tr>
</tbody>
</table>

Levels 7, 8, & 9 are interchangeable. Students/Teachers should choose carefully which requirements they will do on each level and plan to have completed all requirements by the end of level 9.

Choose ONE of the following Options for each level:

**Option 1:** Tonic 4 note Chord - 6 Keys Required - 3 major and 3 minor  
*(small handed students may play as broken chords as 16ths)*

**Option 2:** Dominant 7th (Mm7) - 3 chords required
Option 3: Fully Diminished 7th (dd7) - 3 chords required – 1 from each group

- Group 1: C E♭ F#/G♭ A
- Group 2: C#/D♭ E G B♭
- Group 3: D F A♭ B/C♭
Choose a different skill for Level 7, 8 and 9

### Arpeggios:

<table>
<thead>
<tr>
<th>Tonic Arpeggio</th>
<th>Dominant 7th (Mm7) Arpeggio</th>
<th>Fully Diminished 7th (dd7) Arpeggio</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 major, 3 minor</td>
<td>3 arpeggios required</td>
<td>3 arpeggios required</td>
</tr>
<tr>
<td>or M M - 4 octaves only</td>
<td>or M M - 4 octaves only</td>
<td>following groups:</td>
</tr>
<tr>
<td>HT</td>
<td>HT</td>
<td>Group 1: C E F#/G A</td>
</tr>
<tr>
<td>MM J = 66</td>
<td>MM J = 66</td>
<td>Group 2: C#/D E G B</td>
</tr>
</tbody>
</table>

Levels 7, 8, & 9 are interchangeable. Students/Teachers should choose carefully which requirements they will do on each level and plan to have completed all requirements by the end of level 9.

Choose ONE of the following Options for each level:

**Option 1: Tonic Arpeggio:** 6 keys required - 3 major and 3 minor
1 Oct., 2 Oct., 3 Oct., 4 Oct. or M M - 4 Octaves only

**Option 2: Dominant 7th (Mm7) Arpeggio:** 3 arpeggios required - (Use Chord Name not Key Name)
1 Oct., 2 Oct., 3 Oct., 4 Oct. or M M - 4 Octaves only
Option 3: Fully Diminished 7th (dd7) Arpeggio: 3 arpeggios required - (Use Chord Name not Key Name)

1 Oct ∨, 2 Oct ∨, 3 Oct 𝔾, 4 Oct 𝔾 or 𝔾 - 4 Octaves only

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