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 so as 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.** 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 Early 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 8 and 9.

**SUGGESTED REPERTOIRE SOURCES**

<table>
<thead>
<tr>
<th>Baroque</th>
<th>Bach, J.S.</th>
<th>Short Preludes and Fugues - Two-part Inventions</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Scarlatti</td>
<td>Sonatas</td>
</tr>
<tr>
<td></td>
<td>Soler</td>
<td>Sonatas</td>
</tr>
<tr>
<td></td>
<td>Telemann</td>
<td>Fantasies in D Major and B Major</td>
</tr>
<tr>
<td>Classical</td>
<td>Beethoven</td>
<td>Bagatelles, Op. 33 No. 6, Op 119 No. 1, 4, Op. 126 No. 5  Six Variations on a Swiss Song - “Fur Elise” Sonata, Op 49 #1, 2, 1st or 3rd movements</td>
</tr>
<tr>
<td></td>
<td>Haydn</td>
<td>Easier Sonatas, 1st or 3rd movements</td>
</tr>
<tr>
<td></td>
<td>Mozart</td>
<td>Viennese Sonatinas, Sonata in G, K. 283, Variations K. 300e (“Twinkle Twinkle”)</td>
</tr>
<tr>
<td></td>
<td>Grieg</td>
<td>Waltz in E minor Op. 37 No. 7 - Puck Op. 71 No. 3  Arietta Op. 12 No. 1</td>
</tr>
<tr>
<td></td>
<td>Mendelssohn</td>
<td>Songs Without Words</td>
</tr>
<tr>
<td></td>
<td>Schubert</td>
<td>Six Moments Musical, Op. 94, D. 780</td>
</tr>
<tr>
<td>Impressionistic</td>
<td>Debussy</td>
<td>Reverie, Children’s Corner, Arabesques</td>
</tr>
<tr>
<td></td>
<td>Ravel</td>
<td>Prelude</td>
</tr>
<tr>
<td>20th Century</td>
<td>Copland</td>
<td>Four Piano Blues, The Cat and the Mouse</td>
</tr>
<tr>
<td></td>
<td>Khatchaturian</td>
<td>Toccata</td>
</tr>
<tr>
<td></td>
<td>Tcherepnin</td>
<td>Bagatelles, Op. 5</td>
</tr>
<tr>
<td></td>
<td>Turina</td>
<td>Danses Gitanes (Gypsy Dances), Op. 55</td>
</tr>
<tr>
<td></td>
<td>Prokofiev</td>
<td>Music for Children, Op. 65 (selections from)</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.

<table>
<thead>
<tr>
<th>Key of C:</th>
<th>V7</th>
<th>I</th>
<th>vi6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of G:</td>
<td>ii6</td>
<td>I6/4</td>
<td>V7</td>
</tr>
</tbody>
</table>

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

1. LABEL the underlined chords with Roman numerals and Figured Bass.

<table>
<thead>
<tr>
<th>Key of D:</th>
<th>V7</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of ____: ____</td>
<td>____</td>
<td>____</td>
<td>____</td>
</tr>
</tbody>
</table>
Intervals:

Students should be able to draw the intervals on the staff using 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 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>Tritone</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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>Tritone</td>
<td></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>Tritone</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>

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>Tritone</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>
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Example of Theory Test:

1. DRAW each interval on the staff.

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

   Example: A2    A7    m3    P4

Scales:
Students should be able to draw major, minor, modes, pentatonic and whole tone scales on the staff. Students should be able to write the name of the note from the scale degree name in any given key.

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\textsuperscript{st}, 2\textsuperscript{nd}, 3\textsuperscript{rd}, 5\textsuperscript{th} and 6\textsuperscript{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 pentatonic scale

   G whole tone scale
G major scale with its scale degree names:

<table>
<thead>
<tr>
<th>Tonic</th>
<th>Super-tonic</th>
<th>Mediant</th>
<th>Sub-dominant</th>
<th>Dominant</th>
<th>Sub-mediant</th>
<th>Leading</th>
<th>Tonic</th>
</tr>
</thead>
</table>

Example of Theory Test:

1. WRITE the correct LETTER NAME and QUALITY (example: D minor).
   
   - Tonic chord of D minor: D minor
   - Mediant chord of F major: A minor
   - Supertonic chord of C harmonic minor: D diminished

Chords:
Students should be able to draw the accidentals of each 7th chords associated with the chord symbols. Students should be able to identify the V7 to I chord resolution.

There are six qualities of seventh chords that appear in diatonic music: major seventh, dominant seventh, minor seventh, half-diminished seventh, and diminished seventh (also called fully diminished).

- major seventh: MM7 major triad with a major seventh
- dominant seventh: Mm7 major triad with a minor seventh
- minor major seventh: mM7 minor triad with a major seventh
- minor seventh: mm7 minor triad with a minor seventh
- half-diminished seventh: dm7 diminished triad with a minor seventh
- fully diminished seventh: dd7 diminished triad with a diminished seventh

In popular or jazz music the following chord symbols are used to indicate the types of seventh chords.

- CMaj7
- C7
- CmM7
- Cm7
- C°7
- C°7
Example of Theory Test:

1. DRAW accidentals to each seventh chord as indicated.

<table>
<thead>
<tr>
<th>mm7</th>
<th>MM7</th>
<th>dd7</th>
<th>Mm7</th>
</tr>
</thead>
</table>

Students should be able to identify the tonic and dominant 7th chords in any given key.

Each note or chord of a scale has a specific name, called a scale degree. The first (and last) note or chord is called the tonic. The fifth note or chord is called the dominant.

Example of Theory Test:

1. MATCH each Tonic chord to its dominant 7th chord.

<table>
<thead>
<tr>
<th>C Major</th>
<th>A7</th>
</tr>
</thead>
<tbody>
<tr>
<td>G Major</td>
<td>D7</td>
</tr>
<tr>
<td>E minor</td>
<td>G7</td>
</tr>
<tr>
<td>D minor</td>
<td>B7</td>
</tr>
</tbody>
</table>

Chord Progressions:
Students should be able to identify the authentic, plagal, half and deceptive cadences by name and Roman numeral on the staff.

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

\[\begin{align*}
\text{IV} & \quad \text{I} \\
\text{Plagal}
\end{align*}\]

Rhythm:
Students should be able to add bar lines to each rhythm in different time signatures.
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 \textit{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
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Simple Triple: 3 main pulses per measure

\[ \frac{3}{4} \]

Simple Quadruple: 4 main pulses per measure

\[ \frac{4}{4} \]

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 (2 groups of 3)

\[ \frac{6}{8} \]

Compound Triple: 3 main pulses per measure (3 groups of 3)

\[ \frac{9}{8} \]

Compound Quadruple: 4 main pulses per measure (4 groups of 3)

\[ \frac{12}{8} \]

Example of Theory Test:

1. DRAW bar lines to divide each rhythm into equal measures.
2. WRITE the name of the meter on the line below the staff.

\[ \frac{6}{8} \]

Compound Duple Meter

\[ \frac{4}{4} \]

Meter
Symbols and Terms:

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

- **con fuoco** with fire
- **agitato** agitated, going faster
- **pesante** in a heavy manner; slower
- **con brio** with great energy and vigor
- **espressivo** expressively
- **enharmonic** different spelling for the same key
- **non troppo** not too much

Music History

Students should know these periods of music and the unique features of each.

### 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>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Impressionistic</th>
<th>1880 – 1900</th>
<th>Debussy, Ravel, Satie</th>
<th>Whole tone scales and other exotic scales. Static harmonies, planing, use of extended harmonies (9th, 11th, 13th)</th>
</tr>
</thead>
<tbody>
<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 and was 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.

- 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
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(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.

*Dates are approximate, but for consistency in testing and grading, please use these dates.

Analysis

Sonata-Allegro Form

Students must be familiar with the 3 sections of the Sonata-Allegro Form; harmonic goals of each section; the musical terms for the themes of the Exposition:

- **Exposition** - the first section of a composition which exposes the thematic material, modulating away from tonic key; contains Principal Theme in the Tonic Key, Secondary Theme usually in the Dominant Key, but if a minor piece, then usually in III, and usually a Closing Theme.

- **Development** - follows the exposition; where thematic material is varied, fragmented, and developed with new harmonies and keys.

- **Recapitulation** - return of the exposition in original key with both the Principal and Secondary Theme in the Tonic Key. The final cadence may be followed by a Coda.

**Opus (Op.)** is a music term that means “work” and helps identify the pieces of a composer’s repertoire, based on the chronology of the composer’s output. An Op. 1 would be the first piece or group of pieces a composer has written. The number after means that the piece was part of a set of pieces written at about the same time. This cataloguing system was used from Beethoven’s time and beyond. Composers before Beethoven each had their own system for organizing, or cataloguing, their works, usually developed by editors.

Example:

*Using the score excerpt for the piano sonata by Beethoven, answer the following questions:*

1. What are the three main sections in the first movement of a classical sonata? 

   ______________  ______________  ______________

2. What chord does the music arrive on in measure 4, beat 3? _______ (use Roman Numeral)

   (“opus”, or “work”)

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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    Rhythm    Melody

Scales:
natural minor, Locrian mode, pentatonic, blues scale

A scale will be played two times, both times ascending and descending. The student will determine if the scale played is natural minor, Locrian mode, pentatonic, blues scale.

Example: Pentatonic

![Pentatonic scale example]

Example: Blues

![Blues scale example]

Intervals:
Quality: M3, m3, M6, m6, M7, m7

Each interval will be played broken then blocked two times. The student will determine the number and quality.

Example: m6

![m6 interval example]
Chords:
Each Dominant Seventh Chord will be played three times (broken and blocked). Listen and decide if the chord is in ROOT POSITION, 1st INVERSION, 2nd INVERSION or 3rd INVERSION.

Rhythm:
Each rhythm will be played with the Metronome four times. Write down the correct rhythm including bar lines. Notes may include dotted notes and triplets. A two-measure rhythm will be played four times. The metronome will remain on while each example is played. The student will write the correct rhythm. The time signature will be provided.

Example

Melody:
Melodic dictation of Alto line
A 4-measure melody will be played four times. The student will write the correct pitches and note values. The Soprano note is given, and the student will fill in the Alto part. The key signature, time signature, and first note will be given.

Example
Tonal Preparation:

Test Sample:
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Soprano note (top) given.

Harmonized Melody (both parts will be played)
SIGHT READING
Students will be given the score to study beforehand with a pencil. They 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:** 0 to 5#'s or b's; accidentals

**Time Signatures:** Any Time Signature

**Note and Rest Values:** Any rhythm patterns possible from previous notes, rest, and time signatures. Focus is on switching between different note values while maintaining steady pulse.

**Fundamentals:** Scale patterns, 16th note scale passages, seventh chords

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

**Mode:** Major or minor

**Measures:** 8 or more

Optional questions relating to the structure and content of the piece may 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:

Optional Questions:

1. What is the smallest note value? _________________

2. Write in the counting and practice subdividing all triplets, eighths and 16ths while maintaining a constant pulse. Don’t forget to subdivide all quarter notes into the smallest note value.
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

### Scales

<table>
<thead>
<tr>
<th>Parallel Scales</th>
<th>Grand or Russian Style (Parallel/Contrary)</th>
<th>Intervals 6(^{th}) and 3(^{rd}) or 10(^{th})</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Oct ♯, 2 Oct ♯, 3 Oct ♭♭♭♭, 4 Oct ♭♭♭♭ or ♭♭♭♭ - 4 Octaves only</td>
<td>HT</td>
<td>Must show 1 of each: 6(^{th}) – RH begins on Tonic; LH begins a 6(^{th}) below the RH. 3(^{rd}) or 10(^{th}) – LH begins on Tonic; RH begins on 3(^{rd}) or 10(^{th}). 1 Oct ♯, 2 Oct ♯, 3 Oct ♭♭♭♭, 4 Oct ♭♭♭♭ or ♭♭♭♭ - 4 Octaves only</td>
</tr>
<tr>
<td>HT</td>
<td>MM ♭♭♭♭ = 88</td>
<td>HT</td>
</tr>
<tr>
<td>MM ♭♭♭♭ = 88</td>
<td></td>
<td>MM ♭♭♭♭ = 88</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)
Locrian mode

**Locrian 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
- Locrian

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

Locrian mode:

Lower the 2\textsuperscript{nd} and the 5\textsuperscript{th} notes of a minor scale.

B minor

\begin{enumerate}
\item B natural minor
\item B Locrian
\end{enumerate}
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</td>
</tr>
<tr>
<td>HT Parallel Chords or</td>
<td>HT Parallel Chords or</td>
<td>any hymn or 4-part choral</td>
</tr>
<tr>
<td>HT LH Root Note</td>
<td>HT LH Root Note</td>
<td>style piece. Transpose to 1</td>
</tr>
<tr>
<td>MM $\frac{q}{\text{d}} = 72$</td>
<td>MM $\frac{q}{\text{d}} = 72$</td>
<td>other key</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MM $\frac{q}{\text{d}} = 72$</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: 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

C major

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

**Option 2: Modulation Chord Progression**

Students should be able to play the given chord progression 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>Tonic 4 note Chord</th>
<th>Dominant 7th (Mm7) Chord in Inversions</th>
<th>Fully Diminished 7th (dd7) Chord in Inversions</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 major, 3 minor</td>
<td>3 chords required</td>
<td>3 chords required</td>
</tr>
<tr>
<td>1 octave up and down</td>
<td>1 octave up and down</td>
<td>1 chord and its inversions from each of</td>
</tr>
<tr>
<td>HT</td>
<td>HT</td>
<td>the following groups:</td>
</tr>
<tr>
<td>MM ↓ = 72</td>
<td>MM ↓ = 72</td>
<td>Group 1: C E F#/G A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Group 2: C#/D E G B♭</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Group 3: D F A B/C♭</td>
</tr>
<tr>
<td></td>
<td></td>
<td>HT</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MM ↓ = 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><strong>Tonic Arpeggio</strong></th>
<th><strong>Dominant 7th (Mm7) Arpeggio</strong></th>
<th><strong>Fully Diminished 7th (dd7) Arpeggio</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>3 major, 3 minor</td>
<td>3 arpeggios required</td>
<td>3 arpeggios required</td>
</tr>
<tr>
<td>1 Oct , 2 Oct , 3 Oct , 4 Oct</td>
<td>1 Oct , 2 Oct , 3 Oct , 4 Oct</td>
<td>1 arpeggio from each of the following groups:</td>
</tr>
<tr>
<td>or  - 4 octaves only</td>
<td>or  - 4 octaves only</td>
<td>Group 1: C E F#/G A</td>
</tr>
<tr>
<td>HT</td>
<td>HT</td>
<td>Group 2: C#/ D E G B</td>
</tr>
<tr>
<td>MM  = 66</td>
<td>MM  = 66</td>
<td>Group 3: D F A B/C</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  - 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  - 4 Octaves only
**Option 3: Fully Diminished 7th (dd7) Arpeggio:** 3 arpeggios required - *(Use Chord Name not Key Name)*

1 Oct 1, 2 Oct 2, 3 Oct 3, 4 Oct 4 or 5 - 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