



**Achievement In Music**

Indiana Music Teachers Association

***Piano Syllabus***  
***2011-2015***

***(Updated 2024)***

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# Piano Syllabus Introduction

IMTA's Achievement in Music (AIM) program consists of an AIM Syllabus and AIM Festivals, sponsored by local associations. The AIM Syllabus is a curriculum outline, promoting a comprehensive approach to the teaching of music. Thirteen different levels (prep-12) of achievement are outlined for five areas: repertoire, technical study (or etude), sight playing, keyboard skills and theory (written and aural). The different levels detailed in the Syllabus provide the foundation for AIM Festivals; however, the syllabus can also be useful to an individual teacher or student who wants a sequenced, progressive outline for teaching or learning a particular area. The Syllabus is intended to be flexible enough for teachers using a variety of pedagogical approaches while still providing a standard of excellence for piano study.

AIM Festivals (non-competitive) provide a musically well-rounded goal for each year's study, as well as a written evaluation of a student's performance skill and musical understanding. AIM Festivals are sponsored by local associations in either fall or spring. For a listing of Festival sites, dates, and local chairs, please consult the IMTA Handbook. At a typical AIM Festival, students rotate among rooms, participating in one or two individual components of the evaluation process in each location. AIM medals recognize participation and effort. Contact the local chair for information about entry forms, deadlines, rules, and fees.

This edition of the Piano Syllabus is organized by category: all of the Keyboard Skills pages are in one section, all of the Aural Theory pages are in a different section, etc. However, page breaks have been set so that a teacher might re-arrange the pages as desired; for example, all of the level 1 pages (for all five categories) could be grouped into one section.

This revision of the Piano Syllabus began with an outline of the Keyboard Skills levels. Theory, Sight playing and Repertoire were then correlated with Keyboard Skills. This Syllabus will remain in effect until the 2010-11 Festivals. An ongoing record will be kept of corrections and suggestions. Please email those to both Karen Thickstun ([kthickstun@aol.com](mailto:kthickstun@aol.com)) and Lola McIntyre ([Lmcintyre@indy.rr.com](mailto:Lmcintyre@indy.rr.com)).

The revision of the Sight Playing category took place in 2024.

# THEORY (Written)

## General Guidelines:


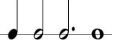


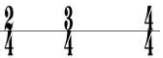




There are two evaluations of theory: written and aural (ear training). A separate summary chart for Written Theory, along with example questions for each level, follows.


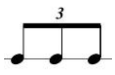




The Theory Summary Charts and the contents of each level were designed to complement the Keyboard Skills requirement, i.e. a student who is preparing Keyboard Skills at level 6 will find that Theory at level 6 correlates in terms of concepts and keys.

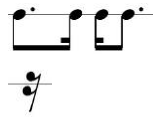
Theory levels do not correlate with any particular method book levels or any particular theory workbook series. The levels do provide a smooth and logical progression of achievement, using small incremental steps from level to level. It is not assumed how long it will take a student to advance from one level to the next; some students may cover a new level each year; other may cover two or more levels. It is up to the individual teacher to determine what is appropriate for each of his/her students.

There are separate tests for written and aural theory; each is approximately one page in length (approximately 10-20 questions, depending on level.)


# THEORY (WRITTEN): Summary Chart

Level	Intervals	Chord Quality	Scales and Key Signatures	Cadences / Chord Progressions	Rhythm	Terms and Symbols
<b>Prep</b>	Label finger numbers on a hand diagram; label LH and RH	None	Identify up, down, same (given 3 non-staff notes)	None	Circle the note that is longer; 	Match term with symbol: <i>p</i> , <i>f</i>
<b>1</b>	1. Given a white key on a picture of a keyboard, mark a higher key that creates a 2 <sup>nd</sup> or 3 <sup>rd</sup> (step, skip)  2. Given music alphabet, identify skip or step	None	Keyboard picture: identify 5-finger patterns:  C G F  (multiple choice question)	None	Fill an incomplete measure:  	Match term with symbol: Flat, Sharp Repeat Quarter note Half note Half note Dotted half note Whole note
<b>2</b>	1. Given a white key on a picture of a keyboard, mark a higher key that creates a 2 <sup>nd</sup> , 3 <sup>rd</sup> , or 5 <sup>th</sup>  2. Given music alphabet, create a 2 <sup>nd</sup> , 3 <sup>rd</sup> , or 5 <sup>th</sup>	Identify triads on keyboard picture:  White key majors  (multiple choice question)	1. Keyboard picture: identify or write 5-finger pattern: White key majors  2. Given 5 letters. Which 5-finger pattern does it spell?	None	Fill an incomplete measure:  	Match term with symbol: Crescendo Decrescendo Diminuendo <i>mf</i> , <i>mp</i> Natural Fermata Treble clef Bass clef
<b>3</b>	1. Identify interval on staff as 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , or 5 <sup>th</sup>  2. Given music alphabet, create a 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , or 5 <sup>th</sup>	Identify triads on staff:  White key majors and minors  (multiple choice question)	1. On staff: identify or write 5-finger pattern:  White key majors and minors  2. Given 5 letters, which 5-finger pattern does it spell?	None	Fill an incomplete measure:   tie	Math term or symbol with definition: Legato Staccato Ritardando (rit.) Accent D.C. al fine Fine Triad 8va, tie Quarter rest
<b>4</b>	Identify interval on staff as 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , or 6 <sup>th</sup>	Identify triads on staff  All Majors and minors	1. Identify scale, on staff, written with accidentals: C G F  2. Write 5-finger patterns on staff: All majors and minors	Identify the progressions (on staff) in the example: is it I- V7 or V7-I?  C G F	Fill an incomplete measure:   	Match term or symbol with definition: D.S. al coda Tonic, dominant Key signature Slur Andante Allegro Moderato 2 eighth notes half rest whole rest

Level	Intervals	Chord Quality	Scales and Key Signatures	Cadences / Chord Progressions	Rhythm	Terms and Symbols
5	Identify interval on staff as 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , or 8 <sup>th</sup>	Identify or write triads on staff:  All majors and minors	Identify scale, on staff, written with accidentals:  White key majors	Identify the progressions in the example: include I, IV, V7  White key majors	Fill an incomplete measure:  	Match term or symbol with definition: A tempo, adagio Lento, largo <i>Ff</i> , <i>pp</i> Accelerando Time signature Subdominant Dotted quarter Eighth rest
6	Identify interval on staff as 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup> , or m2, m3	Identify or write triads on staff:  All majors and minors, plus diminished	Identify scale, on staff, written with accidentals: White key majors + harmonic minors	Identify the progression in the example: include I, IV, V7 White key majors and minors	1. Fill an incomplete measure    2. Add bar lines	Match term or symbol with definition: Poco, piu Sforzando ( <i>sFz</i> ) Con, senza Dolce, moto
7	Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major or minor triads in root position.  2. Identify inversions (white Key majors / minors)  3. Identify triads (major, minor, diminished, augmented)	1. Identify or write scale, on staff, with accidentals:  All majors + white harmonic minors  2. Identify all major key signatures	Identify the progression in the example: include I, IV, V7  All majors and white key minors	Fill an incomplete measure:    2. Add Bar lines	Match term or symbol with definition: Con moto Con spirito Scherzando Cantabile Animato Sempre Subito Rallentando
8	Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major or minor triads in root position.  2. Identify inversions (all majors and minors)	1. Identify or write scale, on staff, with accidentals:  All majors and harmonic minors  2. Identify all major and minor key signatures	Identify the progression in the example: include I, IV, V7  All majors and minors	Fill an incomplete measure:      2. Add bar lines	Match term or symbol with definition: Espressivo Presto Vivace Sostenuto Molto Meno Mosso Sixteenth notes
9	Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major, minor, diminished, or augmented triads in root position.  2. Write inversions (all majors and minors)	1. Write scale, with accidentals:  All majors and harmonic minors  2. Write order of sharps and flats on staff	Given the Roman numerals, write chords (I, IV, V7)  All Majors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Grazioso Tranquillo Maestoso Chromatic Tenuto Alberti Waltz bass March bass

Level	Intervals	Chord Quality	Scales and Key Signatures	Cadences / Chord Progressions	Rhythm	Terms and Symbols
10	Write the upper or lower note and add # or b when needed to create requested interval.  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major, minor, diminished, or augmented triads in root position.  2. identify V7 (root and inversions)	Write scale, with key signature:  All majors and harmonic minors	Given the Roman numerals, write chords (I, IV, V7)  All majors and minors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Parallel Relative Modulation Syncopation Agitato Leading tone Supertonic Sixteenth rest
11	Write the upper or lower note and add # or b when needed to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write V7 in root position.  2. Identify V7, maj7 (root and inversions)	Write scale, with key signature:  All majors and harmonic minors	Identify or write cadence that uses first inversion for the I chord:  All majors and minors	Fill an incomplete measure:  All previous values  2. Add bar lines	Match term or symbol with definition: Leggiero Marcato Portato Assai Diatonic Mediant Submediant
12	Identify requested intervals in a repertoire excerpt:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, plus all diminished and augmented intervals	1. Write V7 and maj7 in root position.  2. Identify V7, maj7, m7 (root and inversions)	1. Write scale, with key signatures:  All majors and harmonic minors, natural minors, melodic minors	Identify or write cadence that uses second inversion for the I chord.  All majors or minors	Fill an incomplete measure:  All previous values  2. Add bar lines	Match term or symbol with definition: Con brio Pesante Con fuoco Calando Sotto voce

## THEORY (WRITTEN): Level Prep

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Label finger Numbers on a Hand diagram; Label LH and RH	none	Identify up, down, Same (given 3 non-Staff notes)	none	circle the note That is longer: 	Match term with symbol: <i>p, f</i>

### Level Prep:

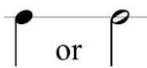
Intervals: Write LH on the left hand and RH on the right hand, and label the finger numbers.

Scales: Given three or four notes (non-staff notation), identify if the notes are going up, down, or same:

Example:



Up  
Down  
Same



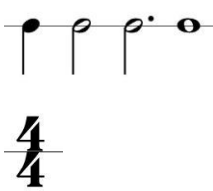
Rhythm: Circle the note that is longer:

Terms and Symbols: Draw a lone from the symbol to the word. Will include:

piano	softly, quietly	<i>p</i>
forte	loud	<i>f</i>



# THEORY (WRITTEN): Level 1

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
<p>1. Given a white key on a picture of a keyboard, mark a higher key that creates a 2<sup>nd</sup> or 3<sup>rd</sup> (step, skip)</p> <p>2. Given music alphabet, identify skip or step</p>	none	<p>Keyboard picture: identify 5-finger patterns:</p> <p>C G F</p> <p>(multiple choice questions)</p>	none	<p>Fill an incomplete measure:</p> 	<p>Match term with symbol:</p> <p>Flat</p> <p>Sharp</p> <p>Repeat</p> <p>Quarter Note</p> <p>Half Note</p> <p>Dotted Half Note</p> <p>Whole Note</p>

## Level 1:

Intervals: 1. Given a picture of a keyboard (with one key marked), mark a higher key to create a 2<sup>nd</sup> or 3<sup>rd</sup> (step or skip)


2. Identify a skip or step in the music alphabet.


Example: C to D is a step or skip

Answer: student will circle "step"






Scales: Given pictures of two keyboards with 5 keys marked, identify the one that shows the requested 5-finger pattern.

Rhythm: Given an incomplete measure, add one or more notes to complete the measure.



Example: 

Answer: 

Terms and Symbols: Match each symbol to its name.

Flat – note is lowered by one half step	<b>b</b>
Sharp – note is raised by one half step	<b>#</b>
Repeat – to re-play a musical section	
Quarter note	
Half note	
Dotted half note	
Whole note	

## THEORY (WRITTEN): Level 2

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
1. Given a white key on a picture of a keyboard, mark a higher key that creates a 2 <sup>nd</sup> , 3 <sup>rd</sup> , or 5 <sup>th</sup>  2. Given music alphabet, create a 2 <sup>nd</sup> , 3 <sup>rd</sup> , or 5 <sup>th</sup>	Identify triads on keyboard picture:  White Key Majors  (Multiple choice questions)	1. Keyboard picture: identify or write 5-finger patterns:  White Key Majors  2. Given 5 letters, which 5-finger pattern does it spell?	None	Fill an incomplete measure:    	Match term with symbol: Crescendo (cresc) Decrescendo Diminuendo (dim) <i>mf</i> , <i>mp</i> natural fermata treble clef bass clef

### Level 2:

Intervals: 1. Given a picture of a keyboard (with one key marked), mark a higher key to create a 2<sup>nd</sup>, 3<sup>rd</sup>, or 5<sup>th</sup>.

2. Identify a 2<sup>nd</sup>, 3<sup>rd</sup>, or 5<sup>th</sup> in the music alphabet.

Example: Start on B, go up a third. What letter are you on?

Answer: D

Chords: Given pictures of two keyboards with triads marked, identify the one that shows the requested triad.

Example:

Answer: student will circle the first keyboard picture.

Scales: 1. Given pictures of a keyboard, put x's on the keys to show the requested 5-finger pattern.

2. Given 5 letters, identify which 5-finger pattern it represents








Example: E F# G A B = E major or E Minor

Answer: E minor


Rhythm: Given an incomplete measure, add one or more notes to complete the measure.



Terms and Symbols: Match each symbol to its name.

Crescendo (cresc.) – gradually getting louder	
Decrescendo (descresc.) – gradually getting softer	
Diminuendo (dim.) – gradually getting softer	
Mezzo forte – moderately loud	<i>mf</i>
Mezzo piano – moderately quiet	<i>mp</i>
Natural – cancels a sharp or flat	
Fermata – hold longer than the normal duration	
Treble Clef	
Bass Clef	

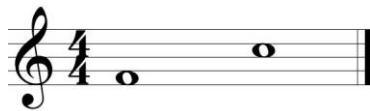
## THEORY (WRITTEN): Level 3

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
1. Identify interval on staff as: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , or 5 <sup>th</sup> .  2. Given music alphabet, create a 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , or 5 <sup>th</sup>	Identify triads on staff:  White Key Majors and minors:  (Multiple choice questions)	1. On staff: identify or write 5-finger pattern:  White Key Majors and Minors  2. Given 5 letters, which 5-finger pattern does it spell?	None	Fill an incomplete measure:   Tie	Match term with symbol: Legato Staccato Ritardando (rit.) Accent D.C. al fine Fine Triad 8va Quarter rest tie

### Level 3:

Intervals: 1. Given two notes on a staff, identify if the interval is a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, or 5<sup>th</sup>.

Example:



3<sup>rd</sup> or 5<sup>th</sup>

Answer: 5<sup>th</sup>

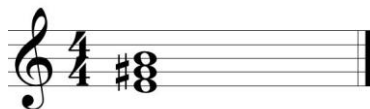
2. Identify a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, or 5<sup>th</sup> in the music alphabet.

Example: Start on G, go up a third. What letter are you on?

Answer: B

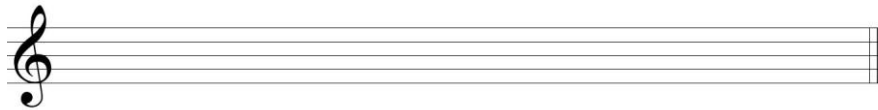
Chords: Identify the triad (written on the staff)

Example:



Answer: E Major

Scales: 1. On staff, write the requested 5-finger pattern:



**E Major**



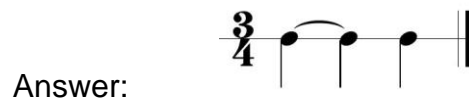
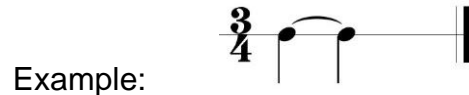
**E Major**

2. Given 5 letters, identify which 5-finger pattern it represents

Example: E F# G A B = E major or E Minor

Answer: E minor

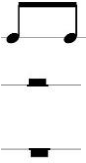
Rhythm: Given an incomplete measure, add one or more notes to complete the measure.



Terms and Symbols: Match each symbol to its name.

Legato – smooth and connected	
Staccato – bouncy; detached and short	
Ritardando (rit.) – gradually getting slower	
Accent – to place emphasis on a note	
D.C. al fine – return to the beginning and play to the fine	
Fine – the end	
Triad – a three-note chord	
8va – octave (higher or lower)	
Quarter rest	
Tie	

## THEORY (WRITTEN): Level 4

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
1. Identify interval on staff as: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , or 6 <sup>th</sup> .	Identify triads on staff:  All majors and minors	1. Identify scale on staff, written with accidentals: C G F  2. Write 5-finger patterns on staff: All majors and minors	Identify the progression (on staff) in the example: is it I-V7 or V7-I?  C G F	Fill an incomplete measure:  	Match term with symbol: D.S. al coda Tonic Dominant Key signature Slur Andante Allegro Moderato 2 eighth notes half rest whole rest

### Level 4:

Intervals: Given two notes on a staff, identify if the interval is a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, or 6<sup>th</sup>

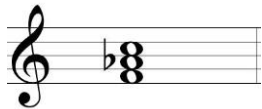
Example:



Answer: 3rd

Chords: Identify the triad (written on the staff)

Example:

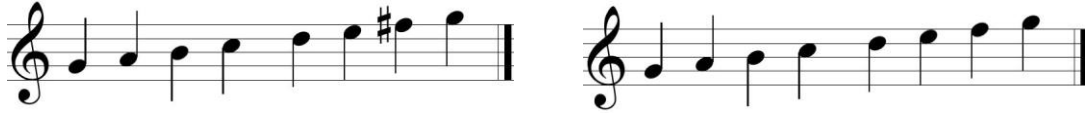


Answer: F Minor

Scales:

1. Given two scales, written on staff with accidentals, identify the one that shows the requested scale.

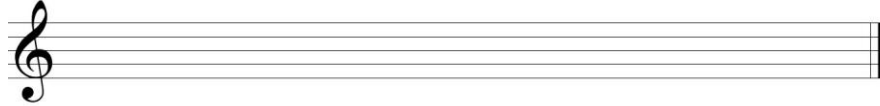
Example: Circle the correct scale for G major.



Answer: Student will circle the first scale.

2. On staff, write the requested 5-finger pattern.

Example:



**A-flat minor**



**A-flat minor**

Cadences:

Identify the following cadence (chord progression); is it I-V7 or V7-I? Key will be given. V7 chord will be written in first inversion.

Example:



G Major a) V7-I  
b) I-V7

Answer: b) I-V7

Rhythm:

Given an incomplete measure, add one or more notes to complete the measure.









Example:





Answer:



Terms and Symbols: Match each term or symbol to its definition.

<p>D.S. al code – return to the sign  and play to the coda </p>	
<p>Tonic – first note (or degree) of a scale or 5-finger pattern</p>	
<p>Dominant – fifth note (or degree) of a scale or 5-finger pattern</p>	
<p>Key signature – groups of sharps or flats at the beginning of the staff indicating the key</p>	
<p>Slur – a curved line drawn over two or more notes, indicating they are to be played legato.</p>	
<p>Allegro – lively, cheerful</p>	
<p>Andante – walking speed</p>	
<p>Moderato – at a moderate speed</p>	
<p>2 eighth notes</p>	
<p>Half rest</p>	
<p>Whole rest</p>	

## THEORY (WRITTEN): Level 5

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
1. Identify interval on staff as: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , or 8 <sup>th</sup>	Identify or write triads on staff:  All majors and minors	Identify scale, on staff, written with accidentals:  White key majors	Identify the progression in the example: include I, IV, V7  White key majors	Fill an incomplete measure:   	Match term with symbol with definition: A tempo Adagio Lento Largo Fortissimo, <i>FF</i> Pianissimo, <i>pp</i> Accelerando Time signature Subdominant Dotted quarter Eighth rest

### Level 5:

Intervals: Given two notes on a staff, identify if the interval is a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup>.

Example:



Answer: 6<sup>th</sup>

Chords: Write the requested triad.

Example:



**D Major**

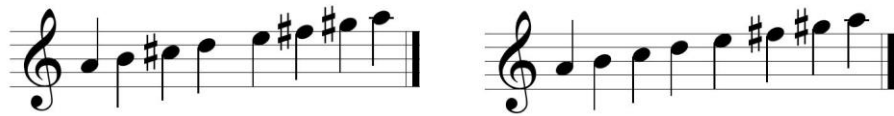
Answer:



**D Major**

Scales: Given two scales, written on staff with accidentals, identify the one that shows the requested scale.

Example: Circle the correct scale for A Major.



Answer: Student will circle the first scale.

Cadences: Identify the following cadence (chord progression); may include I, IV, or V7 chords. V7 chord will be written in first inversion. IV chord will be written in second inversion.

Example:

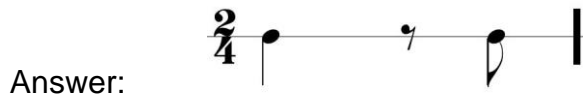
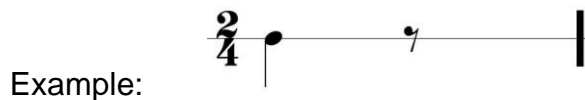


a) V7-I-V7



b) I-V7-I

Answer: b) I-V7-I


Rhythm: Given an incomplete measure, add one or more notes to complete the measure.



Terms and Symbols: Match each symbol to its definition.

A tempo – return to the original speed or tempo	
Adagio – a slow tempo	
Lento – a slow tempo	
Largo – a very slow tempo	
Fortissimo – very loud	<i>ff</i>
Pianissimo – very soft	<i>pp</i>
Accelerando (accel.) – gradually getting faster	
Time signature – meter; shows the unit of beats in a composition	$\frac{4}{4}$
Subdominant – the fourth note (degree) of a scale or 5 finger pattern	
Dotted quarter note	
Eighth rest	

## THEORY (WRITTEN): Level 6

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Identify interval on staff as: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup> , or m2, m3	Identify or write triads on staff:  All majors and minors, plus diminished	Identify scale, on staff, written with accidentals:  White key majors + harmonic minors	Identify the progression in the example: include I, IV, V7  White key majors and minors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Poco Piu sFz con senza doce moto triplet

### Level 6:

Intervals: Given two notes on staff, identify if the interval is a 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, or m2, m3 (minor 2<sup>nd</sup>, minor 3<sup>rd</sup>).

Example:



Answer: m2

Chords: 1. Identify the triad shown.

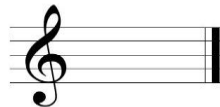
Example:



Answer: F minor diminished

2. Write the requested triad.

Example:



**B Major**


Answer:




**B Major**



Terms and Symbols: Match each symbol to its name.

Poco – little	
Piu – more	
Sforzando – sudden strong accent	<i>sfz</i>
Con – with	
Senza – without	
Dolce – sweetly	
Moto – motion	
triplet	

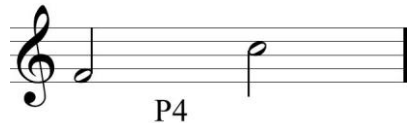
## THEORY (WRITTEN): Level 7

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major or minor triads in root position.  2. Identify inversions (white Key majors / minors)  3. Identify triads (major, minor, diminished, augmented)	1. Identify or write scale, on staff, with accidentals:  All majors + white harmonic minors  2. Identify all major key signatures	Identify the progression in the example: include I, IV, V7  All majors and white key minors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Con moto Con spirito Scherzando Cantabile Animato Sempre Subito Rallentando

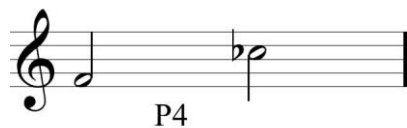
### Level 7:

Intervals: Given two notes on a staff, identify the interval and its quality (major, minor, perfect) by adding a sharp or flat to the upper note to create the requested interval.

Example:



Answer:



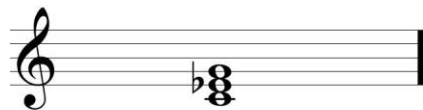
Chords: 1. Write the requested triad (may be major or minor).

Example:



Write the C minor triad  
root position

Answer:

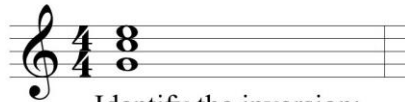


Write the C minor triad  
root position



2. Identify the inversion shown.

Example:

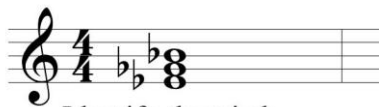


Identify the inversion:  
a) 1st      b) 2nd

Answer: 2<sup>nd</sup> inversion

3. Identify the triad shown as major, minor, diminished or augmented.

Example:



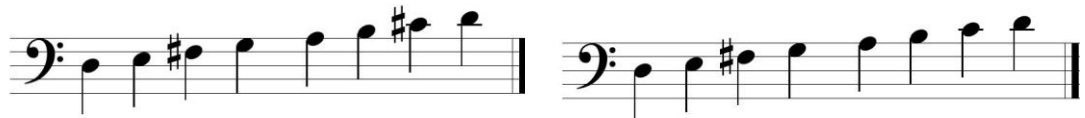
Identify the triad:  
Maj., min., dim., or Aug.

Answer: minor

Scales:

1. Given two scales, written on staff with accidentals, identify the one that shows the requested scale.

Example: Circle the correct scale for D Major



Answer: Student will circle the first scale.

2. Identify major key signatures

Example:



Answer: E-flat major

Cadences:

Identify the following cadence (chord progression); may include I, IV, or V7 chords. V7 chord will be written in first inversion. IV chord will be written in second inversion. May be a major or minor example.

Example:



Answer: a

- a) I-IV-V7-I
- b) V7-I-IV-I
- c) i-iv-V7-i

Rhythm: 1. Given an incomplete measure, add one or more notes to complete the measure.

Example:

Answer:

2. Add bar lines to a given rhythm example.

Example:

Add Barlines.



Answer:

Add Barlines.

Terms and Symbols: Match each term or symbol to its definition.

Con moto – with motion	
Con spirito – with spirit	
Scherzando – jokingly, playful	
Cantabile – in a singing fashion	
Animato – animated; with spirit	
Sempre – always	
Subito – suddenly	
Rallentando - gradually getting slower	

## THEORY (WRITTEN): Level 8

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major or minor triads in root position.  2. Identify inversions (all majors and minors)	1. Identify or write scale, on staff, with accidentals:  All majors and harmonic minors  2. Identify all major and minor key signatures	Identify the progression in the example: include I, IV, V7  All majors and minors	Fill an incomplete measure:      2. Add bar lines	Match term or symbol with definition: Espressivo Presto Vivace Sostenuto Molto Meno Mosso Sixteenth notes

### Level 8:

**Intervals:** Given two notes on a staff, identify the interval and its quality (major, minor, perfect) by adding a sharp or flat to the upper note to create the requested interval.

Example:



P5

Answer:



P5

**Chords:** 1. Write the requested triad (may be major, minor, or diminished).

Example:



Write an A-flat Major triad in root position

Answer:



Write an A-flat Major triad in root position

2. Identify the triad and its inversion.

Example:



Name the root and its inversion \_\_\_\_\_

Answer: C minor, 1<sup>st</sup> inversion

Scales: 1. Given two scales, written on staff with accidentals, identify the one that shows the requested scale.

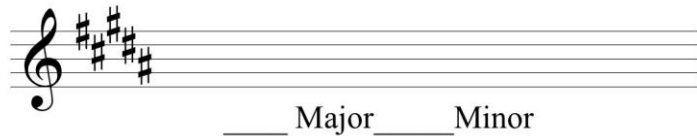
Example: Circle the correct scale for A-flat major.



Answer: Student will circle the first scale.

2. Identify major key signature and its relative minor.

Example:



Answer: B major, G# Minor

Cadences: Identify the following cadence (chord progression); may include I, IV, or V7 chords. V7 chord will be written in first inversion. IV chord will be written in second inversion. May be a major or minor example.

Example:

Answer: a) i-i-iv



a) i-i-iv

b) iv-iv-V7

c) V7-V7-I

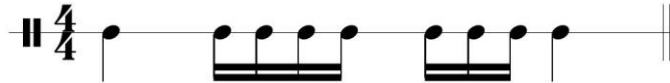
Rhythm:

1. Given an incomplete measure, add one or more notes to complete the measure.

Example:



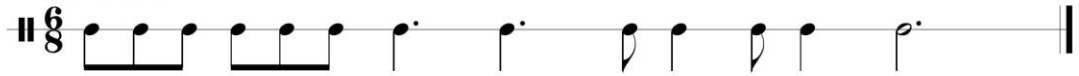
Answer:



2. Add bar lines to a given rhythm example.

Example:

Add Barlines.




Answer:


Add Barlines.



Terms and Symbols: Match each term or symbol to its definition.

Espressivo – expressively, with feeling	
Presto - very fast	
Vivace – lively, very quick	
Sostenuto – sustained	
Molto – very	
Meno – less	
Mosso – motion	
Sixteenth notes	

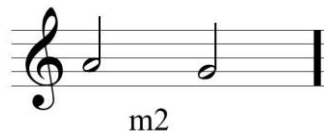
## THEORY (WRITTEN): Level 9

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Add # or b to upper note to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major, minor, diminished, or augmented triads in root position.  2. Write inversions (all majors and minors)	1. Write scale, with accidentals:  All majors and harmonic minors  2. Write order of sharps and flats on staff	Given the Roman numerals, write chords (I, IV, V7)  All Majors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Grazioso Tranquillo Maestoso Chromatic Tenuto Alberti Waltz bass March bass

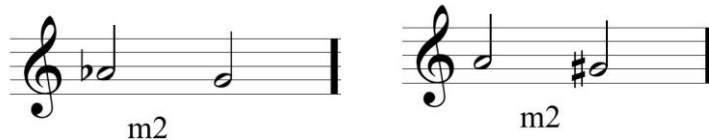
### Level 9:

**Intervals:** Given two notes on a staff, identify the interval and its quality (major, minor, perfect) by adding a sharp or flat to the upper or lower note to create the requested interval.

Example:

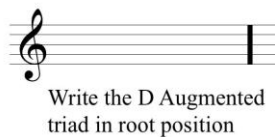


Answer: (either answer is acceptable)

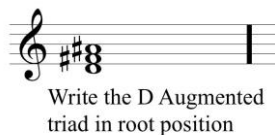


**Chords:** 1. Write the requested triad (may be major, minor, diminished, or augmented).

Example:

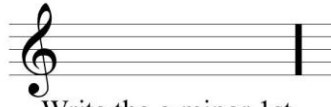


Answer:



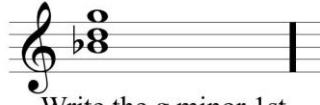
2. Identify the triad and its inversion.

Example:



Write the g minor 1st inversion chord

Answer:

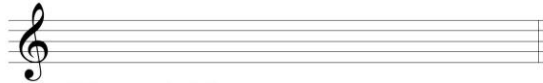


Write the g minor 1st inversion chord

Scales:

1. Write the requested scale, with accidentals.

Example:



G Harmonic Minor

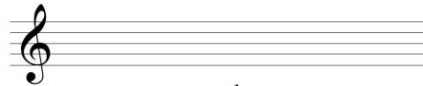
Answer:



G Harmonic Minor

2. Write the order of sharps and flats on the staff (treble and/or bass clef).

Example:

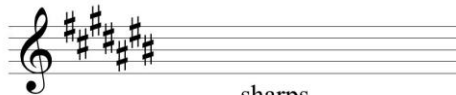


sharps

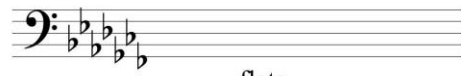


flats

Answer:



sharps

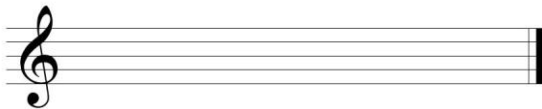


flats

Cadences:

Write the requested cadence (chord progression); may include I, IV, or V7 chords. I chord should be written in root position. IV chord should be written in second inversion. V7 chord should be written in first inversion. Major only.

Example:



B major: I IV V7 I

Answer:

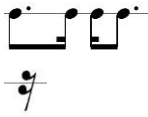


B major: I IV V7 I





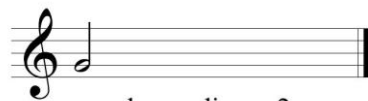
# THEORY (WRITTEN): Level 10

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Write the upper or lower note and add # or b when needed to create requested interval.  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write all major, minor, diminished, or augmented triads in root position.  2. identify V7 (root and inversions)	Write scale, with key signature:  All majors and harmonic minors	Given the Roman numerals, write chords (I, IV, V7)  All majors and minors	Fill an incomplete measure:    2. Add bar lines	Match term or symbol with definition: Parallel Relative Modulation Syncopation Agitato Leading tone Supertonic Sixteenth rest

## Level 10:

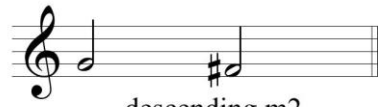
**Intervals:** Given one note on a staff, write an upper or lower note (adding sharp or flat when needed) to create the requested interval. May include major, minor, and perfect intervals, plus diminished 5<sup>th</sup>.

Example:



descending m2

Answer:



descending m2

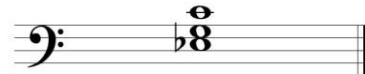
**Chords:** 1. Write the requested triad (may be major, minor, diminished, or augmented).

Example:



c minor triad  
in 1st inversion

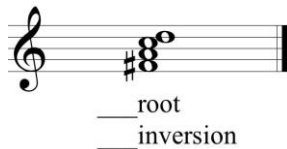
Answer:



c minor triad  
in 1st inversion


2. For the given V7 chord, identify its root and the inversion.

Example:



Answer: root = D, inversion = 1<sup>st</sup>



Parallel – sharing the same tonic or keynote (ex. C Major and C Minor)	
Relative – sharing the same ley signature (ex. C Major and A Minor)	
Modulation – changing from one key to another in a composition	
Syncopation – to shift the accent of a note or chord to a weak beat	
Agitato – agitated, excited	
Leading tone – the seventh note (degree) of a scale	
Supertonic – the second note (degree) of a scale	
Sixteenth rest	

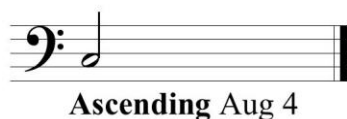
## THEORY (WRITTEN): Level 11

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Write the upper or lower note and add # or b when needed to create requested interval:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8	1. Write V7 in root position.  2. Identify V7, maj7 (root and inversions)	Write scale, with key signature:  All majors and harmonic minors	Identify or write cadence that uses first inversion for the I chord:  All majors and minors	Fill an incomplete measure:  All previous values  2. Add bar lines	Match term or symbol with definition: Leggiero Marcato Portato Assai Diatonic Mediant Submediant

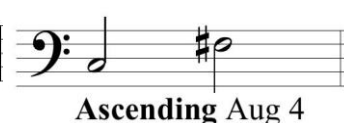
### Level 11:

**Intervals:** Given one note on a staff, write an upper or lower note (adding sharp or flat when needed) to create the requested interval. May include major, minor, and perfect intervals, plus diminished 5<sup>th</sup> and augmented 4<sup>th</sup>.

Example:

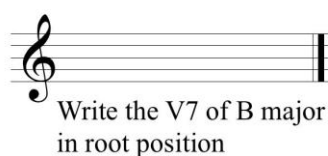


Answer:

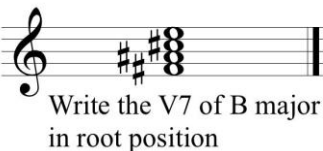


**Chords:** 1. Write the V7 chord of the requested key (in root position).

Example:

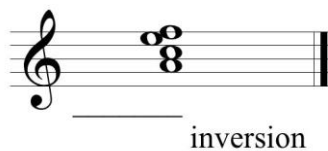


Answer:



2. For the given chord, identify it as V7 or maj7, plus its root and the inversions.

Example:



Answer: Fmaj7, 1<sup>st</sup> inversion

Scales: 1. Write the requested scale, with key signatures.

Example:



F# harmonic minor

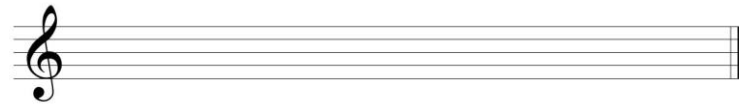
Answer:



F# harmonic minor

Cadences: Write the requested cadence (chord progression); may include I, IV, or V7 chords. I chord should be written in FIRST INVERSION. IV chord should be written in appropriate inversions or root position.

Example:



B Major: I IV V7 I

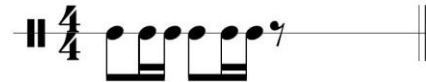
Answer:



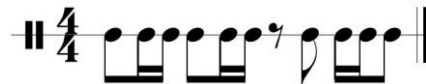
B Major: I IV V7 I

Rhythm: 1. Given an incomplete measure, add one or more notes to complete the measure.

Example:



Answer:



2. Add bar lines to a given rhythm example.

Example:

Add barlines.



Answer:

Add barlines.



Terms and Symbols: Match each term or symbol to its definition.

Leggiero – lightly	
Marcato – marked, accented	
Portato – notes lightly separated	
Assai – very	
Diatonic – confined to the notes of a scale	
Mediant – the third note (degree) of a scale	
Submediant – the sixth note (degree) of a scale	

## THEORY (WRITTEN): Level 12

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm	Terms and Symbols
Identify requested intervals in a repertoire excerpt:  M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, plus all diminished and augmented intervals	1. Write V7 and maj7 in root position.  2. Identify V7, maj7, m7 (root and inversions)	1. Write scale, with key signatures:  All majors and harmonic minors, natural minors, melodic minors	Identify or write cadence that uses second inversion for the I chord.  All majors or minors	Fill an incomplete measure:  All previous values  2. Add bar lines	Match term or symbol with definition: Con brio Pesante Con fuoco Calando Sotto voce

### Level 12:

Intervals: Given a repertoire excerpt, identify the requested intervals.

Example:

12. \_\_\_ 13. \_\_\_ 14. \_\_\_

Answer: 12. P4 13. Dim5 14. m2

Chords: 1. Write the V7 chord of the requested key (in root position). Write the requested maj7 chord.

Example 1:

V7 of B-flat in root position

Answer:

V7 of B-flat in root position

Example 2:

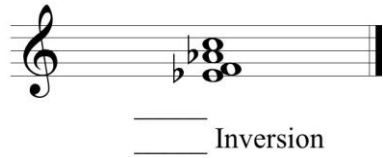
Emaj7 in root position

Answer:

Emaj7 in root position

2. For the given chord, identify it as V7, maj7, or m7, plus its root and the inversion.

Example:



Answer: Fm7, 3<sup>rd</sup> inversion

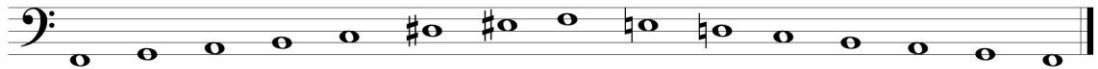
Scales: 1. Write the requested scale, with key signature.

Example:



F# melodic minor

Answer:



F# melodic minor

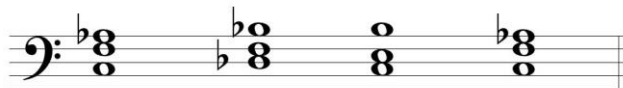
Cadences: Write the requested cadence (chord progression); may include I, IV, or V7 chords. I chord should be written in SECOND INVERSION. IV chord should be written in appropriate inversions or root position.

Example:



f minor: i iv V7 i

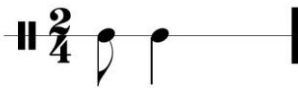
Answer:



f minor: i iv V7 i




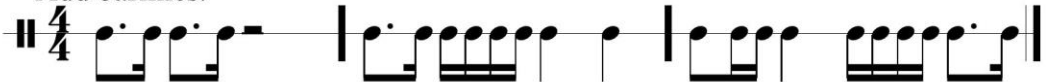
Rhythm: 1. Given an incomplete measure, add one or more notes to complete the measure.

Example: 

Answer: 

2. Add bar lines to a given rhythm example.

Example:  
Add barlines.  


Answer:  
Add barlines.  


Terms and Symbols: Match each term or symbol to its definition.

Con brio – with vigor or spirit	
Pesante – heavy	
Con fuoco – with fire	
Calando – dying away, gradually diminishing	
Sotto voce – in a soft voice	

# THEORY (Aural)

## General Guidelines:

There are two evaluations of theory: written and aural (ear training). A separate summary chart for Aural Theory, along with example questions for each level, follows.




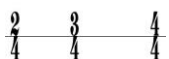




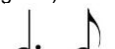

The Theory Summary Charts and the contents of each level were designed to complement the Keyboard Skills requirement, i.e. a student who is preparing Keyboard Skills at level 6 will find that Theory at level 6 correlates in terms of concepts and keys.





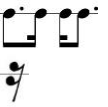
Theory levels do not correlate with any particular method book levels or any particular theory workbook series. The levels do provide a smooth and logical progression of achievement, using small incremental steps from level to level. It is not assumed how long it will take a student to advance from one level to the next; some students may cover a new level each year; other may cover two or more levels. It is up to the individual teacher to determine what is appropriate for each of his/her students.

There are separate tests for written and aural theory; each is approximately one page in length (approximately 10-20 questions, depending on level.)

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# THEORY (AURAL) or EAR TRAINING: Summary Chart

Level	Intervals	Chord Quality	Scales and Key Signatures	Cadences / Chord Progressions	Rhythm
<b>Prep</b>	None	None	None	None	None
<b>1</b>	Identify interval heard: Step, skip (2 <sup>nd</sup> , 3 <sup>rd</sup> )  Ascending	None	None	None	Identify which rhythm pattern you hear (multiple choice question; 2 patterns given)   
<b>2</b>	Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup>  Ascending	None	Identify 5-finger pattern as major or minor	None	Identify which rhythm pattern you hear (multiple choice question; 2 patterns given)   
<b>3</b>	Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup>  Ascending	Identify triad as major or minor	Identify 5-finger pattern as major or minor	None	Identify which rhythm pattern you hear (multiple choice question; 2 patterns given)   Tie
<b>4</b>	Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup>  Ascending	Identify triad as major or minor	Identify 5-finger pattern as major or minor	Identify I vs V7 (C G F)	Identify which rhythm pattern you hear (Multiple choice question; 3 patterns given)    
<b>5</b>	Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>  Ascending	Identify triad as major or minor	1. Identify 5-finger pattern as major or minor  2. Identify melody as major or minor	Identify I, IV, or V7 (white key majors)	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given)   

Level	Intervals	Chord Quality	Scales and Key Signatures	Cadences / Chord Progressions	Rhythm
6	Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup> , m2, m3  Ascending	Identify triad as major, minor, or diminished	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Identify I, IV, or V7 (major or minor example)	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given) 
7	Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Ascending	Identify triad as major, minor, diminished, or augmented	1. Identify scale major or harmonic minor  2. Identify melody as major or minor	Identify, I, IV, or V7 (major or minor example)	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given) 
8	Identify interval heard: All previous  Ascending	Identify Triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Identify I, IV, or V& (major or minor example)	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given) 
9	Identify interval heard: All Previous  Ascending and descending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write the Roman numeral of the chord you hear (I, IV, V7); major or minor example; scale played for context	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given) 
10	Identify interval heard: All previous plus dim 5  Ascending and descending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write the Roman numeral of the chord you hear (I, IV, V7); major or minor example; scale played for context	Identify which rhythm pattern you hear (multiple choice question; 3 patterns given) 
11	Identify interval heard: All previous plus aug 4  Ascending and descending	Identify chord as V7 or maj7	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write Roman numerals for the chord progression you hear (using I, IV, V7); major only	Rhythmic dictation 2 measures, using values and time signatures from levels 1 – 4
12	Identify interval heard: All previous plus all dim and aug intervals  Ascending and descending	Identify chord as V7, maj7 or m7	1. Identify scale as major, harmonic minor, natural minor, or melodic minor  2. Identify melody as major or minor	Write Roman numerals for the chord progression you hear (using I, IV, V&); major or minor	Rhythmic dictation 4 measures. Using values and time signatures from levels 1 - 8

# THEORY (AURAL) or EAR TRAINING: Level Prep and Level 1

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
None	None	None	None	None
Identify interval heard: Step, skip (2 <sup>nd</sup> , 3 <sup>rd</sup> )  Ascending	None	None	None	Identify which rhythm pattern you hear: (multiple choice question, 2 patterns given)

**Level Prep:** No Aural Exam

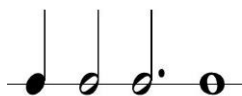
## Level 1:

(All examples will be played three times.)

**Intervals:** Identify intervals as step or skip (2<sup>nd</sup> or 3<sup>rd</sup>). Will be played as melodic and harmonic interval.

Example: The interval is: a) step (2<sup>nd</sup>) or b) skip (3<sup>rd</sup>)

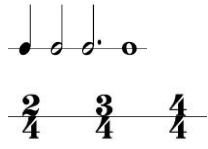
**Rhythm:** Given two notated rhythm patterns in 4/4, identify the pattern played. The pattern may include the following rhythmic values:



Example:



# THEORY (AURAL) or EAR TRAINING: Level 2

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , or 5 <sup>th</sup>  Ascending	None	Identify 5-finger pattern as major or minor	None	Identify which rhythm pattern you hear: (multiple choice question, 2 patterns given)  

## Level 2:

(All examples will be played three times.)

Intervals: Identify intervals as 2<sup>nd</sup>, 3<sup>rd</sup>, or 5<sup>th</sup>. Will be played as melodic and harmonic interval.

Example: The interval is: a) 2<sup>nd</sup> b) 3<sup>rd</sup> c) 5<sup>th</sup>

Scales: Identify a 5-finger pattern as major or minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The pattern is: a) major b) minor


Rhythm: Given two notated rhythm patterns in 2/4, 3/4, or 4/4, identify the pattern played. The pattern may include the following rhythmic values:



Example:



# THEORY (AURAL) or EAR TRAINING: Level 3

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> or 5 <sup>th</sup>  Ascending	Identify triad as major or minor	Identify 5-finger pattern as major or minor	None	Identify which rhythm pattern you hear: (multiple choice question, 2 patterns given)  all previous values plus  and tie

## Level 3:

(All examples will be played three times.)

Intervals: Identify intervals as 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup> or 5<sup>th</sup>. Will be played as melodic and harmonic interval.

Example: The interval is: a) 2<sup>nd</sup> b) 3<sup>rd</sup> c) 5<sup>th</sup>

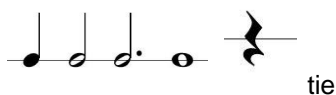
Chords: Identify a triad (chord) as major or minor. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor

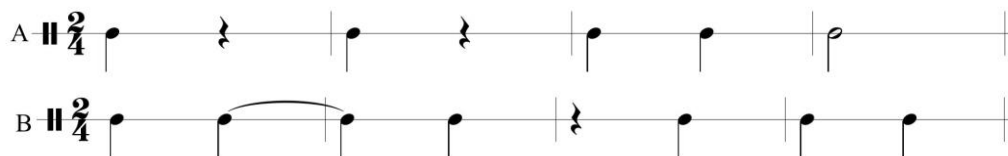
Scales: Identify a 5-finger pattern as major or minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The pattern is: a) major b) minor


Rhythm: Given two notated rhythm patterns in 2/4, 3/4, or 4/4, identify the pattern played. The pattern may include the following rhythmic values:



Example



# THEORY (AURAL) or EAR TRAINING: Level 4

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup>  Ascending	Identify triad as major or minor	Identify 5-finger pattern as major or minor	Identify I vs V7 (C G F)	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  

## Level 4:

(All examples will be played three times.)

**Intervals:** Identify intervals as 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, or 6<sup>th</sup>. Will be played as melodic and harmonic interval.

Example: The interval is: a) 3<sup>rd</sup> b) 4<sup>th</sup> c) 6<sup>th</sup>

**Chords:** Identify a triad (chord) as major or minor. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor

**Scales:** Identify a 5-finger pattern as major or minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The pattern is: a) major b) minor

**Cadences:** Identify the chord as either a I chord (tonic) or a V7 chord (dominant). The V7 chord will be played in first inversion (see Written Theory section for example). Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from the keys of C, G, or F.

Example: The chord is: a) tonic, I b) dominant, V7

**Rhythm:** Given three notated rhythm patterns in 2/4, 3/4, or 4/4, identify the pattern played. The pattern may include the following rhythmic values:




### Example





# THEORY (AURAL) or EAR TRAINING: Level 5

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>  Ascending	Identify triad as major or minor	1. Identify 5-finger pattern as major or minor  2. Identify melody as a major or minor	Identify I, IV, or V7 (White key majors)	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values plus: 

## Level 5:

(All examples will be played three times.)

**Intervals:** Identify intervals as 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, or 8<sup>th</sup>. Will be played as melodic and harmonic interval.

Example: The interval is: a) 3<sup>rd</sup> b) 4<sup>th</sup> c) 7<sup>th</sup>

**Chords:** Identify a triad (chord) as major or minor. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor

**Scales:** 1. Identify a 5-finger pattern as major or minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The pattern is: a) major b) minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is: a) major b) minor

**Cadences:** Identify the chord as either a I chord (tonic) or a IV chord (subdominant) or a V7 chord (dominant). The V7 chord will be played in the first inversion; the IV chord will be played in second inversion (see Written Theory section for example). Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from the keys of C, D, E, F, G, A, or B.

Example: The chord is: a) tonic, I b) subdominant, IV c) dominant, V7


**Rhythm:** Given two notated rhythm patterns in 2/4, 3/4, or 4/4, identify the pattern played. The pattern may include the following rhythmic values:



Example



## THEORY (AURAL) or EAR TRAINING: Level 6

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: 2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup> , m2, m3  Ascending	Identify triad as major, minor, or diminished	1. Identify scale as major or harmonic minor  2. Identify melody as a major or minor	Identify I, IV, or V7 (major or minor example)	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values plus 

### Level 6:

(All examples will be played three times.)

**Intervals:** Identify intervals as 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>, 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup>, 8<sup>th</sup>, m2, m3. Will be played as melodic and harmonic interval.

Example: The interval is: a) m2 b) m3 c) 4<sup>th</sup>

**Chords:** Identify a triad (chord) as major, minor, or diminished. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor c) diminished

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major b) harmonic minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is: a) major b) minor

**Cadences:** Identify the chord as either a I chord (tonic) or a IV chord (subdominant) or a V7 chord (dominant). The V7 chord will be played in the first inversion; the IV chord will be played in second inversion (see Written Theory section for example). Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from the keys of C, D, E, F, G, A, B or c, d, e, f, g, a, b,

Example: The chord is: a) tonic, I b) subdominant, IV c) dominant, V7



## THEORY (AURAL) or EAR TRAINING: Level 7

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Ascending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Identify I, IV, or V7 (major or minor example)	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values may be in: $\frac{3}{8}$ — $\frac{6}{8}$

### Level 7:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, or P8. Will be played as melodic and harmonic interval.

Example: The interval is: a) M3 b) P4 c) m3

**Chords:** Identify a triad (chord) as major, minor, diminished, or augmented. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor c) diminished d) augmented

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major b) harmonic minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.


Example: The melody is: a) major b) minor

**Cadences:** Identify the chord as either a I chord (tonic) or a IV chord (subdominant) or a V7 chord (dominant). The V7 chord will be played in the first inversion; the IV chord will be played in second inversion (see Written Theory section for example). Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from the keys of c, d, e, f, g, a, b.

Example: The chord is: a) tonic, I b) subdominant, IV c) dominant, V7



## THEORY (AURAL) or EAR TRAINING: Level 8

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Ascending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Identify I, IV, or V7 (major or minor example)	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values plus 

### Level 8:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, or P8. Will be played as melodic and harmonic interval.

Example: The interval is: a) M3 b) P5 c) m7

**Chords:** Identify a triad (chord) as major, minor, diminished, or augmented. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor c) diminished d) augmented

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major b) harmonic minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is: a) major b) minor


**Cadences:** Identify the chord as either a I chord (tonic) or a IV chord (subdominant) or a V7 chord (dominant). The V7 chord will be played in the first inversion; the IV chord will be played in second inversion (see Written Theory section for example). Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from any major or minor key.

Example: The chord is: a) tonic, I b) subdominant, IV c) dominant, V7





## THEORY (AURAL) or EAR TRAINING: Level 9

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Ascending or descending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write the Roman numeral of the chord you hear (I, IV, V7); major example; scale played for context	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values plus 

### Level 9:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, or P8. Will be played as melodic and harmonic interval. Example played may be ascending OR descending.

Example: The ascending interval is: a) M3 b) P5 c) m7

Example: The Descending interval is : a) P4 b) M6 c) M7

**Chords:** Identify a triad (chord) as major, minor, diminished, or augmented. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor c) diminished d) augmented

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major b) harmonic minor

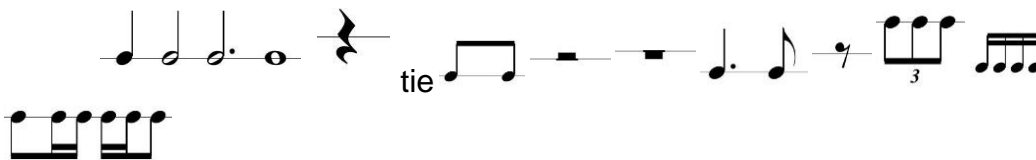
2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is: a) major b) minor

**Cadences:** Write the Roman numeral of the chord you hear: I chord (tonic), IV chord (subdominant) or V7 chord (dominant). The V7 chord will be played in first inversion; the IV chord will be played in second inversion (see Written Theory section for example). A scale will be played first, for context. Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from any major key. Write chord as I, IV, or V7.

Example: The chord is: \_\_\_\_\_


Rhythm: Given two notated rhythm patterns in 2/4, 3/4, 4/4, 3/8, 6/8, or 5/4 identify the pattern played. The pattern may include the following rhythmic values:



Example



# THEORY (AURAL) or EAR TRAINING: Level 10

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Ascending or descending	Identify triad as major, minor, diminished, or augmented	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write the Roman numeral of the chord you hear (I, IV, V7); major or minor example; scale played for context	Identify which rhythm pattern you hear: (multiple choice question, 3 patterns given)  all previous values plus: 

## Level 10:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, or P8, or diminished 5<sup>th</sup> (dim. 5). Will be played as melodic and harmonic interval. Example played may be ascending OR descending.

Example: The ascending interval is: a) M3 b) P5 c) dim 5

Example: The Descending interval is : a) P4 b) M6 c) M7

**Chords:** Identify a triad (chord) as major, minor, diminished, or augmented. Will be played as broken triad (melodic) followed by a block triad (harmonic).

Example: The chord is: a) major b) minor c) diminished d) augmented

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major b) harmonic minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is: a) major b) minor

**Cadences:** Write the Roman numeral of the chord you hear: I chord (tonic), IV chord (subdominant) or V7 chord (dominant). The V7 chord will be played in first inversion; the IV chord will be played in second inversion (see Written Theory section for example). A scale will be played first, for context. Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from any major key. Write minor chords as I, iv, or V7.

Example: The chord is: \_\_\_\_\_



# THEORY (AURAL) or EAR TRAINING: Level 11

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, dim. 5, aug 4  Ascending or descending	Identify chords as V7 or maj7	1. Identify scale as major or harmonic minor  2. Identify melody as major or minor	Write the Roman numerals for the chord progression you hear (using I, IV, V7), major only	Rhythmic dictation  2 measures, using values and time signatures from levels 1-4

## Level 11:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, diminished 5<sup>th</sup> (dim. 5), or augmented 4<sup>th</sup> (aug 4). Will be played as melodic and harmonic interval. Example played may be ascending OR descending.

Example: The ascending interval is: a) M3 b) P5 c) dim 5  
 Example: The Descending interval is : a) aug 4 b) M6 c) M7

**Chords:** Identify a chord either a V7 or maj7 chord. Will be played as a broken chord (melodic) followed by a block chord (harmonic).

Example: The chord is: a) V7                      b) maj7

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major                      b) harmonic minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

Example: The melody is:                      a) major                      b) minor

**Cadences:** Write the Roman numeral of the chord you hear: I chord (tonic), IV chord (subdominant) or V7 chord (dominant). The V7 chord will be played in first inversion; the IV chord will be played in second inversion (see Written Theory section for example). A scale will be played first, for context. Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from any major key. Write minor chords as I, IV, or V7.

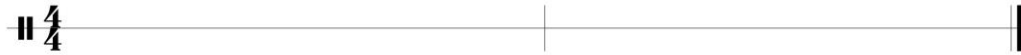
Example: The chord is: \_\_\_\_\_

Rhythm:

A two-measure rhythm will be played (using a single pitch, with one measure counted off before beginning). Notate the rhythm you hear below. The meter will be given, and may be 2/4, 3/4, or 4/4. The pattern may include the following rhythmic values:



Example



# THEORY (AURAL) or EAR TRAINING: Level 12

Intervals	Chord Quality	Scales and Key Signature	Cadences / Chord Progressions	Rhythm
Identify interval heard: M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, dim. 5, aug 4  Ascending or descending	Identify chords as V7, maj7, or m7	1. Identify scale as major, harmonic minor, natural minor, or melodic minor  2. Identify melody as major or minor	Write the Roman numerals for the chord progression you hear (using I, IV, V7), major or minor	Rhythmic dictation  4 measures, using values and time signatures from levels 1-8

## Level 12:

(All examples will be played three times.)

**Intervals:** Identify intervals as M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8, diminished 5<sup>th</sup> (dim. 5), or augmented 4<sup>th</sup> (aug 4). Will be played as melodic and harmonic interval. Example played may be ascending OR descending.

Example: The ascending interval is: a) M3 b) P5 c) dim 5  
Example: The Descending interval is : a) aug 4 b) M6 c) M7

**Chords:** Identify a chord either a V7, maj7, or m7 chord. Will be played as a broken chord (melodic) followed by a block chord (harmonic).

Example: The chord is: a) V7                      b) maj7 c) m7

**Scales:** 1. Identify a scale as major or harmonic minor. Will be played ascending and descending, legato, at a moderate tempo.

Example: The scale is: a) major              b) harmonic minor              c) nat. minor              d) mel. minor

2. Identify a melody as major or minor. Will be played legato, at a moderato tempo, 4-8 measures in length.

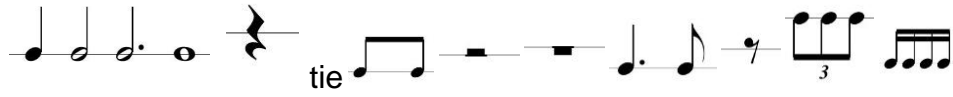
Example: The melody is:              a) major              b) minor

**Cadences:** Write the Roman numeral of the chord you hear: I chord (tonic), IV chord (subdominant) or V7 chord (dominant). The V7 chord will be played in first inversion; the IV chord will be played in second inversion (see Written Theory section for example). A scale will be played first, for context. Each example will be played as a broken chord, followed immediately by a block chord. Examples will be from any major or minor key. Write major example as I, IV, or V7; write minor example as I, iv, or V7

Example: The chord progression is: \_\_\_\_\_

Rhythm:

A four-measure rhythm will be played (using a single pitch, with one measure counted off before beginning). Notate the rhythm you hear below. The meter will be given, and may be 2/4, 3/4, 4/4, 5/4, 3/8, or 6/8. The pattern may include the following rhythmic values:



Example





# KEYBOARD SKILLS

## General Guidelines:

The Keyboard Skills Summary Chart and the contents of each level were designed based on the “Scales” requirements for each level. The other categories were designed to complement the scale requirements, especially in keys to be played

Keyboard Skills levels do not correlate with any particular method book levels or any particular sight playing series. The levels do provide a smooth and logical progression of achievement, using small incremental steps from level to level. It is not assumed how long it will take a student to advance from one level to next; some students may cover a new level each year; others may cover two or more levels. It is up to the individual teacher to determine what is appropriate for each of his/her students.

At each level, there are minimum requirements listed. Evaluators will ask as many examples (keys) as time allows. Students can always do more than is required at a particular level. For example, “Hand Separately” can be done “Hands Together,” “broken and blocked” chords can be done just “blocked,” “ascending only” can be done “ascending and descending.” Metronome marking are also minimum expectations.

Evaluation sheets allow for comments on pitch accuracy, rhythmic precision, fingering, physical technique, and expressive elements (dynamics). In the examples in the Syllabus, fingering markings have been kept to a minimum. Any standard fingering is acceptable; evaluators will look for comfort, fluency, and an overall healthy technique.

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# KEYBOARD SKILLS: Summary Chart

Level	Scales	Chord Quality		Cadences (Chord progressions)	
<b>Prep</b>	5-finger pattern C and G major HS or HT	Triads: C and G major  Played at end of 5-finger pattern (3 <sup>rd</sup> may be omitted)		n/a	
<b>1</b>	5-finger pattern: white key majors HS or HT	Triads: White key majors  Played at end of 5-finger pattern (3 <sup>rd</sup> may be omitted)		n/a	
<b>2</b>	5-finger patterns: white key majors & minors HS or HT	Triads: White key majors & minors  Played at end of 5-finger pattern (3 <sup>rd</sup> may not be omitted)		n/a	
<b>3</b>	5-finger patterns: all majors & minors HT	Triads: All majors and minors  Played at end of 5-finger pattern	Broken Triads: All majors & minors  Ascend & descend Hand over hand (2 oct. minimum)	n/a	
<b>4</b>	Scales: C G F  Ascend & descend 1 octave HS or tetrachord position or divided hands	n/a	Broken triads: All majors & minors  Ascend & descend Hand over hand (3 oct. minimum)	I-V7-I C G F  (may use single note in LH) HT	
<b>5</b>	Scales: White key majors  Ascend & descend 1 octave HS or HT, mm=60	Triad and inversions: White key majors  Ascending broken & block HS	Arpeggios: White key majors  Ascend & descend 1 octave HS, mm=60	I-IV-I-V7-I White key majors  (may use single note in LH) HS or HT	
<b>6</b>	Scales: White key majors + minors (harmonic minor only) Ascend & descend 2 octaves HS or HY, mm=60	Triad and inversions: White key majors + minors  Ascend & descend Broken & block HS	Arpeggios: White key majors + minors  Ascend & descend 2 octaves HS, mm=60	I-IV-I-V7-I White key majors + minors  (may use single note in LH) HS or HT	Min-dim-min  White key Minors  HS or HT

Level	Scales	Chord Quality		Cadences (Chord progressions)	
<b>7</b>	<p>Scales:</p> <p>All majors + white key minors (harm. Only)</p> <p>Ascend &amp; descend 2 octaves</p> <p>HS or HT, mm=60</p>	<p>Triad and inversions: all majors + white key minors</p> <p>Ascend &amp; descend broken &amp; blocked</p> <p>HS</p>	<p>Arpeggios:</p> <p>All majors + white key minors</p> <p>Ascend &amp; descend 2 octaves</p> <p>HS, mm=60</p>	<p>I-IV-I-V7-I</p> <p>All majors + white key minors (may use single note in LH).</p> <p>HS or HT</p>	<p>Maj-Aug-Maj</p> <p>All majors</p> <p>HS or HT</p>
<b>8</b>	<p>Scales:</p> <p>All majors + minors (harmonic only)</p> <p>Ascend &amp; descend 1 &amp; 2 octaves</p> <p>HT, mm=60</p>	<p>Triad and inversions: all majors + minors</p> <p>Ascend &amp; descend block only</p> <p>HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>Ascend &amp; descend Broken &amp; blocked</p> <p>HS</p>	<p>I-IV-I-V7-I</p> <p>All majors &amp; minors</p> <p>(may use single note in LH)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors + minors</p> <p>HS or HT</p>
<b>9</b>	<p>Scales:</p> <p>All majors + minors (harmonic only)</p> <p>ascend &amp; descend 1 &amp; 2 octaves</p> <p>HT, mm=60</p>	<p>Triad and inversions: all majors + minors</p> <p>Ascend &amp; descend block only</p> <p>HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>Ascend &amp; descend 1 &amp; 2 octaves HT, mm=60</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors</p> <p>(may use single note in LH)</p> <p>HT</p>	<p>M A M m d m</p> <p>All majors + minors</p> <p>HT</p>
<b>10</b>	<p>Scales:</p> <p>All majors + minors (harmonic only)</p> <p>Ascend &amp; descend 1,2,3 octaves</p> <p>HT,m=60</p>	<p>7<sup>th</sup> chords and inversions (V7)</p> <p>ascend &amp; descend broken &amp; block</p> <p>HS or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>Ascend &amp; descend 1,2,3 octaves</p> <p>HT, mm=72</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors</p> <p>Play I, IV, V7 Chords in any order</p> <p>HT</p>	<p>M A M m d m</p> <p>All majors + minors</p> <p>Play in any order asked</p> <p>HT</p>
<b>11</b>	<p>Scales:</p> <p>All majors + minors (harmonic only)</p> <p>Ascend &amp; descend 1,2,3,4 octaves</p> <p>HT, mm=60</p>	<p>7<sup>th</sup> chords and inversions (V7, maj 7)</p> <p>ascend &amp; descend broken &amp; block</p> <p>Hs or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>Ascend &amp; descend 1,2,3,4 octaves</p> <p>HT, m=60</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors; start with I chord in 1<sup>st</sup> inversion (may use LH single note)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors + minors;</p> <p>All chords in 1<sup>st</sup> inversion</p> <p>HT</p>
<b>12</b>	<p>Scales:</p> <p>All majors + minors (natural, harmonic, and melodic minors)</p> <p>ascend &amp; descend 1,2,3,4 octaves</p> <p>HT, mm=72</p>	<p>7<sup>th</sup> chords and inversions (V7, maj7, m7)</p> <p>ascend &amp; descend broken &amp; block</p> <p>HS or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>Ascend &amp; descend 1,2,3,4 octaves</p> <p>HT, mm=72</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors; Start with I chord in 2<sup>nd</sup> inversion (may use LH single note)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors + minors;</p> <p>All chords in 2<sup>nd</sup> inversion</p> <p>HT</p>

## KEYBOARD SKILLS: Level Prep.

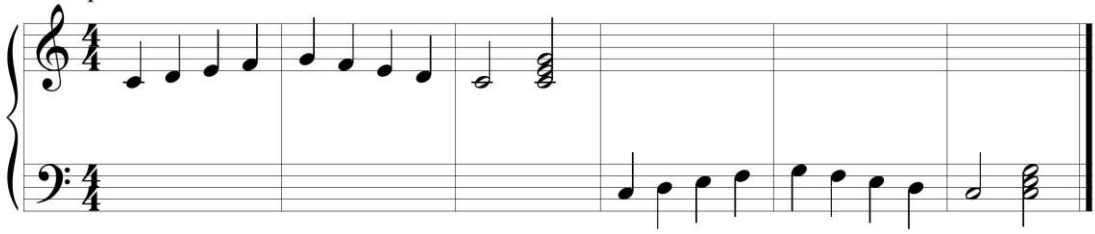
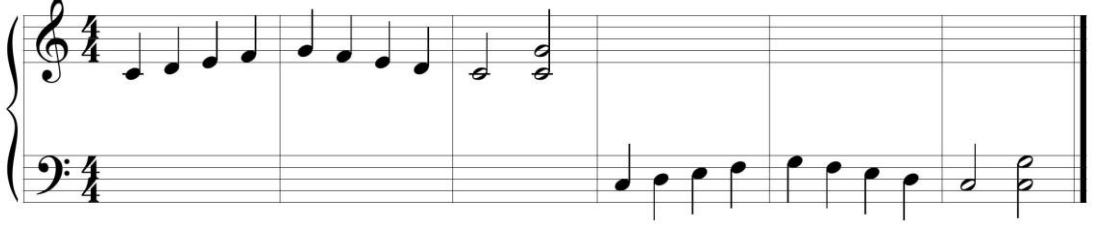
Scales	Chord Quality	Cadences (Chord progressions)
5-finger patterns:  C and G major  HS or HT	Triads:  C and G major  played at end of 5-finger pattern (3 <sup>rd</sup> may be omitted)	n/a

<p><b>Scales</b></p> <p>5-finger patterns:</p> <p>C and G major</p> <p>HS or HT</p> <p><b>Chord Quality</b></p> <p>Triads:</p> <p>C and G major</p> <p>played at end of 5-finger pattern (3<sup>rd</sup> may be omitted)</p>	
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<p><b>Cadences (Chord progressions)</b></p> <p>n/a</p>	
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# KEYBOARD SKILLS: Level 1


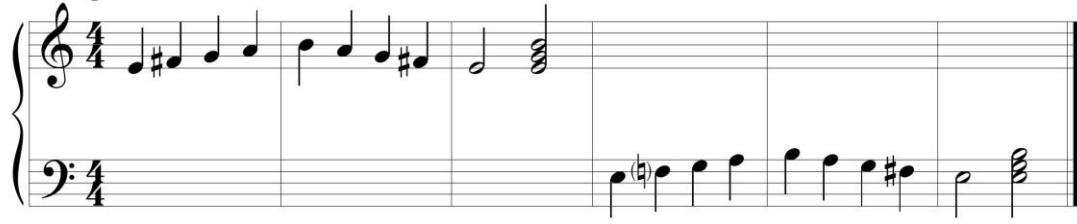
Scales	Chord Quality	Cadences (Chord progressions)
5-finger patterns: white key majors HS or HT	Triads: white key majors played at end of 5-finger pattern (3 <sup>rd</sup> may be omitted)	n/a

<p><b>Scales</b></p> <p>5-finger patterns :</p> <p>white key majors</p> <p>HS or HT</p>	<p>Example A:</p> 
<p><b>Chord Quality</b></p> <p>Triads:</p> <p>white key majors</p> <p>played at end of 5-finger pattern (3<sup>rd</sup> may be omitted)</p>	<p>Example B:</p> 

<p><b>Cadences (Chord progressions)</b></p> <p>n/a</p>	
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## KEYBOARD SKILLS: Level 2

Scales	Chord Quality	Cadences (Chord progressions)
5-finger patterns: white key majors & minors HS or HT	Triads: white key majors & minors played at end of 5-finger pattern (3 <sup>rd</sup> may be omitted)	n/a





<p><b>Scales</b></p> <p>5-finger patterns: white key majors &amp; minors HS or HT</p>	<p>Example A:</p> 
<p><b>Chord Quality</b></p> <p>Triads: white key majors &amp; minors played at end of 5-finger pattern (3<sup>rd</sup> may be omitted)</p>	<p>Example B:</p> 

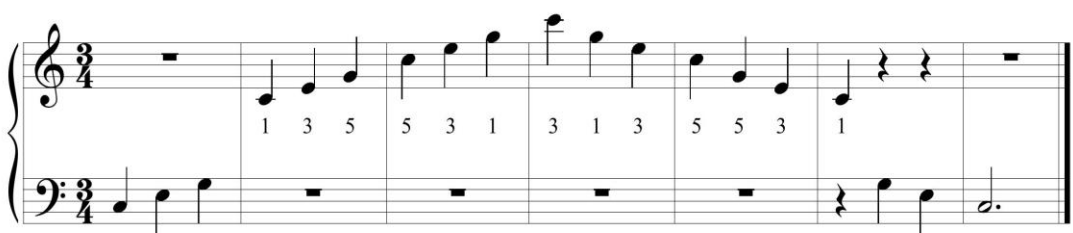



<p><b>Cadences (Chord progressions)</b></p> <p>n/a</p>	
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# KEYBOARD SKILLS: Level 4

Scales	Chord Quality	Cadences (Chord progressions)
<p>Scales:</p> <p>C G F</p> <p>Ascend &amp; descend 1 octave HS or tetrachord position or divided hands</p>	<p>Broken triads</p> <p>all majors &amp; minor</p> <p>ascend &amp; descend hand over hand (3 oct. minimum)</p>	<p>I-V7-I</p> <p>C G F</p> <p>(may use single note in LH)</p> <p>HT</p>

Scales	
<p>Scales</p> <p>C G F</p> <p>Ascend &amp; descend 1 octave HS or tetrachord position or divided hands</p>	<p>Example A:</p>  <p>C major, right hand</p> <p>Example B:</p>  <p>G major, left hand</p> <p>Example C:</p>  <p>G major, tetrachord</p> <p>Example D:</p>  <p>C major, divided hands</p>

Chord Quality	
<p>Broken triads:</p> <p>All majors &amp; minors</p> <p>Ascend &amp; descend hand over hand (3. Oct. min.)</p>	 
<p>Cadences (Chord progressions)</p> <p>I-V7-I</p> <p>C G F</p> <p>(may use single note in Lh)</p> <p>HT</p>	<p>Example A:</p>  <p>Example B:</p>  <p>F major: I V<sub>7</sub><sup>6</sup> I I<sub>5</sub><sup>6</sup> V<sub>7</sub> I</p>



# KEYBOARD SKILLS: Level 5

Scales	Chord Quality		Cadences (Chord progressions)
<p>Scales:</p> <p>White key majors</p> <p>Ascend &amp; descend 1 octave</p> <p>HS or HT, mm=60</p>	<p>Triads and Inversions:</p> <p>White key majors</p> <p>Ascending broken &amp; block</p> <p>HS</p>	<p>Arpeggios:</p> <p>White key majors</p> <p>ascend &amp; descend 1 octave</p> <p>HS, mm=60</p>	<p>I-IV-I-V7-I</p> <p>White key majors</p> <p>(may use single note in LH)</p> <p>HS or HT</p>

Scales
<p>Scales:</p> <p>White key majors</p> <p>Ascend &amp; descend 1 octave</p> <p>HS or HT, mm=60</p>

Example A:

A major, right hand

Example B:

D major, left hand

Chord Quality
<p>Triads and Inversions:</p> <p>White key majors</p> <p>Ascending broken &amp; block</p> <p>HS</p>

Example A:

F major, right hand

Example B:

C major, left hand

<p>Arpeggios :</p> <p>White key majors</p> <p>Ascend &amp; descend 1 octave</p> <p>HS, m=60</p>	<p>Example A:</p> <p>F major, right hand</p> <p>Example B:</p> <p>C major, left hand</p>
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KS Level 5, p. 1

<p><b>Cadences (Chord progressions)</b></p> <p>I-V7-1</p> <p>White key majors</p> <p>(may use single note in Lh)</p> <p>HS or HT</p>	<p>Example A:</p> <p>Example B:</p> <p>A major: I IV<sup>6</sup><sub>4</sub> I V<sup>6</sup><sub>4</sub> I I IV I V I</p>
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# KEYBOARD SKILLS: Level 6

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>White key majors + minors (harmonic minor only)</p> <p>Ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>	<p>Triads and Inversions:</p> <p>White key majors + minors</p> <p>Ascend &amp; descend broken &amp; block</p> <p>HS</p>	<p>Arpeggios:</p> <p>White key majors + minors</p> <p>ascend &amp; descend 2 octave</p> <p>HS, mm=60</p>	<p>I I-IV-I-V7-I</p> <p>White key majors + minors (may use single note in LH)</p> <p>HS or HT</p>	<p>Min-dim-min</p> <p>White key minors</p> <p>HS or HT</p>

Scales
<p>Scales:</p> <p>White key majors + minors (harmonic minor only)</p> <p>Ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>

Example A:

G harmonic minor, right hand

Example B:


B major, left hand

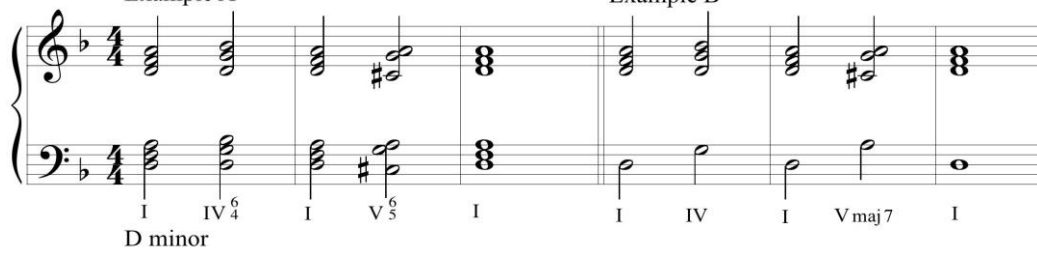



Chord Quality
<p>Triads and Inversions:</p> <p>White key majors + minors</p> <p>Ascend &amp; descend broken &amp; block</p> <p>HS</p>
<p>Arpeggios:</p> <p>White key majors + minors</p> <p>ascend &amp; descend 2 octave</p>

E major, right hand

Example A

D major, right hand

HS, mm=60	<p style="text-align: center;">Example B</p>  <p style="text-align: center;">f minor, left hand</p>
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<b>Cadences (Chord progression s)</b>	<p style="text-align: center;">Example A</p>  <p style="text-align: center;">D minor</p>
I I-IV-I-V7-I White key majors + minors (may use single note in LH)	<p style="text-align: center;">Example B</p>  <p style="text-align: center;">I IV I Vmaj7 I</p>
HS or HT Min-dim-min White key minors	<p style="text-align: center;">Example A</p>  <p style="text-align: center;">D minor, right hand</p>
HS or HT	<p style="text-align: center;">Example B</p>  <p style="text-align: center;">E minor, left hand</p>

# KEYBOARD SKILLS: Level 7

Scales	Chord Quality		Cadences (Chord progressions)	
<b>Scales:</b> All majors + white key minors (harm. only) Ascend & descend 2 octave HS or HT, mm=60	<b>Triads and Inversions:</b> All majors + white key minors Ascend & descend broken & block HS	<b>Arpeggios:</b> All majors + white key minors ascend & descend 2 octave HS, mm=60	I I-IV-I-V7-I All majors + white key minors (may use single note in LH) HS or HT	Maj-Aug-Maj All majors HS or HT

Scales	
<b>Scales:</b> White key majors + minors (harm. only) Ascend & descend 2 octave HS or HT, mm=60	<p>Example A:</p> <p>A-flat major, right hand</p> <p>Example B:</p> <p>C harmonic minor, left hand</p>



Chord Quality	
<b>Triads and Inversions:</b> All majors + white key minors Ascend & descend broken & block HS	<p>B minor, left hand:</p>

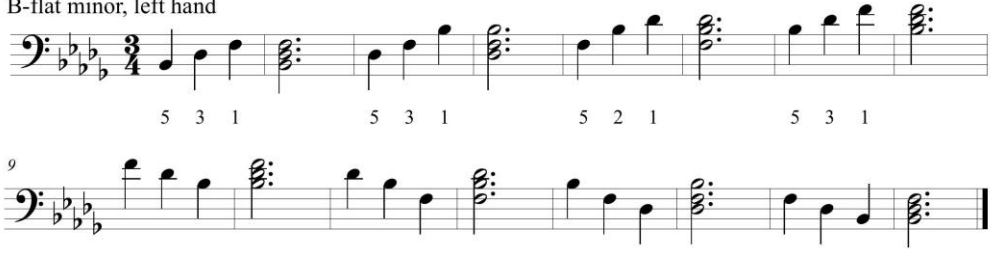
<p>Arpeggios:</p> <p>All majors + white key minors</p> <p>ascend &amp; descend 2 octave</p> <p>HS, mm=60</p>	<p>Example A:</p> <p>D-flat major, right hand</p> <p>Example B:</p> <p>F minor, left hand</p>
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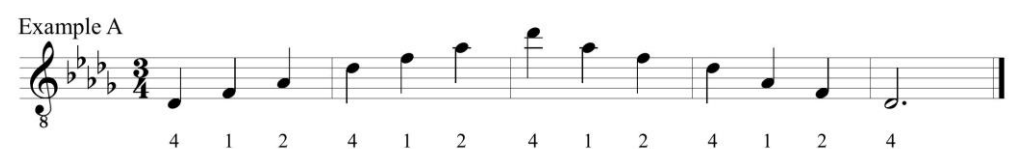
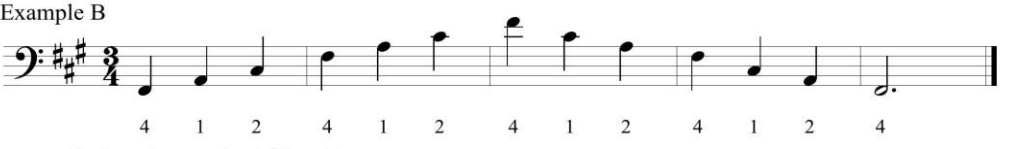
<p><b>Cadences (Chord progressions)</b></p> <p>I I-IV-I-V7-I</p> <p>All majors + white key minors (may use single note in LH)</p> <p>HS or HT</p> <p>Maj-Aug-Maj</p> <p>All majors</p> <p>HS or HT</p>	<p>Example A:</p> <p>D-flat major I IV<sup>5</sup><sub>6</sub> I V<sup>5</sup><sub>6</sub> I</p> <p>Example B:</p> <p>I IV I V7 I</p> <p>Example A:</p> <p>A-flat major, right hand M A M</p> <p>Example B:</p> <p>F major, left hand M A M</p>
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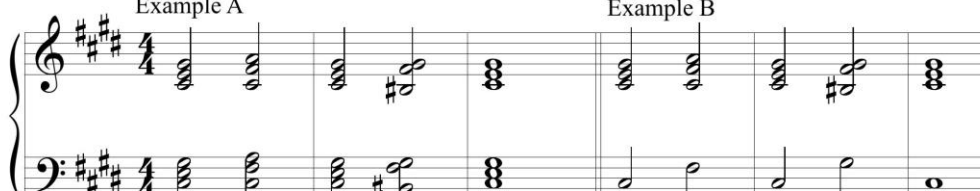


# KEYBOARD SKILLS: Level 8

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>	<p>Triads and Inversions:</p> <p>All majors + minors</p> <p>Ascend &amp; descend broken &amp; block</p> <p>HS</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>	<p>I I-IV-I-V7-I</p> <p>All majors + minors (may use single note in LH)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>HS or HT</p>

Scales	Example A
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>	 <p style="text-align: center;">A-flat major, right hand</p> <p>Example B</p>  <p style="text-align: center;">F-sharp harmonic minor, left hand</p>

Chord Quality	B-flat minor, left hand
<p>Triads and Inversions:</p> <p>All majors + minors</p> <p>Ascend &amp; descend broken &amp; block</p> <p>HS</p>	

<p>Arpeggios: All majors + minors</p> <p>ascend &amp; descend 2 octave</p> <p>HS or HT, mm=60</p>	<p>Example A</p>  <p>D-flat major, right hand</p> <p>Example B</p>  <p>F-sharp harmonic, left hand</p>
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<p><b>Cadences (Chord progressions)</b></p>	<p>Example A</p>  <p>c-sharp minor: I IV<sup>6</sup> I V<sup>6</sup> I I IV I V7 I</p>
<p>I I-IV-I-V7-I</p> <p>All majors + minors (may use single note in LH)</p>	
<p>HS or HT</p> <p>M A M m d m</p>	<p>Example A</p>  <p>F-sharp, right hand</p>
<p>All majors &amp; Minors</p>	<p>Example B</p>  <p>C, left hand</p>
<p>HS or HT</p>	



# KEYBOARD SKILLS: Level 9

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1 &amp; 2 octave</p> <p>HT, mm=60</p>	<p>Triads and Inversions:</p> <p>All majors + minors</p> <p>Ascend &amp; descend broken &amp; block only</p> <p>HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 1 &amp; 2 octave</p> <p>HS or HT, mm=60</p>	<p>I I-IV-I-V7-I</p> <p>All majors + minors</p> <p>(may use single note in LH)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>HT</p>

Scales	B major, 1 & 2 octaves:
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1 &amp; 2 octave</p> <p>HT, mm=60</p>	

Chord Quality	A-flat major
<p>Triads and Inversions:</p> <p>All majors + minors</p> <p>Ascend &amp; descend broken &amp; block only</p> <p>HT</p>	
<p>Arpeggios:</p> <p>All majors + minors ascend &amp; descend 1 &amp; 2 octave</p>	

HS or HT,  
mm=60

**Cadences  
(Chord  
progressions)**

I I-IV-I-V7-I

All majors + minors

(may use single  
note in LH)

HS or HT

M A M m d m

All majors & Minors

HT

Example A:

Example A: Musical notation showing a cadence in C-sharp minor. The progression is I - IV<sup>6</sup> - I - V<sup>6</sup> - I. The bass line has a single note in the second measure.

c-sharp minor: I IV<sup>6</sup> I V<sup>6</sup> I I IV I V7 I

Example B:

Example B: Musical notation showing a cadence in C major. The progression is M - A - M - m - d - m.

M A M m d m

# KEYBOARD SKILLS: Level 10

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1, 2, &amp; 3 octave</p> <p>HT, mm=60</p>	<p>7<sup>th</sup> chords &amp; inversions (V7)</p> <p>Ascend &amp; descend 1,2,3 octaves</p> <p>HS or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3 octaves</p> <p>HT, mm=60</p>	<p>I I-IV-I-V7-I</p> <p>All majors + minors</p> <p>Play I, IV, V7 chords in any order asked</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>Play in any order asked</p> <p>HT</p>

Scales	G-flat major, 1,2, & 3 octaves:
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1, 2, &amp; 3 octave</p> <p>HT, mm=60</p>	<p style="text-align: center;">2                      1                      1                      3                      4</p> <p style="text-align: center;">4                      1                      3                      2                      1</p> <p style="text-align: center;">5</p> <p style="text-align: center;">9</p>

Chord Quality	Example A:
<p>7<sup>th</sup> chords &amp; inversions (V7)</p> <p>Ascend &amp; descend 1,2,3 octaves</p>	<p style="text-align: center;">1 2 3 5                      1                      1                      1                      1</p> <p style="text-align: center;">C major, right hand</p> <p style="text-align: center;">11</p>

<p>HS or HT</p>	<p>Example B:</p>  <p>C major, left hand</p>
<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3 octaves</p> <p>HT, mm=60</p>	<p>G-flat major 1,2,3 octaves</p> 

<p><b>Cadences (Chord progressions)</b></p>	
<p>I - IV - I - V7 - I</p> <p>All majors + minors</p> <p>Play I, IV, V7 chords in any order asked</p>	<p>D Major: I V7 IV V7 I</p>
<p>HS or HT</p> <p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>Play in any order asked</p> <p>HT</p>	

# KEYBOARD SKILLS: Level 11

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1, 2,3, &amp; 4 octave</p> <p>HT, mm=60</p>	<p>7<sup>th</sup> chords &amp; inversions (V7, maj7)</p> <p>Ascend &amp; descend broken and blocked</p> <p>HS or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3, &amp; 4 octaves</p> <p>HT, mm=60</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors; start with I chord in 1<sup>st</sup> inversion</p> <p>(may use LH single note)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>All chords in 1<sup>st</sup> inversion</p> <p>HT</p>

Scales	
<p>All majors + minors (harm. only)</p> <p>Ascend &amp; descend 1, 2,3, &amp; 4 octave</p> <p>HT, mm=60</p>	<p>G harmonic minor, 1, 2, 3, 4 octaves</p>

<p><b>Chord Quality</b></p> <p>7<sup>th</sup> chords &amp; inversions (V7, maj7)</p> <p>Ascend &amp; descend broken and blocked</p> <p>HS or HT</p>	<p>Example A: 1 2 3 5 1 1 1 1</p> <p>A7, right hand</p> <p>Example B: 5 3 2 1 5 5 5 5 5</p> <p>Amaj7, right hand</p>
<p>Arpeggios :</p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3, &amp; 4 octaves</p> <p>HT, mm=60</p>	<p>G minor, 1, 2, 3, &amp; 4 Octaves:</p>

<p><b>Cadences (Chord progressions)</b></p> <p>I-IV-I-V7-I</p> <p>All majors + minors; start with I chord in 1<sup>st</sup> inversion</p> <p>(may use LH single note)</p> <p>HS or HT</p>	<p>D-flat major: I<sup>6</sup> IV I<sup>6</sup> V<sup>4</sup> I<sup>6</sup> I<sup>4</sup> IV<sup>4</sup> I<sup>4</sup> V<sup>7</sup> I<sup>4</sup></p>
---	--

M A M m d m

All majors &  
Minors

All chords in  
1<sup>st</sup> inversion

HT

The image shows a musical score for six chords in 4/4 time, first inversion. The score is written on a grand staff with a treble clef on the top staff and a bass clef on the bottom staff. The chords are: Major (M), Augmented (A), Major (M), minor (m), diminished (d), and minor (m). The notes for each chord are: M (F4, A4, C5), A (F4, A4, C5, E5), M (F4, A4, C5), m (F4, A4, C5), d (F4, A4, C5, E5), and m (F4, A4, C5). The chords are arranged in a sequence of six measures, with the first measure containing the Major chord, the second measure containing the Augmented chord, the third measure containing the Major chord, the fourth measure containing the minor chord, the fifth measure containing the diminished chord, and the sixth measure containing the minor chord.

# KEYBOARD SKILLS: Level 12

Scales	Chord Quality		Cadences (Chord progressions)	
<p>Scales:</p> <p>All majors + minors (natural, harmonic, and melodic minors)</p> <p>Ascend &amp; descend 1, 2,3, &amp; 4 octave</p> <p>HT, mm=72</p>	<p>7<sup>th</sup> chords &amp; inversions (V7, maj7, m7)</p> <p>Ascend &amp; descend broken and blocked</p> <p>HS or HT</p>	<p>Arpeggios:</p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3, &amp; 4 octaves</p> <p>HT, mm=72</p>	<p>I-IV-I-V7-I</p> <p>All majors + minors; start with I chord in 2nd inversion</p> <p>(may use LH single note)</p> <p>HS or HT</p>	<p>M A M m d m</p> <p>All majors &amp; Minors</p> <p>All chords in 2nd inversion</p> <p>HT</p>

Scales	
<p>All majors + minors (natural, harmonic, and melodic minors)</p> <p>Ascend &amp; descend 1, 2,3, &amp; 4 octave</p> <p>HT, mm=72</p>	<p>G melodic minor, 1, 2, 3, 4 octaves</p>



<p><b>Chord Quality</b></p> <p>7<sup>th</sup> chords &amp; inversions (V7, maj7, m7)</p> <p>Ascend &amp; descend broken and blocked</p> <p>HS or HT</p>	<p>Example A: 5 3 2 1      5      5      5</p> <p>Amaj7, left hand</p> <p>Example B: 5 3 2 1      5      5      5</p> <p>Am7, left hand</p>
<p><b>Arpeggios:</b></p> <p>All majors + minors</p> <p>ascend &amp; descend 1,2,3, &amp; 4 octaves</p> <p>HT, mm=72</p>	<p>G minor, 1, 2, 3, &amp; 4 octaves:</p>

<p><b>Cadences (Chord progression s)</b></p>	<p>C-sharp minor: I<sup>6</sup> IV<sup>6</sup> I<sup>6</sup> V<sup>7</sup> I<sup>6</sup> I IV I V I</p>
<p>I-IV-I-V7-I</p> <p>All majors + minors; start with I chord in 2nd inversion</p> <p>(may use LH single note)</p>	

HS or HT	
M A M m d m	
All majors & Minors	
All chords in 2nd inversion	
HT	

# SIGHTPLAYING

## General Guidelines:

The Sightplaying Summary Chart and the contents of each level were designed to complement the Keyboard Skills requirements, i.e. a student who is preparing Keyboard Skills at level 6 will find that Sightplaying at level 6 is achievable and comparable. In most cases, Sightplaying at any particular level will include Keyboard Skills elements from *two* levels lower.

Sightplaying levels do not correlate with any particular method book levels or any particular sight playing series. The levels do provide a smooth and logical progression of achievement, using small incremental steps from level to level.
















At each level, there are one or two pieces for the student to look over for 30-60 seconds.








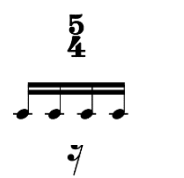




The evaluation sheet will allow for comments on pitch accuracy, rhythmic accuracy and continuity (steady pulse), and other musical elements (dynamics, articulation, pedal, etc.).

Original pieces composed by Lai Ping Jean Ho  
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# SIGHTPLAYING Summary Chart

- No verbal questions will be asked at any level. A short period of study time will be provided before playing.

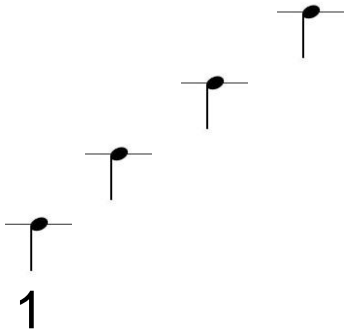
Level	Pitch Range	Intervals and/or Chords	Key Sign and/or Scale Patterns	Rhythmic Elements	Symbols / Terms	General
Prep	Non-staff notes: up, down, same	n/a	n/a		n/a	Hands separate examples, non-staff (up, down, same)
Level 1		2 <sup>nd</sup> , 3 <sup>rd</sup>	n/a	2 measures  	p, f	Hands separate examples, in middle C position
Level 2		2 <sup>nd</sup> , 3 <sup>rd</sup>	n/a	4 measures   (as measure rest)	staccato	Hands separate or melody divided between hands; C, G 5-finger patterns
Level 3		2 <sup>nd</sup> , 3 <sup>rd</sup>	n/a	4 measures  	mf mp slur	Easy hands together; C, G 5-finger patterns
Level 4		2 <sup>nd</sup> , 3 <sup>rd</sup> , 5 <sup>th</sup>	n/a	4 measures tie	sharp flat fermata	Easy hands together: C, G, F 5-finger patterns
Level 5		2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> major and minor triads	n/a	8 measures 	natural rit. accent cresc. dim.	May include block or broken triads; any major 5-finger pattern
Level 6		2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> major and minor triads	C, G, F	8 measures 	ff, pp, 8va	May include block or broken triads; any major or minor 5-finger pattern; I and V7 chords

Level 7		2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> , 5 <sup>th</sup> , 6 <sup>th</sup> , 7 <sup>th</sup> , 8 <sup>th</sup>  major and minor triads	C, G, F, D, A, E	12 measures 	No new	May include block or broken triads; any major or minor 5-finger pattern; I, IV, and V7 chords
Level 8		2,3,4,5,6,7,8 , m2, m3  major and minor triads; plus inversions	C,G,F,D,A,E c,g,f,d,a,e	12 measures 	accel. a tempo	All previous elements
Level 9		M2, m2, M3, m3, P4, P5, M6, m6, M7, m7, P8  Major, minor, dim. Triads, plus inversions	C,G,F,D,A,E,B c,g,f,d,a,e,b	12 measures 	poco rit. sfz	All previous elements
Level 10		M2, m3, M3, m3, P4, P5, M6, m6, M7, m7, P8  Major, minor, dim. Triads, plus inversions	C,G,F,D,A,E,B c,g,f,d,a,e,b	16 measures 	molto rit. D.C. al Fine	May include accompaniment patterns (Alberti, waltz, march)
Level 11		M2, m3, M3, m3, P4, P5, M6, m6, M7, m7, P8  Major, minor, dim. Triads, plus inversions	All majors and minors	16 measures 	sempre, subito	All previous elements
Level 12		M2, m3, M3, m3, P4, P5, M6, m6, M7, m7, P8  Major, minor, dim. Triads, plus inversions; V7 and inversions	All majors and minors Possible 'modulations' from the tonic key to related keys like subdominant, dominant, or relative major/minor	16 measures 	tenuto	All previous elements

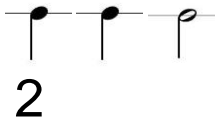
## SIGHTPLAYING: Level Prep.

Example:

A. Start on any white key, using right hand.



B. Start on any white key, using left hand.



# SIGHTPLAYING: Level 1

Example:

The image shows two musical staves. The top staff is in treble clef with a 4/4 time signature. It contains a sequence of notes: a quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a half note on D5, and a quarter note on C5. A finger number '1' is written above the first note. The dynamic marking *p* is placed below the first note. The title 'Soft Waves' is centered above the staff. The bottom staff is in bass clef with a 4/4 time signature. It contains a sequence of notes: a half note on G2, a half note on A2, a half note on B2, a half note on C3, and a half note on D3. A finger number '1' is written below the first note. The dynamic marking *f* is placed below the first note. The title 'Loud Waves' is centered above the staff.

# SIGHTPLAYING: Level 2

Example:

Skips and Steps

1.

*f*

*p*

Detailed description: This musical exercise is in 4/4 time. The first staff (treble clef) contains a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), and C5 (half). A finger number '1' is written above the first note. The second staff (bass clef) contains rests for the first two measures, followed by a sequence of notes: C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), and C4 (half). A finger number '1' is written above the first note. Dynamics are marked as *f* (forte) for the first staff and *p* (piano) for the second staff.

Just Skips

2.

*p*

*f*

Detailed description: This musical exercise is in 2/4 time. The first staff (treble clef) contains rests for all four measures. The second staff (bass clef) contains a sequence of notes: C3 (quarter), D3 (quarter), E3 (quarter), F3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter), and C4 (half). A finger number '5' is written above the first note. Dynamics are marked as *p* (piano) for the first measure and *f* (forte) for the second measure.



# SIGHTPLAYING: Level 3

Example:

Skipping Stones

Musical score for "Skipping Stones" in 2/4 time. The piece consists of four measures. The first two measures have rests in both staves. The third measure features a triplet of eighth notes in the right hand, marked *mp*, and a pair of eighth notes in the left hand. The fourth measure features a dotted quarter note in the right hand and a pair of eighth notes in the left hand. A dynamic marking of *f* is placed below the first measure of the left hand.

Loud Steps, Soft Steps

Musical score for "Loud Steps, Soft Steps" in 3/4 time. The piece consists of four measures. The first measure has a pair of eighth notes in the left hand, marked *mf*, and a rest in the right hand. The second measure features a pair of eighth notes in the right hand, marked *mp*, and a rest in the left hand. The third measure features a pair of eighth notes in the right hand, marked *f*, and a pair of eighth notes in the left hand. The fourth measure features a dotted quarter note in the right hand and a pair of eighth notes in the left hand. A dynamic marking of *mf* is placed below the first measure of the left hand.

# SIGHTPLAYING: Level 4

Example:

Old Clock Tower

Musical score for 'Old Clock Tower' in 4/4 time. The piece consists of two systems. The first system has two measures. The first measure features a treble clef with a melody starting on G4, moving up stepwise to D5, marked with a mezzo-forte (*mf*) dynamic and a fingering of 4. The bass clef has a whole rest. The second measure features a treble clef with a melody starting on D5, moving down stepwise to G4, marked with a piano (*p*) dynamic and a fingering of 2. The bass clef has a melody starting on G3, moving up stepwise to D4, marked with a forte (*f*) dynamic and a fingering of 5. The second system also has two measures. The first measure features a treble clef with a melody starting on G4, moving up stepwise to D5, marked with a forte (*f*) dynamic and a fingering of 5. The bass clef has a whole rest. The second measure features a treble clef with a whole rest and a bass clef with a melody starting on G3, moving up stepwise to D4, marked with a piano (*p*) dynamic and a fingering of 1.

# SIGHTPLAYING: Level 5

Example:

1 Jumping Beans

The musical score is for a piece titled "Jumping Beans" in 4/4 time. It consists of two systems of music. The first system (measures 1-4) starts with a treble clef and a bass clef. The treble staff begins with a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. The bass staff has a whole note chord of G2, B1, and D2. In measure 2, the treble staff has a quarter note G4, a quarter rest, a quarter note A4, and a quarter note B4. The bass staff has a whole note chord of G2, B1, and D2. In measure 3, the treble staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. In measure 4, the treble staff has a half note G4 and a whole rest. The bass staff has a half note G2 and a whole rest. The second system (measures 5-8) starts with a treble clef and a bass clef. The treble staff begins with a quarter note G4, followed by a quarter rest, a quarter note A4, and a quarter note B4. The bass staff has a whole note chord of G2, B1, and D2. In measure 6, the treble staff has a quarter note G4, a quarter rest, a quarter note A4, and a quarter note B4. The bass staff has a whole note chord of G2, B1, and D2. In measure 7, the treble staff has a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note G4. The bass staff has a quarter note G2, a quarter note B1, and a quarter note D2. In measure 8, the treble staff has a half note G4 and a whole rest. The bass staff has a half note G2 and a whole rest. The piece ends with a double bar line. Dynamics include *f* (forte) and *mp* (mezzo-piano). A *rit.* (ritardando) marking is present in measure 7. A first ending bracket is shown above the treble staff in measure 7, and a second ending bracket is shown below the bass staff in measure 8.

# SIGHTPLAYING: Level 6

Example:

Little Dance

The musical score for "Little Dance" is written in 3/4 time with a key signature of one flat (B-flat). It consists of two systems of piano accompaniment. The first system (measures 1-4) starts with a forte (*f*) dynamic and a triplet of eighth notes in the right hand. The second system (measures 5-8) begins with a forte (*f*) dynamic and includes a *rit.* (ritardando) marking over the final two measures. Fingerings are indicated with numbers 1, 2, 3, and 5.

# SIGHTPLAYING: Level 7

Example:

## Lullabye

Andante

*mp*

3

1  
2  
5

*mf*

5

2

1  
2  
5

# SIGHTPLAYING: Level 8

Example:

## Folk Dance

The musical score for "Folk Dance" is written in 4/4 time and consists of two systems. The key signature has three flats (B-flat, E-flat, A-flat). The first system begins with a treble clef and a bass clef. The treble staff starts with a *ff* dynamic and contains a melody with a triplet of eighth notes. The bass staff provides a harmonic accompaniment with chords and a triplet of eighth notes. The first system concludes with a *sfz* dynamic and a **Fine** marking. The second system starts with a *p* dynamic and features a triplet of eighth notes in the bass staff. The treble staff has a whole rest. The second system ends with a **D.C. al Fine** marking and a final triplet of eighth notes in the treble staff.

# SIGHTPLAYING: Level 9

Example:

Adante                      Rolling Hills

The musical score is for a piece titled "Rolling Hills" in 6/8 time, marked "Adante". It consists of four systems of two staves each (treble and bass clef). The key signature has four sharps (F#, C#, G#, D#). The first system starts with a mezzo-piano (*mp*) dynamic. The second system begins at measure 4. The third system starts at measure 7, with a mezzo-forte (*mf*) dynamic in the first measure and a piano (*p*) dynamic in the third measure. The fourth system starts at measure 10 and concludes with a ritardando (*rit.*) marking. The piece ends with a double bar line.

# SIGHTPLAYING: Level 10

Example:

Alberti Shuffle

Light and Lively

The musical score is written for piano and consists of four systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The piece is titled "Alberti Shuffle" and is marked "Light and Lively".

**System 1:** The first system begins with a piano accompaniment in the bass clef, consisting of a steady eighth-note pattern: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The melody in the treble clef starts with a quarter note B-flat, followed by eighth notes A-flat and G, and a quarter rest. The dynamic marking *f* (forte) is placed below the first measure. The second measure of the melody is a quarter note A-flat, followed by eighth notes G and F, and a quarter rest. The dynamic marking *mp* (mezzo-piano) is placed above the third measure. The third measure of the melody consists of quarter notes B-flat and A-flat.

**System 2:** The second system begins with a piano accompaniment in the bass clef, consisting of a steady eighth-note pattern: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The melody in the treble clef starts with a whole note chord consisting of B-flat, A-flat, and G. The dynamic marking *f* is placed below the first measure. The second measure of the melody is a quarter note A-flat, followed by eighth notes G and F, and a quarter rest. The dynamic marking *mf* (mezzo-forte) is placed above the second measure. The third measure of the melody consists of quarter notes B-flat and A-flat.

**System 3:** The third system begins with a piano accompaniment in the bass clef, consisting of a steady eighth-note pattern: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The melody in the treble clef starts with a quarter note B-flat, followed by a quarter note A-flat, and a quarter rest. The dynamic marking *f* is placed below the second measure. The third measure of the melody consists of eighth notes B-flat, A-flat, G, F, E-flat, D, C, B-flat.

**System 4:** The fourth system begins with a piano accompaniment in the bass clef, consisting of a steady eighth-note pattern: B-flat, A-flat, G, F, E-flat, D, C, B-flat. The melody in the treble clef starts with eighth notes B-flat, A-flat, G, F, E-flat, D, C, B-flat. The second measure of the melody consists of quarter notes B-flat and A-flat. The third measure of the melody consists of a quarter note B-flat, followed by a quarter note A-flat, and a quarter rest. The piece ends with a double bar line.



# SIGHTPLAYING: Level 11

Example:

## March

Moderato

The musical score is written for piano and consists of 16 measures. It is in the key of B-flat major (one flat) and starts in 4/4 time. The tempo is marked 'Moderato'. The score is divided into four systems of four measures each. The first system (measures 1-4) starts with a forte (*f*) dynamic. The second system (measures 5-8) includes dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*). The third system (measures 9-12) features a fortissimo (*ff*) dynamic. The fourth system (measures 13-16) includes dynamics of mezzo-piano (*mp*), mezzo-forte (*mf*), and fortissimo (*ff*). A key signature change to 3/4 time occurs at measure 15. The piece concludes with a double bar line at the end of measure 16.

# SIGHTPLAYING: Level 12

Example:

Allegretto Valse

*mf*

With ped.

*p*

*mf* *f*

*ff* *rit.*

# REPERTOIRE and Technical Study

## General Guidelines:

The Repertoire Summary Chart and the contents of each level designed to complement the Keyboard Skills requirements, i.e. a student who is preparing Keyboard Skills at level 6 will find that the Repertoire at level 6 is achievable and comparable. Repertoire levels do not correlate with any particular method book levels. The levels do provide a smooth and logical progression of achievement, using small incremental steps from level to level. It is not assumed how long it will take a student to advance from one level to the next; some students may cover a new level each year; others may cover two or more levels. It is up to the individual teacher to determine what is appropriate for each of his/her students.

At AIM Festivals, students are expected to prepare two repertoire selections, with at least one memorized. There are no required pieces. The teacher may select repertoire from any published edition; repertoire may be selected from any published genre (including classical, popular, sacred, jazz, etc.). The Repertoire Summary Chart is intended only as a general guide for determining which level to enter the student in any repertoire level where he/she feels the student's overall ability is represented (regardless of whether the student's piece falls in the same on the Summary Chart). Evaluators will not comment on which Repertoire Level was selected. The student should have one original of each piece to give the evaluator; no photocopies, please. For non-memorized pieces, the evaluator may look over the student's shoulder. Repertoire is evaluated on accuracy, rhythm, expressiveness, technique, continuity, and style (see sample evaluation form in the Appendix).

The Technical Study Resource page in this syllabus is also intended only as a general guide. There are NO required pieces. Individual teachers decide whether a student should prepare an etude, a technical stud, or simply a short exercise. At some AIM Festivals sites, the Technical Study is used as a "warm-up" for the Repertoire pieces and is evaluated only in a general sense. At other sites, it is a separate event and is evaluated in more detail. Memorization is optional.

A unique feature of Repertoire evaluations at AIM Festivals is the interaction between evaluator and student. The evaluator may ask the student one or more oral questions, depending on the piece and available time. The purpose of the questions is to ensure the student's comprehension of the piece in totality, including signs, symbols, mood, style, and structure.

## SAMPLE QUESTIONS:

- Identify terms, signs and symbols in the piece.
- Describe the mod or character of the piece.
- Identify rhythmic or melodic patterns.
- Identify the form of the piece.

Special thanks to Lola McIntyre for the Repertoire correlation summary. Email updates and suggestions to [imcintre@indy.rr.com](mailto:imcintre@indy.rr.com). Special thanks to Peggy Gallagher and FJH Music Company, Inc. for the Supplemental Repertoire correlation.

# REPERTOIRE: Summary Chart

Level	Elements from Keyboard Skills	Correlation of Method Books	Correlation of Standard Repertoire
<b>1</b>	5-finger patterns and triads: C, G	Alfred, Prep 1A: Basic Piano Library 1A Bastien, Piano Basics, primer Faber, Piano Adventures, primer Francis Clark, Music Tree, primer Hal Lenord, Piano Lessons 1 Michael Aaron, Piano Course, prep Music Pathways, A Royal Conservatory, Prep A Russian School, Book 1: Part 1 Suzuki, book 1 Thompson, primer	
<b>2</b>	5-finger patterns and triads: white key majors	Alfred, Basic 1A Bastien, Piano Basics, level 1 Faber, Piano Adventures, level 1 Francis Clark, Music Tree, part 1-2A Hal Leonard, Piano Lessons 1 Michael Aaron, Piano Course, level 1 Music Pathways, C-D Royal Conservatory, Prep B Russian School, Book 1: Part 1 Suzuki, book 1 Thompson, primer	
<b>3</b>	5-finger patterns and triads: all majors & minors	Alfred, Basic 1B Bastien, Piano Basics, level 2-3 Faber, Piano Adventures, level 2B Francis Clark, Music Tree, part 3 Hal Leonard, Piano Lessons 3 Michael Aaron, Piano Course, level 2 Music Pathways, D Royal Conservatory, level 2 Russian School, Book 1: Part II Suzuki, book 1 Thompson, book 1-2	Snell, Piano Repertoire, prep
<b>4</b>	Scales: C,G,F  Broken triads  I-V7-I	Alfred, Basic 1B Bastien, Piano Basics, level 3-4 Faber, Piano Adventures, level 3A Francis Clark, Music Tree, 4 Hal Leonard, Piano Lessons 4 Michael Aaron, Piano Course, level 2 Royal Conservatory, level 2 Russian School, Book 1: Part II Suzuki, book 2 Thompson, book, 1-2	Snell, Piano Repertoire, level 2 Faber, Piano Literature, book 1 Music Pathways, Repertoire 3A
<b>5</b>	White key majors:  Scales, 1 Octave Triad and inversions Arpeggios, 1 octave I-IV-I-V7-I	Alfred, Basic 2-3 Bastien, Piano Basics, level 4 Faber, Piano Adventures, level 3B Francis Clark, Music Tree, 4 Hal Leonard, Piano Lessons 5 Michael Aaron, Piano Course, level 2-3 Royal Conservatory, level 3 Russian School, Book 2 Thompson, book 2	Snell, Piano Repertoire, level 3 Faber, Piano Literature, book 1-2 Faber, Sonatinas, book 1 Music Pathways, Repertoire 3B Bastien, Piano Literature, vol. 1 Succeeding with the Masters, vol. 1 Bach, Notebook for Anna Magdalena Tchaikovsky, Album for the Young Schumann, Album for the Young Kabalevsky, The Clown
<b>6</b>	White key majors + minors (harmonic):  Scales, 2 octaves Triad and inversions Arpeggios I-IV-I-V7-I Min-dim-min	Alfred, Basic 3-4 Faber, Piano Adventures, level 4 Michael Aaron Piano Course, level 3 Royal Conservatory, level 4 Russian School, Book 2 Suzuki, book 2-3 Thompson, book 3	Snell, Piano Repertoire, level 4 Faber, Piano Literature, book 2 Faber, Sonatinas, book 2 Music Pathways, Repertoire 4A Bastien, Piano Literature, vol.2 Schumann, Album for the Young Succeeding with the Masters, vol.1 Ellmenreich, Spinning Song Kabalevsky, Toccata Grieg, Elfin Dance, Op.12, No.4 Burgmuller, Ballade, Op.100, No.4

Level	Elements from Keyboard Skills	Correlation of Method Books	Correlation of Standard Repertoire
			Clementi, Sonata, Op.36, No.1
<b>7</b>	All majors + white key Minors (harmonic)  Scales, 2 octaves Triad and inversions Arpeggios I-IV-I-V7-I Maj-Aug-Maj	Alfred, Basic 5 Faber, Piano Adventures, level 5 Royal Conservatory, level 5 Suzuki, book3-6 Thompson, book 3-4	Snell, Piano Repertoire, level 5 Faber, Piano Literature, book 3 Faber, Sonatinas, book 3 Music Pathways, Repertoire 4B Bastien, Piano Literature, vol.3-4 Succeeding with the Masters, vol.2 Bach, Short Preludes Beethoven, Fur Elise CPE Bach, Solfeggietto Chopin, Preludes
<b>8</b>	All majors + harmonic minors:  Scales, 2 octaves Triad and inversions Arpeggios I-IV-I-V7-I M-A-M-m-d-m	Alfred, Basic 6 Royal Conservatory, level 6 Suzuki, book 4-6 Thompson, book 4	Snell, Piano Repertoire, level 6 Faber, Sonatinas, book 4 Music Pathways, Repertoire 5A Bastien, Piano Literature, vol.4 Mozart, Sonata in C, K.545 Scarlatti, Sonatas Chopin, Waltz in Am, Op. post Schumann, Fantasy Dance, Op. 124/5 Prokofiev, Tarantella, Op.65, No.4
<b>9</b>	All majors + harmonic minors:  Scales, 2 Octaves Triad and inversions Arpeggios I-IV-I-V7-I M-A-M-m-d-m	Royal Conservatory, level 7 Suzuki, book 4-6	Snell, Piano Repertoire, level 7 Music Pathways, Repertoire 5B Bach, Two-Part Inventions Beethoven, Sonata in G, Op.49, No.2 Mozart, Twelve Variations, K.300e (265) ("Ah, vous dirai-je, Maman") Kabalevsky, Sonata, Op.13, No.1 Chopin, Waltz in Bm, Op.5, No.1
<b>10</b>	All majors + harmonic minors:  Scales, 3 octaves 7 <sup>th</sup> chords + inversions Arpeggios, 3 octaves I-IV-I-V7-I M-A-M-m-d-m	Royal Conservatory, level 8 Suzuki, book 4-6	Snell, Piano Repertoire, level 7-10 Haydn, Sonata in C, Hob. XVI:35 Scarletti, Sonatas Beethoven, Sonata in Gm, Op.49/1 Debussy, Golliwogg's Cakewalk (Children's Corber Suite) Tchreprin, Bagatelle, Op.5, No.1
<b>11</b>	All majors + harmonic minors:  Scales, 4 octaves 7 <sup>th</sup> chords + inv. (V7, maj7) Arpeggios, 4 octaves I-IV-I-V7-I (1 <sup>st</sup> inv.) M-A-M-m-d-m (1 <sup>st</sup> inv.)	Royal Conservatory, level 9 Suzuki, book 5-6	Snell, Piano Repertoire, level 7-10 Beethoven, Sonata in G, Op.79 Bach, French Suites Schubert, Impromptu in Ab, Op.142/2 Liszt, Consolation in Db Debussy, The Girl with the Flaxen Hair
<b>12</b>	All majors + harmonic minors:  Scales, 4 octaves 7 <sup>th</sup> chords + inv. (V7, maj7, m7) Arpeggios, 4 octaves I-IV-I-V7-I (2 <sup>nd</sup> Inv.) M-A-M-m-d-m (2 <sup>nd</sup> inv)	Royal Conservatory, level 10 Suzuki, book 6-7	Snell, Piano Repertoire, level 7-10 Chopin, Nocturne in Fm, OP.55/1 Brahms, Rhapsody in Gm, Op.79/2 Bac, English Suites Bach, Preludes and Fugues (3 voices) From Well-Tempered Clavier I.II

# SUPPLEMENTAL REPERTOIRE

## (A Sample Correlation)

<u>AIM LEVEL</u>	<u>Supplemental Repertoire (FJH order no.)</u>
Prep – Level 1	Magic Pony, McLean (W9181) Homecoming Parade, Bober (W9196) Cartoon Kids, McLean (W9197) Fiesta Cha-Cha (W9197) My First Recital Book, vol. 2, Bober (FF1395) Fantastic Fingers, book 1, Goldston (FF1255) Written for You, book 1 (FF1248) Spotlight Piano Solo Collection, book 1 (FF1233) Simply Silly! Olson (FF1300) Once Upon a Rainbow, book 1, Faber (FF1103)
Level 1 – 2	Sail Away Sonatina, Stickland (S4118) My Red Racer, Bober (S4128) Eat My Vegetables, Rossi (W9144) Masked Rider, Bober (W9153) Crown Jewels, Goldston (W9154) Silly Struttin', Greenleaf (W9155) Mozart by a Nose, Olson (W9195) Temple Breezes, Goldston (W9209) Ramblin' Rails, Bober (W9234) A Messy Day, Greenleaf (W9244) Fantastic Fingers, book 2, Goldston (FF1275) A Bird's Eye View, Greenleaf (FF1364) Once Upon a Rainbow, book 2, Faber (FF1104)
Level 2 – 3	I've Got a Secret, Costley (S4114) Free Fall, Garcia (S4124) Skippin' Along, Lopez (S4129) Monkey Bars, Burkholder (S4130) Rabbits in the Snow, Sallee (S4137) Waltz in the Wing, Bober (W9151) Shadow Painting, Rossi (W9159) Starlight Waltz, Brown (W9173) Clever Cat, Bober (W9190) First Light, Leaf (W9194) The Silent Garden, Cuellar (W9214) The Jumping Bean, Greenleaf (W9292) Picture This! Book 1, Roubos (FF1369) Join the Parade, Strickland (FF1415) Fantastic Fingers, book 3, Goldston (FF1313) Just for Fun, book 1, Bober (FF1337) The Best of Kevin Olson, book 1, Olson (FF1324) Written for You, book 2 (FF1249) Spotlight Piano Solos Collections, book 2 (FF1233)

Level 4 – 6

Run with the Wind, Garcia (S4097)  
Springtime, Sheldon (S4125)  
The Giraffe Who Liked Mozart, Nehrenberg (S4139)  
South of the Border Suite, Brandon (S4139)  
My Time Machine, Brown (W9172)  
Reverie, McLean (W9191)  
Ragtag Rag, Goldston (W9203)  
Sonatina for the Wiregrass, Greenleaf (W9207)  
Suite in C, Bober (W9220)  
Puppy Play, Heller (W9221)  
Sonatina in a Neoclassical Style, McLean (W9224)  
Let's Go Solo! Book 1, Karp (FF1396)  
Student Favorites, book 3, Miller (FF1525)  
The Best of Melody Bober, book 1, Bober (FF1271)  
The Best of Timothy Brown, book 1, Brown (FF1304)  
The Best of Kevin Olson, book 2, Olson (FF1327)

Level 6 – 7

Snow Angels, Costley (S4121)  
Sonatina No. 2m, Medley (S4122)  
Time to Get Up! Rag, Puiju (S4132)  
Fairy Light, May (S4133)  
The Rainbow's Promise, Bober (W9152)  
Gallopig Stallion, Bober (W9163)  
Toccatina in D Minor, Karp (W9165)  
No Worries, Bober (W9189)  
Ride the Wind, Bober (W9192)  
Shimmering Prelude, Bober (W9199)  
The Winds of Change, Leaf (W9205)  
Night Flight, Leaf (W9208)  
Sea Voyage, Leaf (W9209)  
Razzle-Dazzle Rag, Bober (W9127)  
Once Upon a Memory, Bober (W9218)  
Fantastic Fingers, book 4, Goldston (FF1476)  
An American Portrait: The Pacific Northwest, Roubos (FF1485)  
The Best of Melody Bober, book 2, Bober (FF1272)  
The Best of Timothy Bron, book 2, Brown (FF13050)  
Written for You, book 3 (FF1250)  
Spotlight Piano Solo Collections, book 3 (FF1247)  
Picture This! Book 2, Roubos (FF1423)  
Once Upon a Rainbow, book 3, Faber (FF1105)

Level 7 – 9

Nouvelle Etude, McLean (S4093)  
Coconuts! Sallee (S4136)  
Fantasia, Leaf (W9158)  
Sea Winds, Bober (W9158)  
Andalusian Rhapsody, Brown (W9177)  
Valse in A Minor, Heller (W9182)  
Tango Argentino, Olsen (W9200)  
Warm Summer Rain, Leaf (W9206)  
Shadows of Autumn, Brown (W9226)  
Fantastic Fingers, book 5, Goldston (FF1478)  
Sonatina in Flight, Olson (FF1402)  
Written for You, book 4 (FF1251)



## TECHNICAL STUDY (Resources)

Technical studies, exercises, and etudes may be selected from any standard resource. A technical study is defined as a short piece or exercise that focuses on one primary skill. For lower levels, teachers may notate an original exercise for a student to perform. It is the teacher's discretion to decide what technical study correlates best with a student's preparation in the other AIM categories.

A Sample correlation for Dozen a Day series:

<u>AIM level</u>	<u>Dozen a Day Level</u>
Prep	Mini-Book
1	prep
2	1
3	1-2
4	2-3
5	3
6	4
7	4
8	n/a

### TECHNICAL STUDY RESOURCES:

Burnham, A Dozen a Day (Willis Music)  
 'Technique' books from any method series  
 Guy, Expressive Etudes, books 1-6 (FJH)  
 Achievement Skills Sheets, No. 1-8 (FJH)  
 Bernstein, Musi-Physicality (Hal Lenord)  
 Hanon, any exercise or technical piece  
 Czerny, any technical piece or etude  
 Burgmuller, any technical piece or etude  
 Cramer, any technical piece or etude  
 Kohler, any technical piece or etude  
 Gurlitt, any technical piece or etude  
 Duvernoy, any technical piece or etude  
 Clark, Piano etudes (New School)  
 Sheftel, Patterns for Fun (Alfred)  
 Streabbog, Twelve Melodious Pieces, Op. 63 and 64 (Alfred)  
 Maykapar, Pedal Preludes for Piano (Summy-Birchard)

# APPENDIX

- I. Guidelines for Evaluators (for Repertoire, Sight Reading and Keyboard Skills)
- II. Repertoire Evaluation form (SAMPLE)
- III. Sightplaying Evaluation form (SAMPLE)
- IV. Keyboard Skills Evaluation form (SAMPLE)

## Guidelines for Evaluators

Please find below instructions for Repertoire, Sightplaying, and Keyboard Skills evaluations. Note the theory evaluation guidelines are on a separate page. Each evaluator will supply an overall evaluation of Excellent, Good, or Needs Work at the bottom of the form by circling the appropriate term. The overall rating refers to an Aaverage@ evaluation of all work presented. Please feel free to add general comments at the bottom of the form as well. All comments should be indicative of the overall rating. Finally, please keep in mind that AIM is a non-competitive evaluation. Informal friendly dialogue with the student is appropriate.

**REPERTOIRE:** Several categories are listed on the evaluation form. Please comment on any category that applies to the student=s piece; not all categories will apply at every level. For the AOral Questions@ category, you might ask about the character or mood of the piece, any terms/symbols that appear in the piece, the form, or other questions relevant to the piece performed.

EXCELLENT	A convincing musical performance, nearly perfect, with fluency, assurance, and attention to appropriate expressive elements.
GOOD	A nearly convincing musical performance, with a general sense of precision and continuity (but maybe a few hesitations), and some inclusion of expressive elements.
NEEDS WORK	Attention to details needed; several hesitations or inaccuracies.

Please write comments that are positive and constructive. As an example, consider the following comments, written by two different evaluators for the same piece (Beethoven, Sonata Op. 2/1):

- A. *Practice LH alone to help secure memory. This is a very good piece for you to study right now. It shows much careful work, and many musical qualities. Don=t be discouraged by the problems with memory. We have all had those experiences. You were right to keep going, and skip to a place you knew. Keep up your studies. You are very musical and listen well to what you are doing. This piece, eventually, should go a bit faster, and have more of a fiery feeling.*
- B. *Rhythmically inaccurate. Tempo much too slow. Difficulty with memorization. Staccatos need to be more crisp. You must study your score and understand the composer=s plan in order to help your memory problems. I give you credit for Ahanging in there@ but you must study and practice much more thoroughly the next time.*

**TECHNICAL STUDY:** There is space to write only one or two brief comments. There is no overall evaluation to circle for Technical Study.

**SIGHTPLAYING:** For the preparatory elements, evaluate by using a checkmark if the student demonstrates competency and accuracy in his answer. Use a check-minus to indicate inaccuracy. If possible, indicate what the student missed. For example, when asking the student to name the circled notes, and he misses a pitch, write that pitch near the check-minus. A check-plus might be used if the student was quick and confident, or otherwise stood out. For the actual playing of the piece, the evaluator will write only comments (no boxes to check). For lower levels, there are 2 pieces; use both only if time allows.

EXCELLENT	Nearly perfect. Kept it going. Comment favorably if they were able to incorporate expressive elements.
GOOD	General accuracy in rhythm and notes, but perhaps a few minor hesitations or small mistakes.
NEEDS WORK	Several inaccuracies in notes or rhythms; several hesitations.

**KEYBOARD SKILLS:** For each category (5-finger patterns, scales, arpeggios, etc.), you are evaluating for basic competency only. Select 3-5 keys (as time allows) for each category, and mark with a check if the student demonstrates a basic competence in pitch (accuracy of notes), rhythm (steady and even), fingering (uses an appropriate fingering), and technique (demonstrates a relaxed, healthy technique). If there is a mistake or inadequacy, please mark with a check-minus. If possible, jot down what the mistake was, such as AB-flat@ if the student omitted the flat in the F major scale. If a student appears not to understand what you are asking, consider different terminology or demonstrate for the student. Students may also play at a higher level than required (for example, HT instead of HS, or 2 octaves instead of 1 octave).

EXCELLENT	Nearly perfect. Good relaxed technique. Fluency. Comment favorably if they were able to incorporate expressive elements.
GOOD	General accuracy in rhythm and notes; small hesitations or technique issue.
NEEDS WORK	Several inaccuracies or hesitations, or several technique issues.

Name.....Date.....Level.. Teacher Code .....

Technical Study/Exercise:

Repertoire Title 1

Composer:

Accuracy: Notes, articulation, fingering.
Expressiveness: Dynamics, tone quality, musical line, phrasing, slurs, sensitivity.
Technique: Arm & wrist ease, hand position, finger position and strength, facility.
Pedaling: Clarity, legato
Rhythm: Accuracy, tempo, pulse
Continuity/Memorization
Style/Musical effect
Oral Questions

Repertoire Title 2.

Composer:

Accuracy: Notes, articulation, fingering.	
Expressiveness: Dynamics, tone quality, musical line, phrasing, slurs, sensitivity.	
Technique: Arm & wrist ease, hand position, finger position and strength, facility.	Evaluator .....
Pedaling: Clarity, legato	<b>PREPARATORY ELEMENTS</b> (as indicated at top of piece)
Rhythm: Accuracy, tempo, pulse	
Continuity/Memorization	
Style/Musical effect	
Oral Questions	

**Overall Evaluation** (circle one) = Excellent, Good, Needs Work

**General Comments:**

Name.....Date.....**LEVEL** TeacherCode \_ \_ \_

√ =meets expectations

Piece 1 Piece 2

**Overall Sightplaying of the**  
Piece 1

Piece 2

1. Rhythm	1. Rhythm
2. Pitches/Intervals/Triads	2. Pitches/Intervals/Triads
3. Other musical elements (dynamics, articulation, pedal, etc.)	3. Other musical elements (dynamics, articulation, pedal, etc.)

**Overall Evaluation** (circle one)= Excellent, Good, Needs Work

**General Comments:**

Evaluator.....

Name \_\_\_\_\_ Date \_\_\_\_\_ **LEVEL 119**

√=meets expectations

**SCALES** • 1 octave HS ascending and descending; (optional: tetrachords or divided hands)

	F	C	G
1. Pitches			
2. Rhythm			
3. Fingering			
4. Physical technique			

**Chord Quality: BROKEN TRIADS:** hand over hand, ascending and descending; 3 octave minimum

	F	f	C	c	G	g	D	d	A	a	E	e	B	b	F#	f#	C#	c#	Ab	ab	Eb	eb	Bb	bb
I. Pitches																								
2. Rhythm																								
3. Fingering																								
4. Physical technique																								

**CADENCES/CHORD PROGRESSIONS: I-V7-I, HT.** May use single note in LH

	F	C	G
I. Pitches			
2. Rhythm			
3. Fingering			
4. Physical technique			

| Technical Study/Exercise:

**Overall Evaluation** (circle one)= Excellent, Good, Needs Work

General Comments:

Evaluator.....