

Michigan Music Teachers Association

STUDENT ACHIEVEMENT TESTING
PIANO HANDBOOK

2017 Edition



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30 April 2017
Updated 6 October 2018

FOREWORD

The Student Achievement Testing Piano Handbook offers the private teacher a logical teaching sequence of musical skills and knowledge intended to provide the student with a well-rounded musical education through her/his years of lessons. It also provides a basis for recognizing and evaluating a student's musical achievement.

This Handbook covers the testing areas of performance, technique, sight-reading, aural awareness, and theory spread over thirteen levels. The testing rules and regulations are included.

Teachers will decide how to use these materials according to their individual teaching styles and will decide how they should be used with each student.

The Student Achievement Testing Piano Handbook is provided to all members of the Michigan Music Teachers Association and is also available to non-members who have paid the required fee. Over five years of work have been spent on the revision of this Handbook, and this Revision Committee is grateful to the previous Handbook Committees for laying the foundation for the 2017 edition.

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Revised 2017

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MICHIGAN MUSIC TEACHERS ASSOCIATION

MTNA CODE OF ETHICS

The principles and aspirations found in the Music Teachers National Association's Code of Ethics are not conditions of membership, but are goals and ideals that each MTNA member should strive to make an essential part of his or her professional commitment to students, to colleagues and to society.

Commitment to Students

The teacher shall conduct the relationship with students and families in a professional manner.

- The teacher shall respect the personal integrity and privacy of students unless the law requires disclosure.
- The teacher shall clearly communicate the expectations of the studio.
- The teacher shall encourage, guide and develop the musical potential of each student.
- The teacher shall treat each student with dignity and respect, without discrimination of any kind.
- The teacher shall respect the student's right to obtain instruction from the teacher of his or her choice.

Commitment to Colleagues

The teacher shall maintain a professional attitude and shall act with integrity with regard to colleagues in the profession.

- The teacher shall respect the reputation of colleagues and shall refrain from making false or malicious statements about colleagues.
- The teacher shall refrain from disclosing sensitive information about colleagues obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.
- The teacher shall participate in the student's change of teachers with as much communication as possible between parties, while being sensitive to the privacy rights of the student and families.

Commitment to Society

The teacher shall maintain the highest standard of professional conduct and personal integrity.

- The teacher shall accurately represent his/her professional qualifications.
- The teacher shall strive for continued growth in professional competencies.
- The teacher is encouraged to be a resource in the community.

Adopted December 2003; Revised May 2013

STUDENT ACHIEVEMENT TESTING HISTORY

The Michigan Music Teachers Association Student Achievement Testing program has been an important educational tool for students and teachers in Michigan for over 40 years. Starting with the first testing in March, 1975, it has developed into one of the premier programs in the nation and has been of benefit to thousands of students.

Before the 1970s, there were performance auditions at the state level. Teachers sent students to a state audition and winners were chosen for awards and performances at the state conference. The SAT program developed when teachers expressed a need for a more comprehensive program that emphasized the importance of theory and aural skills, as well as performance.

During the years since the first handbook in 1975, there have been seven piano handbooks as well as handbooks for voice, organ, woodwinds, and strings. Countless hours have been spent by many volunteers developing and writing handbooks and tests during this time. The result has been a stellar program of MMTA, one that has seen the development of outstanding students and committed wonderful teaching. We offer thanks to all of those who labor at these tasks today and for all of those teachers of the past who made this all possible.

The first working copy of the SAT handbook was published during the 1973-74 year. Teachers were asked to use it and to make suggestions for revisions. The Handbook Chairperson was Faith Gray and Student Activities Chairperson was Henrietta D. Moeller. By 1974, the first official handbook was printed with the first testing set for March 1-15, 1975. There were requirements for 8 levels of piano, voice, and strings and 4 levels of organ. The first State Student Day was held on March 31, 1975 in Battle Creek during the MMTA Spring Convention. There were Junior High and Senior High levels for the state testing. The three highest scoring students from each of 8 testing centers were eligible to compete at the State Student Day – a total of 24 students.

In 1975, an update to the handbook was printed, expanding the piano testing to 10 levels, with Level 1 divided into 1A and 1B. Student Day was also expanded to three divisions: Junior – Levels 3 & 4, Intermediate – Levels 5-7, and Senior – Levels 8-10. There were 24 students chosen from 8 testing centers for each of the three levels. Corrections and revisions to the handbook were published in 1977 and 1978.

In 1981, a new handbook was published for Piano, Voice, Strings, Woodwinds, and Organ. At this time, there were no longer limits on the number of students eligible for State Student Day.

By 1984, when the next piano handbook was published, the program had grown to such an extent that the State Semi-Finals auditions were started, with students competing in three districts to qualify for the State Finals.

A revised piano handbook was published in 1990. At this publication, Eileen Keel was the Handbook Chair and Jean Schwartz was Piano Chair. The intention at this time was to revise the handbook every five years. In 1998 the piano handbook was revised again. At this time, Marilyn Sluka was the Handbook Chair and Barbara Coulter the Piano Chair. In 1999, there was a revision of the Voice handbook with an expansion from 4 to 6 levels. The piano handbook was also revised to divide Level 3 into 3A and 3B, and the scoring was altered to give 8 points for the technique test.

In 2007, a Composer Classification list was published to help teachers to choose appropriate literature in each historical period, as well as to dual-classify some composers who wrote in more than one style.

In 2005 at the MMTA Conference, a brainstorming session was held to celebrate 30 years of SAT. Many ideas surfaced at this time for consideration in making revisions to the piano handbook. Each year chapters submit comments on the tests to the chairpersons of each testing area. From these comments and input at several MMTA conferences, it was determined in 2011 that a committee should be formed to begin revision of the piano handbook. The first meetings of the committee were held in 2011 and 2012 to review ideas submitted by the membership. Starting with about 12 interested volunteers, the committee eventually ended up with 6 members who completed the task of revising the requirements and writing sample tests to be distributed to the membership in preparation for use in the 2018 SAT.

It is the hope of the MMTA Board of Directors and the Piano Handbook Committee that the SAT program will be a useful tool for our teachers and students for many years to come.

Written by **Barbara Collins, NCTM**

11 July 2016

STUDENT ACHIEVEMENT TESTING

The Student Achievement Testing Program is intended to provide a non-competitive opportunity for musical development and to encourage students at each level to work for a clear understanding of important elements of structure and style in music. Testing levels are progressively designed, and student placement should be determined with careful consideration to the requirements expected in aural awareness, sight-reading, technique and theory in addition to repertoire.

Levels do not necessarily correspond to grades in school. In that regard, a 12th grader who is a beginner in piano studies might test at Level 1A or 1B, and a 1st grader who has several years of study might test at a higher level than 1A or 1B. Levels 2-12 are NOT divided into A or B categories, although a student may repeat a level as necessary in order to strengthen skills and knowledge, as long as different repertoire is performed each year. Regardless of whether or not a level is repeated, repertoire performed at SAT in a previous year is not allowed.

A total of 100 points will be distributed in the five testing categories as follows:

- Performance: 60 points (20 per piece)
- Aural Awareness: 10
- Sight-Reading/Transposition/Harmonization: 10
- Technique: 10
- Theory: 10

If a student has had lessons or coaching with anyone in addition to his or her permanent teacher, that person's name must appear on the student's application form along with that of the permanent teacher. This enables the Student Achievement Testing Chairperson to obtain judges who are not acquainted with the student.

The tests are administered by local affiliated chapters in the late winter and spring of each year, and must take place within three to six weeks of the District Semi-Finals. Students are expected to participate at the audition centers in which their teachers belong. If this is not possible, arrangements must be made in advance with the SAT Chair of another site in the same District, if the student intends to go on to Semi-Finals. If the teacher does not belong to a local chapter, arrangements must be made in advance with the center closest to the teacher's studio.

Each student pays a fee to the local audition center, and a portion of that fee will be forwarded to the MMTA SAT Auditions Chair along with a list of all entrants and their scores.

ELIGIBILITY

1. The participant may be a student in grades K-12 or an adult student studying with a Michigan Music Teachers Association member. All students will have the same requirements as outlined in this handbook.
2. The teacher's dues must be paid to MMTA by November 1st of the year previous to the testing. New members of MMTA will be accepted through January 1st. Students must pay all required fees to enter. Teachers who are not MMTA members wishing to enter students will be assessed a special fee in addition to the student fees. They will also be required to purchase a Student Achievement Testing Handbook.
3. The student must have studied with the entering teacher from September until completion of testing, unless there are extenuating circumstances approved by the SAT Coordinator.
4. The student may enter Student Achievement Testing at any level that the teacher determines. All five areas of testing are to be at the same level. The student's school grade does not affect the level entered. The goal is to attain a uniform level of achievement in all areas.
5. Students may repeat a level as long as new repertoire is presented each year. Students entering for the first time in the new handbook may enter at an appropriate level, regardless of the level completed previously.
6. Students who achieve an overall score of 70 will be eligible for the SAT trophy program (see p. 25).
7. Students who have obtained a minimum score of 55 on the performance portion of the testing and a minimum score of 90 overall, and have entered at the appropriate level for their school grade may proceed to the District Semi-Finals Performance Auditions (see p. 27). Adult students will not be eligible for the District Semi-Finals.

CORRELATION OF LEVELS

SAT 1998 Edition	SAT 2017 Edition
1A	1A
1B	1B
2A	2
2B	3
3A	4
3B	5
4	6
5	7
6	8
7	9
8	10
9	11
10	12

Teachers may switch a student to the expected correlated level. However, not every student might be able to do so, considering the various changes in content and in skills between the levels. The teacher should choose the appropriate level for a student entering the new program for the first time, regardless of their previous level.

SEMI-FINALS DIVISIONS

Intermediate: Levels 6 and 7 - school grades 7 or lower.

Junior: Levels 8 and 9 - school grades 9 or lower.

Senior: Levels 10, 11, and 12 - school grades 12 or lower.

GUIDELINES AND ADMINISTRATION OF ACHIEVEMENT TESTS

The following guidelines will be helpful to teachers and judges in understanding the preparation and administration of the Student Achievement Tests.

PERFORMANCE

Expectation of the Student

Students will perform three complete memorized pieces in contrasting styles (e.g. tempo, touch, mood). The pieces must be published solo works, not concerti. The student and teacher will make the choice of repertoire in Levels 1A through 5. The Piano Repertoire List in this handbook illustrates the approximate difficulty of the pieces at each level.

Students entering at Levels 6 and above will perform pieces from **three** of the following **musical periods**:

- I. Renaissance or Baroque
- II. Classical
- III. Romantic
- IV. Impressionist/Twentieth and Twenty-First Century

(Please see “Composer Classification List” in the Appendix, p. 327.)

At Levels 6-12, arrangements or transcriptions are not permitted, with the exception of those found in Maurice Hinson’s “Guide to the Pianist’s Repertoire.” Students performing pieces with theme and variations must perform all variations.

Students at the following levels **must play one piece** from the musical period indicated:

- Level 9: Renaissance or Baroque
- Level 10: Classical
- Level 11: Romantic
- Level 12: Impressionist, 20th Century, 21st Century

The maximum performance time for all 3 pieces is as follows:

- | | |
|--------------|------------|
| Levels 1-5 | 7 minutes |
| Levels 6-7 | 9 minutes |
| Levels 8-9 | 12 minutes |
| Levels 10-12 | 15 minutes |

Students should perform repertoire in as complete a form as time allows. Repeats and first and second endings may be performed if the total performance time stays within the time limit. Da Capo repeats should always be observed. Teachers are urged to consider the time restrictions when choosing repertoire.

Students will be expected to perform new repertoire each year. **Repertoire performed at SAT in a previous year is not allowed.**

Students are to bring a published copy of each of the three pieces to be performed. **No score can be given if the music is not provided. Photocopies will not be allowed** unless the music is out of print (written verification from the publisher is required). Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable. **Measures are to be numbered** in the left margin.

THE PERFORMANCE JUDGE

A qualified judge, having no connection with any student entered, will audition students in performance. The identity of the student and the teacher will not be known to the judge before or during the audition. The judge will hear all three pieces prepared by the student in as complete form as the time limit allows. The judge will give written comments on each work performed, as well as the total numerical score.

Judging of the performance will be based on: accuracy, technique, musicianship and memory. Numerical scoring is based on 20 points per piece. **There will be no performance score given for a piece that is not memorized. Only memorized pieces will receive a score.** The judges' decision is final.

Expectations of the Performance Judge

- The Judge:
1. should be someone who is acquainted with this Handbook and the Student Achievement Testing Program.
 2. is expected to abide by the State Judging Guidelines published each year and is expected to meet with the local chairperson before the testing begins.
 3. should try to put the student at ease, let the student try the piano and allow the student to choose the order of the pieces to be performed.
 4. should allow for differences in interpretation and listen for a convincing performance.

Expectations of the Performance Judge (*continued*)

5. will give an honest written evaluation of the student's performance, commenting on good features and offering positive and constructive suggestions for improvement. The score given by the judge should be supported by the comments.
6. will direct all comments to the student, not to or about the teacher.
7. should not attempt to give music instruction during the performance and should refrain from spoken criticism.
8. should judge the performance heard, not a previous or potential performance. The judge should not compare students.
9. should write comments on the judging sheet *only* and not in the students' music.
10. should not judge his/her own students.

QUALIFICATIONS AND SELECTION OF JUDGES**ACHIEVEMENT TESTING**

Qualified individuals will be selected by the Student Achievement Testing Chairperson of the local chapter to administer the Theory, Sight-Reading, Technique, and Aural Awareness tests. These examiners should be chosen from Michigan Music Teachers Association members who have worked with and understand the objectives of the Student Achievement Testing Program. They may be from the local chapter or from a neighboring chapter, but under no circumstances should examiners test their own students.

PERFORMANCE

Arrangements for securing judges will be made by the local Student Achievement Testing Chairperson. Judges' fees and mileage will be paid by the local chapter.

AURAL AWARENESS

Students will be tested in one of two ways: 1) with the examiner using a CD supplied by the Piano Testing Committee, or 2) with the examiner playing the test questions on a piano or digital keyboard.

Testing with CDs:

1. The CDs will be played by the examiner on a CD player in the Aural Awareness Room.
2. Each question will be played three times, with a two-measure pause before each repetition.
3. For melodic dictation for Level 5 to 12, students will be given 30 seconds to study the example before hearing it. The example will be played three times, with a two-measure pause before each repetition. Another 30 seconds will be given after the third repetition to complete the answer.

Testing with the examiner playing the test questions:

1. Each question will be played three times, with a two-measure pause before each repetition.
2. The examiner will explain to the student how the questions are to be answered, for example, “circle the letter” or “circle the beats”.
3. For Levels 5-12 rhythm patterns will be played at a moderate tempo on a single key of the piano after the examiner first establishes the pulse by clapping or snapping fingers for two measures. When metronome markings are included, the examiner will use the metronome to establish the tempo and then turn off the metronome when playing the example.
4. Triads and seventh chords will be played both broken and blocked.
5. Intervals will be played ascending and descending as well as blocked. For example, a Major 2nd would be played as a melodic interval (1-2-1) and then as a harmonic interval (blocked).

6. Scales will be played ascending and descending.
7. In the levels where the student is asked to identify chord progressions, the tonal center will be established by the examiner, who will play a single tonic triad in the middle register of the piano.
8. For melodic dictation questions, the examiner establishes the tonality before playing the example.
9. The Melody Playback portion of the test will be administered by the Technique & Sight-Reading examiner.

Instructions for Melody Playbacks

Test questions are taken from the examples in the Piano SAT Handbook

- Ask the student to stand, so that the student's eyes are not facing the keyboard.
- Tell the student the key of the piece.
- In Levels 1 - 5, establish the tonality by playing a five-finger pattern and the broken and blocked tonic triad in the key of the testing example. In Levels 6 - 12, play an octave scale and the broken and blocked tonic triad in the key of the testing example.
- Tell the student the starting note, for example "I'm starting on the G above middle C."
- Set the metronome to establish the tempo and turn it off.
- At the established tempo, count two measures.
For example, in 4/4 time: "1-2-3-4-1-2-Ready-Listen."
- Play the testing example, legato, two times at the established tempo, with a one-measure pause between repetitions. The example may be played one more time if requested.
- Student comes to the piano and will be shown the starting note.
- The student will have two chances to play the melody in order to receive full credit.

SIGHT-READING

Sight-Reading:

1. Students will be given two minutes to look over the sight-reading piece. They may play the five-finger pattern or scale and cadence of the sight-reading piece at any time during this preparation time. They may also “ghost play” their sight-reading silently on the keyboard during the preparation time.
2. Students are permitted to play the sight-reading only once.
3. If a student performs the sight-reading piece in the wrong octave but the notes are otherwise correct, a deduction should be made for accuracy, but the student should be given credit for what was done well.
4. Although fingerings will be given as a help to the student, there will be no deductions for using a fingering different from the one indicated.

Transposition:

1. After completing the sight-reading, students will play it again as written. They are allowed an additional minute of preparation time to prepare for the transposition.
2. As in the sight-reading, students may play the five-finger pattern or scale and cadence of the new key at any time during the preparation period.
3. Students will play the transposition only once.

Chord Harmonization and Harmonizing a Bass Line:

1. Students are allowed an additional minute of preparation time to prepare for the chord harmonization or harmonizing a bass line.
2. Students will be allowed to play the chord harmonization melody first. Level 11 and Level 12 students will be allowed to play the bass line first.

3. Students may play the five-finger pattern or scale and cadence of the piece at any time during the preparation period.
4. Chord symbols as well as Roman numerals will be provided as an aid to students to become familiar with them. The chord symbols and the Roman numerals give the same information but in a different form. Teachers and students should feel free to use the form with which they feel most comfortable.

Rhythms:

1. Students will have 30 seconds for rhythm preparation. Rhythms may be clapped, played, sung or chanted for Levels 1A-6. For Levels 7-12, rhythms may be tapped or played.
2. For clapped rhythm patterns, rests should be shown with an appropriate gesture, such as open palms.

Judging:

1. Students who count aloud for any of the above skills will be judged only on the music and rhythms performed, not on the counting.
2. Judges will provide a brief explanation for each point deduction.
3. Students will be graded on the following:
 - Continuity and steady pulse
 - Accuracy of notes, rhythm, dynamics, articulation and harmony.
 - Correct interpretation of the time signature and key signature (or correct starting position when no key signature is indicated)

TECHNIQUE

1. As terminology sometimes differs among teachers, the examiner will rephrase questions the student does not understand. The teacher should familiarize the student with the terminology used in the Handbook, so that the student will feel comfortable while taking the test.
2. All five-finger patterns, scales and arpeggios are to be played ascending and descending.
3. Scales are to be played in parallel motion unless otherwise specified and may be one or two octaves apart. In Levels 4-12, all minor scales are to be learned in all three forms unless otherwise indicated.
4. The judges' sheets use fingerings from Hanon, the FJH Classic Scale Book by McArthur/McLean or The Complete Book of Scales, Chords, Arpeggios & Cadences by Palmer, Manus and Lethco. Teachers who wish to use other fingerings must provide these fingerings in writing, using the MMTA form provided in the Handbook (p. 342) Students must bring this form with them to SAT in order to receive full credit.
5. Students will be given a moment to look over and mentally prepare for each question, which may include "ghost playing" silently on the keyboard before beginning.
6. Metronome markings indicated are the minimum acceptable for that level. A metronome will be used in the testing room to establish the tempo. It is then the student's choice as to whether the metronome is left on or turned off.
7. A more advanced performance is acceptable, such as faster tempo or more octaves than required, except when a three-octave scale is required.
8. The judge will read the test questions to students, and will also allow them to look at the test questions as they are being read.
9. All piano technique is to be played without pedal except where indicated.
10. Judges will provide a brief written explanation for each point deduction.

11. Deductions will be made for:

- Starting over
- Note inaccuracy
- Inconsistent fingering
- Lack of continuity
- Not meeting the minimum tempo

12. The following abbreviations are used in this Handbook:

BR & BL	Broken and Blocked
HS	Hands Separately
HT	Hands Together

13. Cross-hand arpeggios are to be played two or four octaves ascending and descending, with the LH crossing over to the final tonic ascending. For example:

CEG	CEG	CEG	CEG	C
(LH)	(RH)	(LH)	(RH)	(LH)

14. Fingering for triads and inversions are as follows:

	Root Position	First Inversion	Second Inversion
RH	135	125	135
LH	531	531	521

THEORY

1. The terminology used in the test questions will be consistent with that which is used in the Handbook.
2. Examiners should be willing to rephrase a question if the student is confused, especially for students at Levels 1A- 5.
3. Paper keyboards, keyboards drawn on blackboard, pianos with the keyboard exposed, etc. are NOT allowed in the theory room. Students at Levels 1A- 3 will draw their own keyboard on the test sheet. In Levels 4-12, keyboards will be printed on the test page for the students' use.
4. Judges should follow the grading instructions on the Theory Answer Sheets and the Examiner Instructions.
5. Figured bass Roman numerals should appropriately identify the quality of the chord, i.e., upper case numerals for Major and Augmented chords and lower case numerals for minor and diminished chords.
6. Figured bass symbols are as follows:

All triads:

root position - no symbol or $\frac{5}{3}$ 1st inversion - 6 or $\frac{6}{3}$ 2nd inversion - $\frac{6}{4}$

All 7th chords:

1st inversion - $\frac{6}{5}$ or $\frac{6}{5}$ 2nd inversion - $\frac{4}{3}$ or $\frac{6}{3}$ 3rd inversion - 2 or $\frac{4}{2}$ or $\frac{6}{2}$

Chord symbols are as follows:

Major = M
 minor = m
 diminished = o
 augmented = +

TROPHIES AND AWARDS

LOCAL

Certificates will be awarded to all participants.

Trophies, graduated in size, will be awarded every TWO YEARS to students who meet the following requirements:

1. Two years of testing with an overall score of 70 or above for each year. A student may be awarded a trophy only every two years. The qualifying score from any given year may be used only once towards a trophy. High school seniors are exempt from the two-year rule.
2. Students must complete all 5 areas of testing in the same level.
3. Most students will participate in consecutive years. The Piano Committee recommends that not more than one year of participation be skipped. (Record keeping becomes difficult and our goal is to encourage yearly growth). If more than one year is skipped, it is the teacher's responsibility to provide documentation.
4. A student may skip a level. If a student does skip a level, the trophy would be awarded for the highest level tested.
5. Students may repeat a level as long as different repertoire is presented each year.
6. If a student fails to qualify the second year, the previous year's score could be counted the next year. Example: If a student scored 70 at Level 2 and the next year scored less than 70 at Level 3, and the subsequent year scored 70 or above at either Level 3 or 4, he/she would be awarded a trophy at the level completed the final year.
7. The inscribed level indicated on the trophy will be the higher level of the two years considered.

Record keeping will be done by each Local Chapter Student Achievement Testing Chairperson. Teachers should also keep accurate records for each of their students. Special care should be taken when students transfer teachers. If students test in a chapter other than their own, the records should be sent to the home chapter and trophies should be ordered by the home chapter.

Student's name, level tested, overall score, and dates of participation need to be recorded and kept for future use by both the teacher and the local chairperson. Local chairpersons will order the trophies from the Awards chair.

DISTRICT SEMI-FINALS

All Semi-Finalists will receive a certificate and a ribbon. The certificate will include the MMTA Logo.

STATE STUDENT DAY FINALS

All participants will receive a plaque with the State Logo, "MMTA Student Day Finalist," and the year engraved on the metal plate.

DISTRICT SEMI-FINALS

District Semi-Finals are held in various locations in Michigan prior to State Student Day for those students who meet the eligibility criteria listed below and who wish to compete. There are 3 districts: Central, Eastern, and Western. Students may participate in the district to which their teachers belong. Finalists will be chosen at each site to compete at State Student Day. At State Student Day, first, second and third place winners will be chosen in each division. Applications may be obtained from the local SAT Chairperson, or online from the MMTA website.

DISTRICT SEMI-FINALS ELIGIBILITY

1. Any student who enters Level 6 through 12 and earns 55 points or above in performance, with a combined score of 90 points or more, may take part in the Semi-Finals, providing they have entered the Achievement Testing Program according to the rules in the Handbook. See page 13 for eligibility. Repertoire and level/grade requirements are listed below. Students are expected to participate at the audition centers in which their teachers belong. Students eligible for semi-finals who are not able to play in their own District will be allowed to play NON-COMPETITIVELY in one of the other Districts. Application must meet the application deadline of the accepting District.
2. Repertoire must be the same as played for that year's SAT. No pieces may be repeated from a previous year. All 3 pieces must be memorized.
3. In Levels 6 – 12, pieces must be from 3 of 4 musical style periods. In levels 9-12, one work from a specific style period is required.

Level 9 – Renaissance/Baroque

Level 10 – Classical

Level 11 – Romantic

Level 12 – Impressionistic, 20th Century, 21st Century

4. Divisions:

Intermediate: Levels 6 and 7 - school grades 7 or lower.

Junior: Levels 8 and 9 - school grades 9 or lower.

Senior: Levels 10, 11, and 12 - school grades 12 or lower.

5. The maximum performance time for all 3 pieces is as follows:

Levels 6-7	9 minutes
Levels 8-9	12 minutes
Levels 10, 11 and 12	15 minutes

(District Semi-Finals Eligibility, *continued.*)

Judges will hear all three pieces prepared by the student in as complete a form as the time limit allows. Repeats, and first and second endings may be performed if the total performance time stays within the time limit. Da Capo repeats should always be observed.

Neither the identity of the student nor the teacher may be known to judges before or during the audition. Written comments on each piece performed will be given and all decisions are final.

Any teacher entering students in Semi-Finals may not accept a judging position in his/her own district in the students' division (Intermediate, Junior, Senior).

The auditions are open to the public only if space permits. **NO recording or photographing of any performer is allowed.** Anyone not complying with this rule will be asked to leave. This applies to Finals Day, as well.

6. From the Semi-Finals, the following percentage of students will go on to State Finals:
 - Intermediate – 15%
 - Junior – 20%
 - Senior – 25%.
7. Participants must furnish one published copy of each composition to be played. Measures are to be numbered in the left margin. **Photocopies will not be allowed unless the music is out of print (written verification from the publisher is required). Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable.**
8. Scheduling is done by the lottery system. Neither requests for morning or afternoon nor changes are allowed.
9. Teachers of students who participate in District Semi-Finals and State Finals must volunteer their time to help the day of the event. A responsible substitute is allowed. Any teacher not working or not providing a substitute will be ineligible to submit students the following year.
10. Students chosen to participate in State Finals Day **MUST** play on that day, or they will forfeit eligibility to participate the following year. State Finals winners will be asked to perform at that year's state conference.

STATE FINALS DAY

All students selected from the District Semi-Finals will compete at a designated location in the State of Michigan. Each student must play the same literature at State Finals Day as was played at the District Semi-Finals. Contestants must bring one published copy of each composition to be played. **Photocopies will not be allowed unless the music is out of print (written verification from the publisher is required). Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable.**

First-, second-, and third-place winners will be chosen from these divisions:

Intermediate	Levels 6 and 7
Junior	Levels 8 and 9
Senior	Levels 10, 11 and 12

All participants will receive an engraved plaque with the Michigan Music Teachers Association Logo, "MMTA Students Day Finalist" and the year. First, second, and third-place winners in each category will receive monetary awards.

Judges will be obtained by the State Auditions Chairperson. A teacher having a student entered in State Student Day shall not accept the responsibility of judging any entrants who will compete against his or her students.

Judges will hear all three pieces prepared by the student in as complete a form as time allows. The identity of the student and the teacher will not be known to the judges before or during the competition. The judges will give written comments on each piece performed and their decision is final.

State Finals Day is open to the public. Students, teachers, and parents are encouraged to listen to other performances. **NO recording or photographing of any performer is allowed.** Anyone not complying with this rule will be asked to leave.

MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 1A

AURAL AWARENESS - LEVEL 1A

Rhythm and Notation

- In a two measure example, identify whether two patterns are the same or different, in $\frac{4}{4}$ meter using note values from the Rhythm Chart through Level 1A (p. 289).

Intervals

- Identify **repeated notes**, **2nds**, **3rds**, and **5ths** from a Major five-finger pattern, starting on the tonic, BR and BL. All examples will have the same tonic.

Example:

repeated notes 2nd 3rd 5th

The example shows a single staff of music in G major (one sharp) and 3/4 time. It consists of four measures, each with a double bar line at the end. Above the staff, four labels are centered over each measure: 'repeated notes', '2nd', '3rd', and '5th'. The first measure contains a sequence of notes: G4, A4, B4, A4, G4. The second measure contains G4 and A4. The third measure contains G4 and B4. The fourth measure contains G4 and D5.

- Identify whether a second pitch is higher or lower than the first.

Five-Finger Patterns

- Identify whether you hear a Major five-finger pattern or broken triad.
- Identify whether a Major melody is ascending or descending. The melody may be in the range of an octave.
- Identify whether a Major melody is moving by seconds (steps) or thirds (skips) in a five-finger pattern.

Chords

- Identify a broken triad versus a blocked triad.
- Identify whether a Major cross-hand arpeggio is played:
 - loud or soft
 - staccato or legato

Melody Playback

- Repeat a two-measure melody of four notes using **repeated notes**, **2nds** or **3rds**.
- The melody will be in the range of the first three notes of a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **C** and **G Major**.

Starting Note: Tonic.

Note Values: \circ \downarrow \downarrow \downarrow

The test question will be taken from the Practice Melody Playback Examples, Level 1A (p. 41).
See p. 19 for specific testing procedure.

Example:

MM $\downarrow = 84$



SIGHT-READING - LEVEL 1A

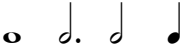
Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 1A Practice Rhythm pages (p. 38-40). Sing or chant if you prefer.

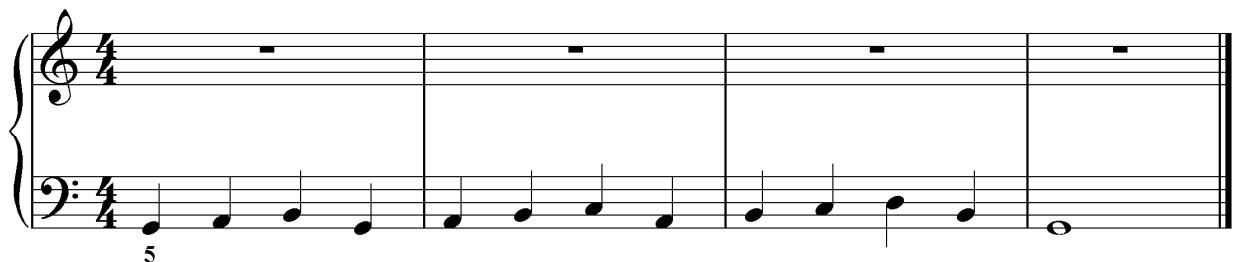
Example:



Sight-Reading

- Sight read a single-line four-measure melody using intervals of a **2nd**, **3rd**, and **repeated notes**, in **C** and **G Major** five-finger patterns in the treble or bass clef. The following rhythm values will be used: 

Example:



TECHNIQUE - LEVEL 1A

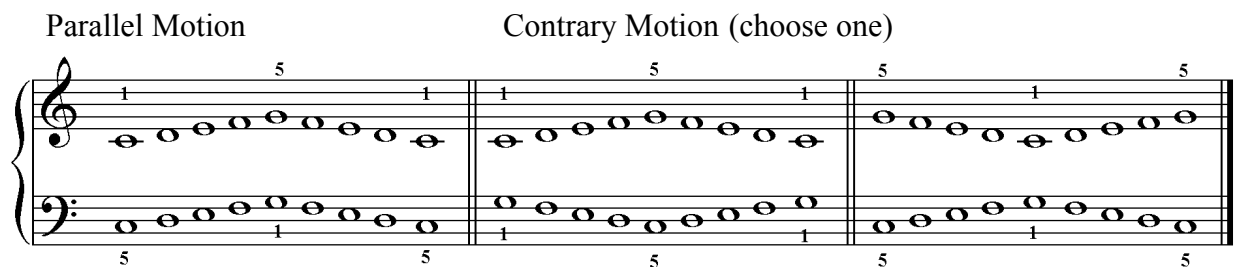
Intervals

- Starting on the tonic, play the intervals of a **2nd**, **3rd** and **5th** from any **Major** five-finger pattern beginning on a **white key**, HS, BR up and down, then BL. Example:



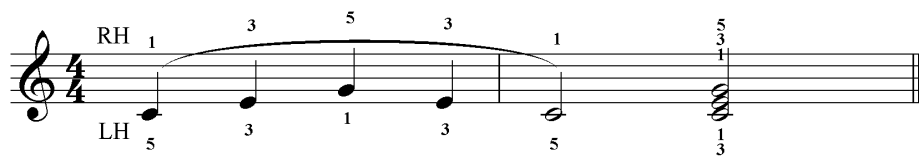
Five-Finger Patterns

- Play any **Major** five-finger pattern, beginning on a **white key**, HS or HT, up and down, legato, at a steady beat. If HT, the patterns may be played in parallel or contrary motion. Example:

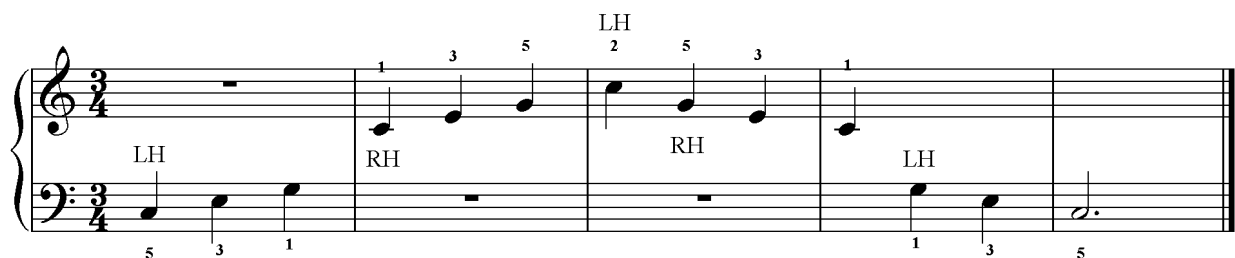


Chords and Arpeggios

- Play the tonic triad from any **Major** five-finger pattern, beginning on a **white key**, HS or HT, BR up and down, legato; then BL. Example:



- Play the tonic cross-hand arpeggio from any **Major** five-finger pattern beginning on a **white key**, 2 or 4 octaves; up and down, at a steady beat. Example:



THEORY - LEVEL 1A

Rhythm

- Identify and write note values and time signatures from the Rhythm Chart for Level 1A (page 289).
- Add bar lines to a rhythm using note values from the Rhythm Chart for Level 1A.
- In $\frac{4}{4}$ time, identify the number of beats for notes from the Rhythm Chart for Level 1A.

Notation

- Identify treble and bass clefs.
- Draw a keyboard showing **F** through **B** (11 white keys) and name each white key.
- Know the names of the lines and spaces in both clefs.

Intervals

- Identify the intervals of a **2nd**, **3rd**, and **5th** in **C**, **G**, and **F Major** five-finger patterns, BR/BL.

Five-Finger Patterns

- Identify and write **C**, **G**, and **F Major** five-finger patterns, ascending only. Use accidentals.
- Mark the whole and half steps in a given **C**, **G**, or **F Major** five-finger pattern.

Chords

- Identify and write the **C**, **G**, and **F Major** triads in root position, BR and BL.

Forms and Terms

- Know the meaning and symbols of: forte, piano, legato, staccato, staff, treble clef, bass clef, bar line, and measure. See Terms and Definitions in Appendix on p. 290.
- Identify any of the theory concepts for Level 1A in a musical example.

Music History

- From multiple choices, identify the name of a person who writes music. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 1A

Page 1 of 3

1

$\frac{4}{4}$ ♩ ♩ ♩ | ♩. ♩ | ♩ ♩ ♩ ♩ ♩ | ♩ ♩ ||

2

$\frac{3}{4}$ ♩ ♩ ♩ | ♩ ♩ ♩ | ♩. ||

3

$\frac{2}{4}$ ♩ ♩ | ♩ | ♩ | ♩ ♩ ||

4

$\frac{4}{4}$ ♩ ♩ ♩ | ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ ||

5

$\frac{3}{4}$ ♩ ♩ | ♩ ♩ | ♩. | ♩ ♩ ♩ ||

6

$\frac{4}{4}$ ♩. ♩ | ♩ ♩ ♩ | ♩ ♩ ♩ | ♩ ||

PRACTICE RHYTHMS LEVEL 1A

Page 2 of 3

7

$\frac{3}{4}$ ♩ ♪ | ♩ ♩ ♩ | ♪ ♩ | ♩. ||

8

$\frac{2}{4}$ ♩ ♩ | ♩ ♩ | ♪ ♪ ||

9

$\frac{3}{4}$ ♪ ♩ | ♪. | ♩ ♩ ♩ | ♩ ♩ ||

10

$\frac{4}{4}$ ♩ ♩ ♩ ♩ | ♪. ♩ | ♪ ♩ ♩ | ♩. ||

11

$\frac{3}{4}$ ♪. | ♪ ♩ ♩ ♩ | ♪ ♩ ♩ ||

12

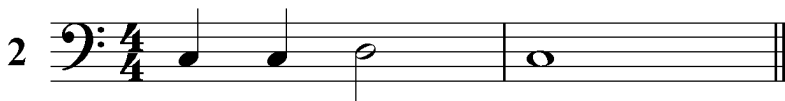
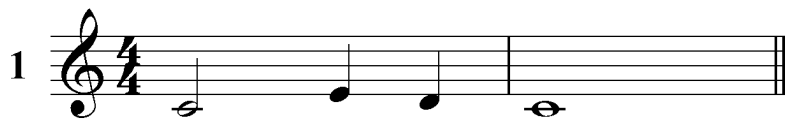
$\frac{2}{4}$ ♩ | ♩ ♩ | ♩ ♩ | ♪ ♪ ||

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 1A

Page 1 of 2

Examples may be transposed to the keys of C and G Major.

MM ♩ = 84

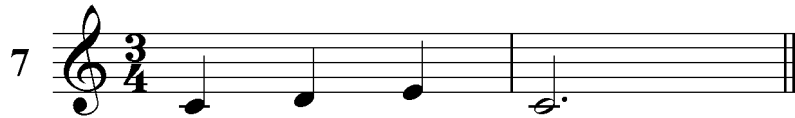


PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 1A

Page 2 of 2

Examples may be transposed to the keys of C and G Major.

MM ♩ = 84



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 1B

AURAL AWARENESS - LEVEL 1B

Rhythm and Notation

- In a two-measure example, identify whether two patterns in $\frac{3}{4}$ or $\frac{4}{4}$ meter are the same or different, using note values from the Rhythm Chart through Level 1B (p. 289).

Intervals

- Identify the intervals of a **M2**, **M3**, **P4** and **P5** of a Major five-finger pattern. All examples will have the same tonic and will be played BR then BL.

Example:

The example shows a single staff in treble clef with a 3/4 time signature. It is divided into four measures, each representing a different interval. Above each measure is a label: M2, M3, P4, and P5. Each measure contains two notes: the first note is a quarter note, and the second note is a half note. The intervals are: M2 (Major 2nd), M3 (Major 3rd), P4 (Perfect 4th), and P5 (Perfect 5th).

Five-Finger Patterns and Scales

- Identify whether:
 - a Major melody is going up (ascending) or going down (descending). The melody may be in the range of an octave.
 - a one-octave scale is played with a crescendo or a diminuendo.
 - a Major melody speeds up (accelerando) or slows down (ritardando).

Chords and Arpeggios

- Identify whether you hear:
 - a Major or minor triad (BR/BL)
 - a Major cross-hand arpeggio going up (ascending) or going down (descending).

Melody Playback

- Repeat a two-measure melody of four notes using **repeated notes, 2nds, 3rds, or 5ths**.
- The melody will be in the range of a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **C** and **G Major**

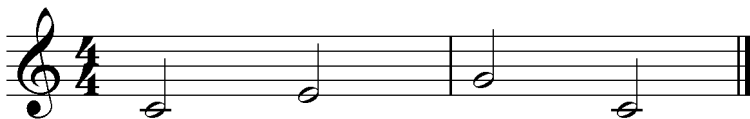
Starting Note: Tonic

Note Values: \circ \downarrow \downarrow \downarrow

The test questions will be taken from the Practice Melody Playbacks, Level 1B (p. 55).
See p. 19 for specific testing procedure.

Example:

MM $\downarrow = 84$



SIGHT-READING - LEVEL 1B

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 1B Practice Rhythm pages. Sing or chant if you prefer.

Example:



Sight-Reading

- Sight read a single-line four-measure melody using intervals of **2nds**, **3rds**, **5ths**, and **repeated notes**, in a **C, G, or F Major** five-finger pattern, in the treble or bass clef. Note values from the Rhythm Chart through Level 1A will be used (page 289). Key signatures will be used.

Example:

TECHNIQUE - LEVEL 1B

Intervals

- Starting on the tonic, play the **intervals** of a **M2**, **m3**, **P4**, and **P5** from any minor five-finger pattern, beginning on a white key, HS, BR up and down, then BL.

Example:

M2
m3
P4
P5

Five-Finger Patterns and Scales

- Play any **minor five-finger pattern** beginning on a white key, up and down, HS or HT, legato, at a steady beat. The patterns may be played in contrary motion. Example:

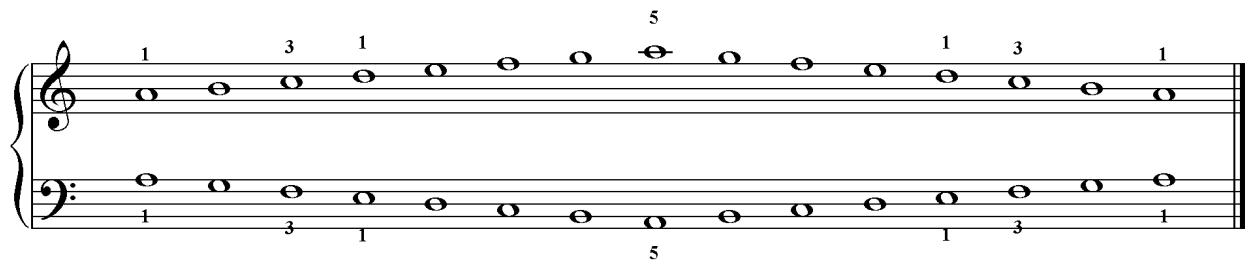
Parallel Motion
Contrary Motion (choose one)

- Play the following **one-octave scales**, up and down, legato, HS or in contrary motion, HT:

C Major and **a natural minor**. Play at a minimum speed of **MM** ♩ = 66

Example of **C Major** scale:

Example of a **natural minor** scale in contrary motion:



Chords and Arpeggios

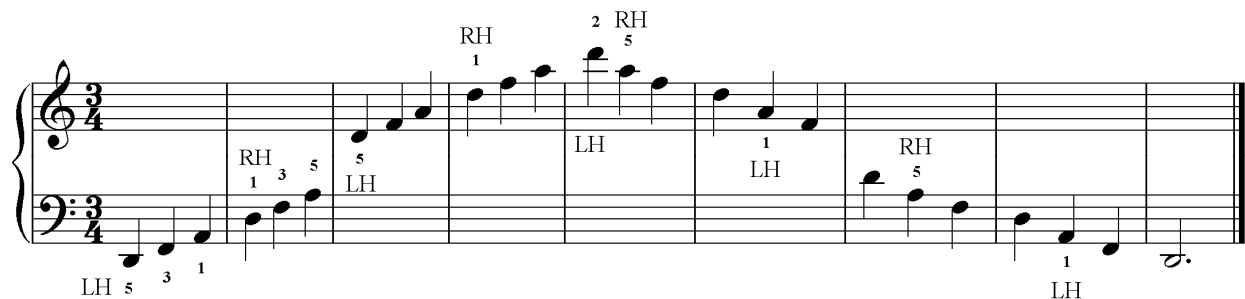
- Play the **tonic triad** from any minor five-finger pattern beginning on a white key, staccato, HS or HT, first BR up and down, then BL.

Example of a **minor** broken and blocked triad:



- Play the **tonic cross-hand arpeggio** from any minor five-finger pattern beginning on a white key; 2 or 4 octaves; up and down, at a steady beat.

Example of a four-octave **d minor** cross-hand arpeggio:



THEORY - LEVEL 1B

Rhythm

- Add bar lines to a rhythm using note and rest values from the Rhythm Chart for Level 1B (page 289).
- In $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{4}{4}$ time, identify the number of beats for notes and rests from the Rhythm Chart for Level 1B.

Notation

- Identify sharp, flat, and natural signs.
- Draw a keyboard showing F through B (11 white keys) and name each white key.
- Know the names of the lines and spaces in both clefs.
- Name black keys with either sharp or flat names.

Intervals

- Identify the intervals of a **M2**, **M3**, **P4**, and a **P5** in **C**, **G**, **F**, **D**, and **A Major** five-finger patterns, BR/BL.

Five-Finger Patterns

- Identify and write any Major five-finger pattern beginning on a white key. Use accidentals.
- Identify and write **c**, **g**, or **f minor** five-finger patterns. Use accidentals.
- Mark the whole and half steps in any given Major five-finger pattern beginning on a white key.

Chords

- Identify and write any Major triad beginning on a white key, root position. Use accidentals.
- Identify and write **c**, **g**, **f minor** triads, root position. Use accidentals.

Forms and Terms

- Know the meaning and symbols of: crescendo, diminuendo, mezzo forte, mezzo piano, repeat sign, octave sign, sharp, flat, and natural. See Terms and Definitions in Appendix on p. 290.
- Identify any theory concepts for Level 1B in a musical example.

Music History

- A piece played by only one person is called a "solo," and a piece played by two people is called a "duet." See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 1B

Page 1 of 3

1

4/4

2

3/4

3

2/4

4

4/4

5

3/4

6

4/4

PRACTICE RHYTHMS LEVEL 1B

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7

3/4

8

2/4

9

3/4

10

4/4

11

4/4

12

3/4

PRACTICE RHYTHMS LEVEL 1B

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13

2/4

14

4/4

15

4/4

16

3/4

17

4/4

18

3/4

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 1B

Page 1 of 2

Examples may be transposed to the keys of C and G Major.

MM ♩ = 84



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 1B

Page 2 of 2

Examples may be transposed to the keys of C and G Major.

MM ♩ = 84



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 2

AURAL AWARENESS - LEVEL 2

Rhythm and Notation

- Identify whether two patterns are the same or different, using note and rest values from the Rhythm Chart through Level 2 (p. 289).
- Select the correct notation using note and rest values from the Rhythm Chart through Level 2.

Intervals

- Identify the intervals of a **M2**, **M3**, **m3** and **P5** of a five-finger pattern. All examples will have the same tonic and will be played BR and BL.

Example:

Musical notation example showing four intervals: M2, M3, m3, and P5. The notation is on a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. Each interval is shown as a pair of notes with a colon between them, indicating a comparison or relationship. M2: C4 to D4. M3: C4 to E4. m3: C4 to Eb4. P5: C4 to G4.

Five-Finger Patterns and Scales

- Identify whether a five-finger pattern is Major or minor.
- Identify the dynamic pattern of an ascending and descending Major scale.

Choices: $p \leftarrow f \rightarrow p$ or $f \rightarrow p \leftarrow f$

Chords and Arpeggios

- Identify whether:
 - Triads in root position are Major or minor.
 - Arpeggios using the same tonic are the same or different. Choices: Major/Major, minor/minor, Major/minor, minor/Major.

Melody Playback

- Repeat a two-measure melody of five notes using **repeated notes, 2nds, 3rds, 4ths,** and **5ths**.
- The melody will be in the range of a five-finger pattern.

Meter : $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **D** and **F Major**

Starting Note: Tonic or Dominant

Note Values: \circ \downarrow \downarrow \downarrow

The test questions will be taken from the Practice Melody Playback Examples, Level 2 (p. 71).
See page 19 for specific testing procedure.

Example:

MM $\downarrow = 84$

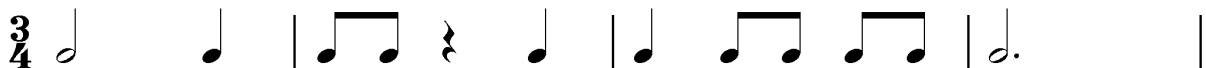


SIGHT-READING - LEVEL 2

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 2 Practice Rhythm pages. Sing or chant if you prefer.

Example:



Sight-Reading

- Sight-read an eight-measure example with the right hand playing the melody and the left hand playing an accompaniment consisting of tonic and dominant notes (one note per measure). The intervals of **2nds**, **3rds**, **5ths** and **repeated notes** will be used, in **D**, **A** and **F Major** five-finger patterns, as well as note values from the Rhythm Chart through Level 1B (page 289). Key signatures will be used, and dynamics will be *p* or *f*.

Example:

Transposition

- Transpose the Major sight-reading example to the **D**, **A** or **F Major** five-finger pattern.

TECHNIQUE - LEVEL 2

Intervals

- Starting on the tonic, play the intervals of a **M2**, **m3**, **M3**, **P4**, and **P5** from these five-finger patterns: **D^b, E^b, G^b/F[#], A^b, B^b Major**; and **c[#], d[#]/e^b, f[#], g[#], b^b minor**. HT, BR ascending and descending, and then BL.

Example in **D^b Major**:

Musical notation for D^b Major intervals. The key signature has two flats (B^b and E^b), and the time signature is 3/4. The notation shows four measures, each with a label above it: M2, M3, P4, and P5. Each measure contains a sequence of notes starting on the tonic (D^b) and moving up by the specified interval.

Example in **c[#] minor**:

Musical notation for C[#] minor intervals. The key signature has three sharps (F[#], C[#], G[#]), and the time signature is 3/4. The notation shows four measures, each with a label above it: M2, m3, P4, and P5. Each measure contains a sequence of notes starting on the tonic (C[#]) and moving up by the specified interval.

Five-Finger Patterns and Scales

- Play the following five-finger patterns, HT, ascending and descending; *p* legato or *f* staccato:

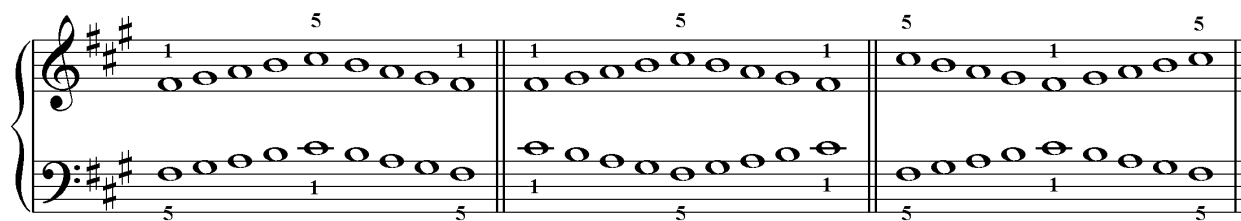
D^b, E^b, G^b/F[#], A^b, B^b Major; and **c[#], d[#]/e^b, f[#], g[#], b^b minor**.

Examples:

E^b Major five-finger pattern in parallel and contrary motion (choose one):

Musical notation for E^b Major five-finger patterns. The key signature has two flats (B^b and E^b), and the time signature is 3/4. The notation shows three measures of parallel motion (both hands moving in the same direction) and three measures of contrary motion (hands moving in opposite directions). Fingerings are indicated by numbers 1 and 5 above and below the notes.

f# minor five-finger pattern in parallel and contrary motion (choose one):



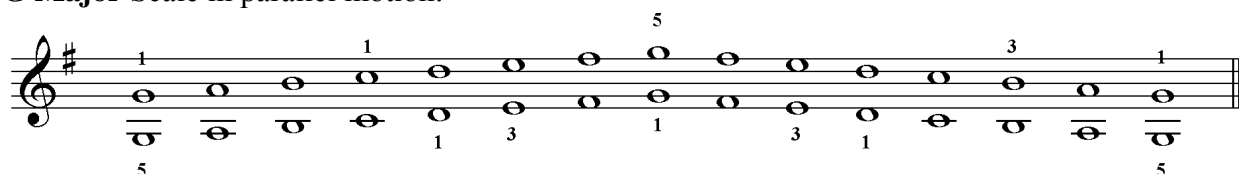
- Play the following scales, one-octave, HS or HT, ascending and descending, legato:

G Major and **e natural minor**. Minimum speed **MM** ♩ = 76

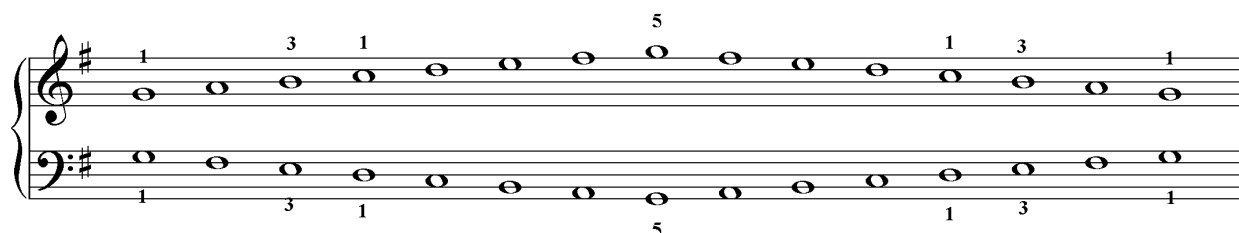
The scale may be played HT in contrary motion, choose version 1 or version 2.

Examples:

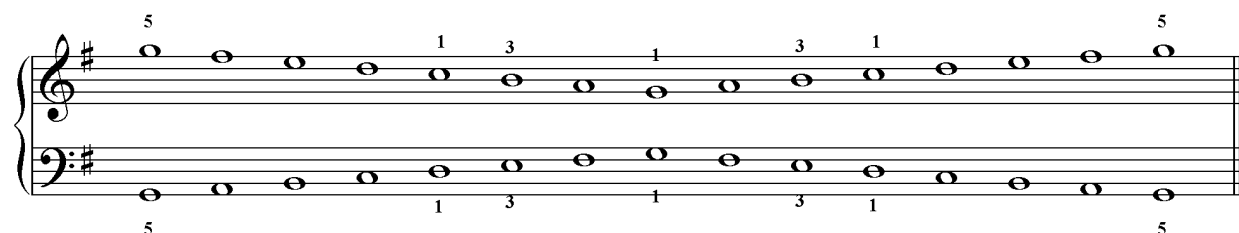
G Major Scale in parallel motion:



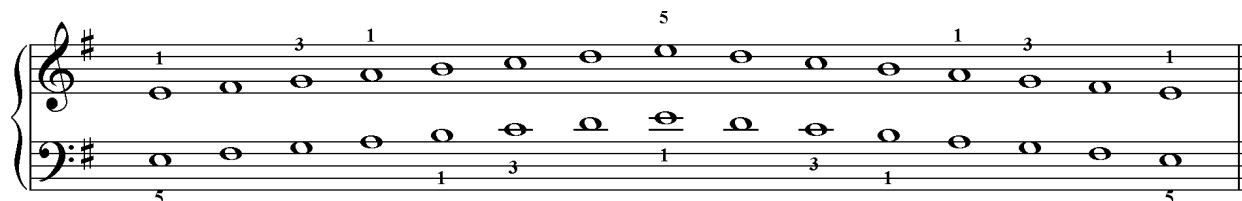
G Major scale in contrary motion, version 1:



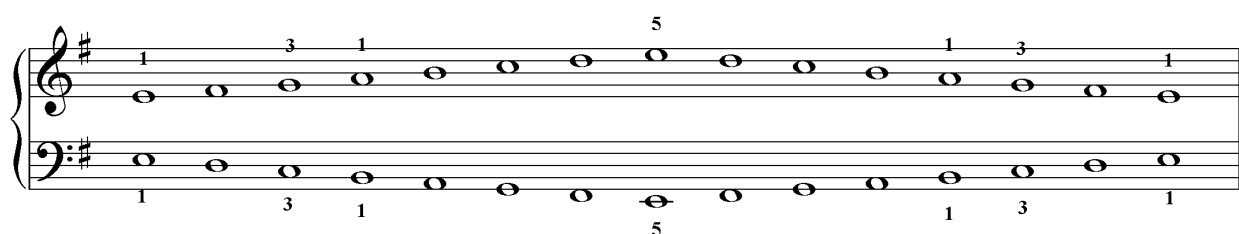
or version 2:



e natural minor scale in parallel motion:



e natural minor scale in contrary motion:



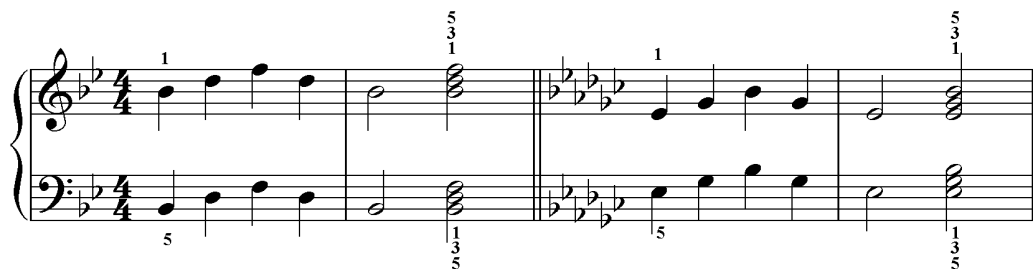
Chords, Arpeggios and Chord Progressions

- Play the following triads: **D^b, E^b, G^b/F[#], A^b, B^b Major**; and **c[#], d[#]/e^b, f[#], g[#], b^b minor**.
- Play HT, first BR ascending and descending, then BL.

Examples:

B^b Major triad

e^b minor triad



- Play a 4-octave tonic cross-hand arpeggio in the following keys:
D^b, E^b, G^b/F[#], A^b, B^b Major; and c[#], d[#]/e^b, f[#], g[#], b^b minor, legato, *p* or *f*.

Minimum speed **MM** ♩ = 76.

Examples:

G^b Major cross-hand arpeggio:

c[#] minor cross-hand arpeggio:

Chord Progressions

- Play the **I - V₅⁶ - I** chord progression, LH only, in the keys of **C, G, and F Major**.

Example:

C: I V₅⁶ I G: I V₅⁶ I F: I V₅⁶ I

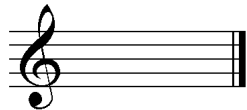
THEORY - LEVEL 2

Rhythm

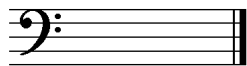
- Using note and rest values from the Rhythm Chart through Level 2 (p. 289):
 - Add bar lines to rhythm patterns.
 - Complete rhythm patterns.
 - Fill in the time signature of a rhythm pattern.

Notation

- Draw a keyboard showing **F** through **B** (11 white keys) and name each white key.
- Identify and write sharp and flat notes with correct placement of the accidental.
- Draw treble and bass clefs on a staff with correct placement.



The **treble clef** should extend above and below the staff and the curve should circle around line 2, indicating treble **G**.



The **bass clef** should start on line 4 and the dots should be in spaces 3 and 4, indicating bass **F**.

- Write and identify ledger notes between the staves up to two ledger lines.

Intervals

- Identify and write a **M2**, **M3**, **P4**, and **P5** in any Major five-finger pattern beginning on a white key.
- Identify and write half and whole steps on a keyboard. Name each note.

Five-Finger Patterns

- Write the following five-finger patterns on a keyboard and name each note:
D_b, **E_b**, **F_♯/G_b**, **A_b**, **B_b Major**; and **d**, **a**, **e**, **b minor**
- Mark the half steps in these five-finger patterns, written on a treble or bass staff.
D_b, **E_b**, **F_♯/G_b**, **A_b**, **B_b Major**; and **d**, **a**, **e**, **b minor**

Chords

- Identify and write the following triads in root position, BR or BL:
D^b, E^b, F[#]/G^b, A^b, B^b Major; and **d, a, e, b minor**

Forms and Terms

- Know the meaning and symbols of: Da Capo, common time, fermata, slur, tie, accelerando, ritardando, fine, and a tempo. See Terms and Definitions in Appendix on p. 290-291.
- Identify any theory concepts for Level 2 in a musical example.

Music History

- Choose which instruments are keyboard instruments: piano, digital piano, harpsichord, and organ. Question will include non-keyboard instruments. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 2

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PRACTICE RHYTHMS LEVEL 2

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C

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PRACTICE RHYTHMS LEVEL 2

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PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 2

Page 1 of 2

Examples may be transposed to the keys of **D** and **F Major**.

MM ♩ = 84



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 2

Page 2 of 2

Examples may be transposed to the keys of **D** and **F Major**.

MM ♩ = 84



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 3

AURAL AWARENESS - LEVEL 3

Rhythm and Notation

- Identify whether two patterns are the same or different using note and rest values from the Rhythm Chart through Level 3 (p. 289).
- Select the correct notation using note and rest values from the Rhythm Chart through Level 3.

Intervals

- Identify the intervals of a **M2**, **M3**, **m3**, **P4**, **P5**, and **P8**. All examples will have the same tonic and will be played BR and BL.

Example:

The image shows two staves of musical notation in 3/4 time with a key signature of one sharp (F#). The first staff contains three pairs of notes: M2 (C4 to D4), M3 (C4 to E4), and m3 (C4 to B3). The second staff contains three pairs of notes: P4 (C4 to F4), P5 (C4 to G4), and P8 (C4 to C5). Each pair is followed by a whole rest.

Scales

- Identify whether a melody is Major or minor.
- Identify whether a one-octave scale is played in parallel motion (same direction) or contrary motion (opposite direction).

Chords, Arpeggios, and Chord Progressions

- Identify whether a triads in root position and inversions is Major or minor, BR and BL.

- Identify the dynamic pattern of a two-octave Major or minor arpeggio.

Choices: $p \leftarrow f \rightarrow p$ or $f \rightarrow p \leftarrow f$

- Identify whether two chord progressions are the same or different. Choices:

$I - V_5^6 - I$ then $I - V_5^6 - I$ or $I - V_5^6 - I$ then $I - IV_4^6 - I$

Melody Playback

- Repeat a two-measure melody of five notes using **repeated notes, 2nds, 3rds, 4ths,** and **5ths**.
- The range will be that of a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **D** and **F Major**

Starting Note: Tonic or Dominant

Note Values: \circ d. d d d d

The test question will be taken from the Practice Melody Playback Examples, Level 3 (p. 87). See page 19 for specific testing procedure.

Example:

MM $\text{d} = 76$



SIGHT-READING - LEVEL 3

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 3 (p. 289). Sing or chant if you prefer.

Example:



Sight-Reading

- Sight-read a single-line RH or LH melody, or a melody that goes from LH to RH or from RH to LH. The melody will contain intervals from a **Major five-finger pattern** and rhythms from the Rhythm Chart through Level 1B (p. 289). There may be an accompaniment consisting of tonic and dominant notes, one note per measure. The **C, G, D, A, and F** five-finger patterns will be used. Possibilities for the sight reading will include repeated notes, tied notes, staccato and legato. Key signatures will be used.

Example:

Transposition

- Transpose the Major sight-reading piece to **C, G, D, A, or F Major**.

TECHNIQUE - LEVEL 3

Intervals

- Starting on the tonic, play the following intervals from any five-finger pattern. HT, first BR ascending and descending, then BL.

M2, M3, P4, P5 in any Major key, and **m3** in any minor key.

Example in **F Major**:

Musical notation for intervals in F Major (3/4 time). The staff shows four measures of intervals starting on F4: M2 (F-G), M3 (F-A), P4 (F-C), and P5 (F-C5). Each interval is shown in both ascending and descending directions.

Example in **b minor**:

Musical notation for intervals in b minor (3/4 time). The staff shows four measures of intervals starting on Bb4: M2 (Bb-Cb), m3 (Bb-Db), P4 (Bb-F), and P5 (Bb-C5). Each interval is shown in both ascending and descending directions.

Scales

- Play the following scales, one octave, HS or HT, ascending and descending, *p* or *f*, legato. Scales may be played in contrary motion, one octave, HT.

D, A, E Major
a, e harmonic minor
d natural minor

MM ♩ = 80

Example of **D Major scale** in parallel motion:

Musical notation for the D Major scale in parallel motion (3/4 time). The staff shows the scale in both ascending and descending directions. Fingerings are indicated: 1, 3, 1, 5, 1, 3, 1 for the ascending line and 5, 3, 1, 3, 1, 3, 5 for the descending line. The dynamic marking is *p or f*.

D Major scale in contrary motion version 1

Musical notation for D Major scale in contrary motion version 1. The piece is in D major (two sharps) and 4/4 time. It consists of two staves. The right hand (treble clef) plays an ascending scale: D4 (finger 1), E4 (finger 3), F#4 (finger 1), G4 (finger 5), A4 (finger 1), B4 (finger 3), C#5 (finger 1), D5 (finger 3), E5 (finger 1). The left hand (bass clef) plays a descending scale: D5 (finger 1), C#5 (finger 3), B4 (finger 1), A4 (finger 5), G4 (finger 1), F#4 (finger 3), E4 (finger 1), D4 (finger 5). The dynamic marking is *p or f*.

D Major scale in contrary motion version 2

Musical notation for D Major scale in contrary motion version 2. The piece is in D major (two sharps) and 4/4 time. It consists of two staves. The right hand (treble clef) plays a descending scale: D5 (finger 5), C#5 (finger 1), B4 (finger 3), A4 (finger 1), G4 (finger 3), F#4 (finger 1), E4 (finger 3), D4 (finger 5). The left hand (bass clef) plays an ascending scale: D4 (finger 5), E4 (finger 1), F#4 (finger 3), G4 (finger 1), A4 (finger 3), B4 (finger 1), C#5 (finger 3), D5 (finger 5). The dynamic marking is *p or f*.

e harmonic minor scale in parallel motion

Musical notation for e harmonic minor scale in parallel motion. The piece is in E minor (no sharps or flats) and 4/4 time. It consists of two staves. Both hands play the same scale in parallel motion. The right hand (treble clef) plays: E4 (finger 1), F#4 (finger 3), G4 (finger 1), A4 (finger 5), B4 (finger 1), C#5 (finger 3), D5 (finger 1), E5 (finger 3), D5 (finger 1), C#5 (finger 3), B4 (finger 1), A4 (finger 5), G4 (finger 1), F#4 (finger 3), E4 (finger 1). The left hand (bass clef) plays: E4 (finger 5), F#4 (finger 1), G4 (finger 3), A4 (finger 1), B4 (finger 3), C#5 (finger 1), D5 (finger 3), E5 (finger 1), D5 (finger 3), C#5 (finger 1), B4 (finger 3), A4 (finger 1), G4 (finger 3), F#4 (finger 1), E4 (finger 5). The dynamic marking is *p or f*.

e harmonic minor scale in contrary motion version 1

Musical notation for e harmonic minor scale in contrary motion version 1. The piece is in E minor (no sharps or flats) and 4/4 time. It consists of two staves. The right hand (treble clef) plays an ascending scale: E4 (finger 1), F#4 (finger 3), G4 (finger 1), A4 (finger 5), B4 (finger 1), C#5 (finger 3), D5 (finger 1), E5 (finger 3), D5 (finger 1), C#5 (finger 3), B4 (finger 1), A4 (finger 5), G4 (finger 1), F#4 (finger 3), E4 (finger 1). The left hand (bass clef) plays a descending scale: E5 (finger 1), D5 (finger 3), C#5 (finger 1), B4 (finger 5), A4 (finger 1), G4 (finger 3), F#4 (finger 1), E4 (finger 5), D4 (finger 1), C#4 (finger 3), B3 (finger 1), A3 (finger 5), G3 (finger 1), F#3 (finger 3), E3 (finger 1). The dynamic marking is *p or f*.

e harmonic minor scale in contrary motion version 2

Musical notation for e harmonic minor scale in contrary motion version 2. The piece is in E minor (no sharps or flats) and 4/4 time. It consists of two staves. The right hand (treble clef) plays a descending scale: E5 (finger 5), D5 (finger 1), C#5 (finger 3), B4 (finger 1), A4 (finger 3), G4 (finger 1), F#4 (finger 3), E4 (finger 5), D4 (finger 1), C#4 (finger 3), B3 (finger 1), A3 (finger 5), G3 (finger 1), F#3 (finger 3), E3 (finger 5). The left hand (bass clef) plays an ascending scale: E3 (finger 5), F#3 (finger 1), G3 (finger 3), A3 (finger 1), B3 (finger 3), C#4 (finger 1), D4 (finger 3), E4 (finger 5), D4 (finger 1), C#4 (finger 3), B3 (finger 1), A3 (finger 5), G3 (finger 1), F#3 (finger 3), E3 (finger 5). The dynamic marking is *p or f*.

Chords, Arpeggios and Chord Progressions

- Play the following **triads** and their **inversions**, HS or HT, BR and BL. Begin and end with root position.

C, G & F Major
a, e minor

Example of the **C Major** triad and inversions, version 1:

Root Position
1st Inversion
2nd Inversion
Root Position

or version 2:

(Same patterns will be used for minor triads and inversions).

- Play the following **arpeggios**, two octaves, HS or HT, ascending and descending, staccato.

C, G & F Major and **a, e minor**

MM ♩ = 63

Example of **C Major** arpeggio:

Chord Progressions

- Play the following **chord progressions** in any Major white keys, HS:

Authentic **I - V₅⁶ - I**

Plagal **I - IV₄⁶ - I**

Example:

Musical notation for Authentic progression (I - V₅⁶ - I). The piece is in 4/4 time. The left hand (LH) plays chords in the bass clef, and the right hand (RH) plays chords in the treble clef. The progression is: I (C major), V₅⁶ (G7), and I (C major).

LH: I V₅⁶ I RH: I V₅⁶ I

Musical notation for Plagal progression (I - IV₄⁶ - I). The piece is in 4/4 time. The left hand (LH) plays chords in the bass clef, and the right hand (RH) plays chords in the treble clef. The progression is: I (C major), IV₄⁶ (F major), and I (C major).

LH: I IV₄⁶ I RH: I IV₄⁶ I

- Play **primary triads (I - IV - V)** in root position, HT, BR and BL in the keys of **C, G,** and **F Major**

Primary triads BR and BL in the key of **C Major**:

Musical notation for Primary triads BR and BL in the key of C Major. The piece is in 4/4 time. The left hand (LH) plays chords in the bass clef, and the right hand (RH) plays chords in the treble clef. The progression is: I (C major), IV (F major), and V (G7). Fingerings are indicated above and below the notes.

I IV V

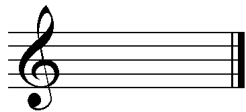
THEORY - LEVEL 3

Rhythm

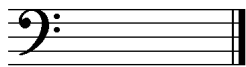
- Using note and rest values from the Rhythm Chart through Level 3 (p. 289):
 - Add bar lines to rhythm patterns.
 - Complete rhythm patterns.
 - Fill in the time signature of a rhythm pattern.
- Know the meaning of the top and bottom numbers of a time signature.

Notation

- Draw a keyboard **F** through **B** (11 white keys).
- Identify and write notes up to two ledger lines and three ledger spaces above and below both staves.
- Draw treble and bass clefs on a staff with correct placement.



The **treble clef** should extend above and below the staff and the curve should circle around line 2, indicating treble **G**.



The **bass clef** should start on line 4 and the dots should be in spaces 3 and 4, indicating bass **F**.

- Identify black keys with their **enharmonic** names.

Intervals

- Identify and write a **M2**, **M3**, **m3**, **P4**, and **P5** in **C**, **G D**, **A**, **F Major** or **minor** five-finger patterns.
- Identify and write whole and half steps from a given note.

Scales and Key Signatures

- Write the **C, G, D Major** scales, one octave, ascending:
 - On a staff, using whole notes and accidentals, not a key signature.
 - On a keyboard using letter names.
- Mark the whole and half steps in any given **C, G, D Major** scale on a staff or keyboard.
- Identify and write the key signatures for **C, G, D Major** in treble and bass clef.

Chords

- Identify and write the **C** and **G Major** triads in root position and inversions on a keyboard.
- Given any Major or minor triad beginning on a white key in root position, identify the note name of the root, the third, and the fifth.

Forms and Terms

- Know the meaning and symbols of: fortissimo, pianissimo, inversion, damper pedal, Allegro, Andante, dolce, and simile. See Terms and Definitions in Appendix on p. 291.
- Identify any theory concepts for Level 3 in a musical example.

Music History

- Match the correct biographical information for Johann Sebastian Bach and Ludwig van Beethoven. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 3

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PRACTICE RHYTHMS LEVEL 3

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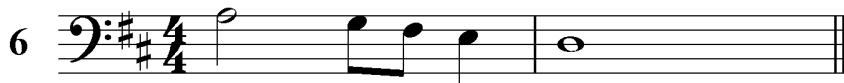
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PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 3

Page 1 of 2

Examples may be transposed to the keys of **D** and **F** Major.

MM ♩ = 76



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 3

Page 2 of 2

Examples may be transposed to the keys of **D** and **F** Major.

MM ♩ = 76



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 4

AURAL AWARENESS - LEVEL 4

Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 4 (p. 289).

Intervals

- Identify the intervals of a **M2**, **M3**, **m3**, **P4**, **P5**, **M6**, and **P8**, starting on the same tonic, BR and BL.

Example:

The image shows two staves of musical notation in G major (one sharp) and 3/4 time. The first staff illustrates three intervals: M2 (Major 2nd), M3 (Major 3rd), and m3 (minor 3rd). The second staff illustrates four intervals: P4 (Perfect 4th), P5 (Perfect 5th), M6 (Major 6th), and P8 (Perfect 8th). Each interval is shown as a pair of notes on a staff, with the interval name written above the notes.

Five-Finger Patterns and Scales

- After hearing a Major five-finger pattern ascending and descending, be able to identify the order in which four tones are played.
- Identify whether a scale is Major or harmonic minor.

Chords and Chord Progressions

- Identify whether triads in root position and inversions are Major or minor.
- Identify whether two chord progressions in a minor key are the same or different.

$i - V_5^6 - i$ then $i - V_5^6 - i$ or $i - V_5^6 - i$ then $i - iv_4^6 - i$

Melody Playback

- Repeat a two-measure melody of six notes using **repeated notes, 2nds, 3rds, 4ths, or 5ths**.
- The range will be within a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **C, G, F, D Major, a minor**

Starting Note: Tonic or Dominant

Note Values: \circ ♩ ♪ ♫

The test question will be taken from the Practice Melody Playback Examples, Level 4 (p. 105). See p. 19 for specific testing procedure.

Example:

MM $\text{♩} = 76$



Chord Harmonization

- Harmonize a four-measure melody or folk tune in a five-finger pattern range in the keys of **C** or **G Major**, using blocked **I** and **V₅⁶** chords in the LH. Note that **G7/B** means that the LH will play B as the lowest note.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:

Harmonization:

Example of **F# Major** Scale:

Examples of minor scales: **e natural minor**

e harmonic minor:

e melodic minor:

Chords, Arpeggios, and Chord Progressions

- Play these triads with inversions, HS or HT, BR and BL. Play the root position *p*, 1st inversion *mf*, 2nd inversion *f*, top root position *ff*. BR and BL may be alternated.

D, A, E Major and d, b minor

Example of a triad and inversion in **A Major**, version 1:

or version 2:

Minor triads and inversions will use the same pattern and dynamics.

- Play these arpeggios, 2 octaves, HS or HT, crescendo ascending and diminuendo descending, staccato. Keep a steady beat.

D, A, E Major and d, b minor.

Example of a **b minor** arpeggio with dynamics:

- In the keys of **C, G, D, F Major**, play this chord progression, HS or HT, *f* or *p*.

I - IV⁶₄ - I - V⁶ or V⁶₅ - I

Example of the chord progression in **D Major**:

The musical notation shows a chord progression in D Major. The first three measures are marked *p* or *f*. The last two measures of this group are boxed and labeled "OR".

$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 4 \\ 1 \end{matrix}$	$\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$
$\begin{matrix} 1 \\ 3 \\ 5 \end{matrix}$	$\begin{matrix} 1 \\ 2 \\ 5 \end{matrix}$	$\begin{matrix} 1 \\ 3 \\ 5 \end{matrix}$	$\begin{matrix} 1 \\ 3 \\ 5 \end{matrix}$	$\begin{matrix} 1 \\ 2 \\ 5 \end{matrix}$	$\begin{matrix} 1 \\ 3 \\ 5 \end{matrix}$
I	IV ⁶ ₄	I	V ⁶	V ⁶ ₅	I

THEORY - LEVEL 4

Rhythm

- Using note and rest values from the Rhythm Chart through Level 4 (p. 289):
 - Add bar lines to rhythm patterns.
 - Complete rhythm patterns.
 - Match rhythm patterns to their time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Notation

- On a keyboard, write the **enharmonic** names of black keys and white key sharps and flats (i.e. **E#**, **B#**, **F^b**, **C^b**).
- Identify and draw correct stem placement on quarter or half notes on the grand staff. Guideline: notes below the middle line have up-stems, notes on or above middle line have down-stems.

Example of stem position:



Intervals

- Identify and write **M2**, **M3**, **P4**, **P5**, **M6** intervals, ascending from the tonic in:
F, C, G, D, A Major.
- Identify and write **M2**, **m3**, **P4**, **P5** intervals, ascending from the tonic in:
f, c, g, d, a minor.

Scales and Key Signatures

- Write the letter names of the **seven sharps** as they appear in a key signature.

- Write the following scales, one octave, ascending. Use whole notes and accidentals, not a key signature. Mark the half steps. **A, E Major** and **a, e natural minor**
- Identify and write the following key signatures in treble and bass clefs. **A, E Major** and **a, e, minor**.
- Identify relative Major and minor keys of: **C/a, G/e**.

Chords

- Identify and write triads in root position and inversions in **C** and **G Major, a** and **e minor**.
- Identify and write tonic (**I**) and dominant (**V**) triads in root position in **F, C, G Major** in both clefs. Use whole notes and accidentals, not a key signature.

Transposition

- Transpose a 2-measure melody within a five-finger pattern up or down an octave into the other clef. Keys of **F, C, G, D, A Major**. Accidentals may be used, but not a key signature. $\frac{3}{4}$ or $\frac{4}{4}$ meter.

Forms and Terms

- Know the meaning and symbols of: Adagio, Moderato, tonic triad (**I**), dominant triad (**V**), relative minor, sequence, and rallentando. See Terms and Definitions in Appendix on p. 291.
- Identify any theory concepts for Level 4 in a musical example.
- Identify repetition or sequence in a musical example.

Music History

- Match the correct biographical information for the composers Robert Schumann and Dmitri Kabalevsky. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 4

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PRACTICE RHYTHMS LEVEL 4

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PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 4

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Examples may be transposed to the keys of C, F, G, D Major and a minor.

MM ♩ = 76

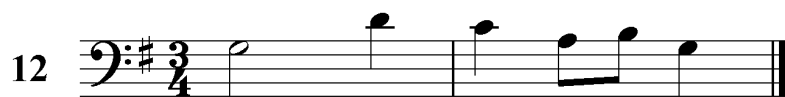


PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 4

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Examples may be transposed to the keys of C, F, G, D Major and a minor.

MM ♩ = 76



PRACTICE CHORD HARMONIZATIONS LEVEL 4

Example Given:

C 1 G7/B C G7/B C
I V₅⁶ I V₅⁶ I

Example Harmonized:

C 1 G7/B C 5 G7/B C
I V₅⁶ I V₅⁶ I

Other Practice Examples:

G 5 D7/F# G D7/F# G
I V₅⁶ I V₅⁶ I

C 5 G7/B G7/B C
I V₅⁶ V₅⁶ I

C C C G7/B C
I I I V₅⁶ I

G 3 D7/F# G D7/F# G
I V₅⁶ I V₅⁶ I

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STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 5

AURAL AWARENESS - LEVEL 5

Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 5 (p. 289).

Intervals

- Identify the intervals of a **M2**, **M3**, **m3**, **P4**, **P5**, **M6**, **M7**, and **P8**, starting on the same tonic, BR and BL.

Example:

The image shows two staves of musical notation in G major (one sharp). The first staff contains four pairs of notes with interval labels above them: M2 (G4-A4), M3 (G4-B4), m3 (G4-Bb4), and P4 (G4-C5). The second staff contains four pairs of notes with interval labels above them: P5 (G4-D5), M6 (G4-E6), M7 (G4-F#6), and P8 (G4-G5). Each pair is shown as a whole note on the right and a half note on the left, with a double bar line between them.

Melodic dictation

- Fill in one missing note in a melody fragment with the correct pitch and note value, in the range of a five-finger pattern.

Meter: $\frac{4}{4}$

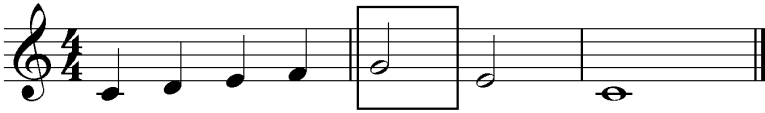
Key: **C Major**

Note Values: \circ \downarrow \downarrow \downarrow No rests will be used.

The key is established by playing:

The image shows a single staff of musical notation in C major, 4/4 time. It consists of a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a whole note chord of C4, E4, G4. The notes C4, D4, E4, F4, G4, A4, B4, and C5 are each quarter notes.

The example is played 3 times. The boxed note will be missing on the student page.



Five-Finger Patterns and Scales

- After hearing a Major five-finger pattern ascending and descending, be able to identify the order in which five tones are played.
- Identify whether a scale is natural or harmonic minor.

Chords and Arpeggios

- Identify whether triads in root position and inversions are Major or minor.
- Identify whether an arpeggio is Major or minor.

Melody Playback

- Repeat a two-measure melody of seven notes using **repeated notes, 2nds, 3rds, 4ths,** or **5ths**.
- The melody will be in the range of a five-finger pattern.

Meter: $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **C, G, D, F Major**

Starting Note: Tonic, Mediant, or Dominant

Note Values: ♩ , ♪ , ♩ , $\overset{3}{\text{♩}}$ or ♩

The test question will be taken from the Practice Melody Playback Examples, Level 5 (p. 124). See p. 19 for specific testing procedure.

Example:

MM $\text{♩} = 69$



SIGHT-READING - LEVEL 5

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 5 (p. 289). Sing or chant if you prefer. Examples will include combinations of:



Example:



Sight-Reading

- Sight-read an eight-measure HT piece in **G, D, or A Major**, or in **a or d harmonic minor**. The RH melody will be taken from a five-finger pattern, using note and rest values from the Rhythm Chart through Level 3 (p. 289). The LH accompaniment will be blocked or broken **I** and **V₅⁶** chords, **single notes** or **intervals**. There will be one dynamic marking for each line. Dynamics may be *f* and *p* or *mf* and *mp*. Slurs and staccatos may be used.

Example:

Transposition

- Transpose the Major sight-reading piece to **G, D, or A Major** or the minor sight-reading piece to **a or d harmonic minor**.

TECHNIQUE - LEVEL 5

Intervals

- Play the following intervals starting on any black key, HT, BR then BL.

M2, M3, m3, M6

Example of intervals starting on **B \flat** :

Musical notation showing four intervals starting on B \flat in 3/4 time. The intervals are: M2 (B \flat to C), M3 (B \flat to D), m3 (B \flat to E \flat), and M6 (B \flat to G).

Scales

- Play these scales ascending and descending with the indicated articulation:

B \flat , E \flat , A \flat : HS or HT, 1 or 2 octaves, *f* or *p*, legato.

g, c, f minor: all 3 forms, 1 or 2 octaves, HS or HT.

- natural minor, staccato.
- harmonic and melodic minor, legato.

B \flat , E \flat : 1 octave, HS, in two-note slurs

All scales at **MM** ♩ = 60

Example of the **E \flat Major** scale, legato:

Musical notation for the E \flat Major scale in 3/4 time. The right hand (RH) uses fingerings: (2) 3 1 4 1 3 1 4 1 3. The left hand (LH) uses fingerings: 3 1 4 1 3 1 4 1 3. Dynamics are marked as *p* or *f*.

Example of the **E \flat Major** scale articulated with two-note slurs:

Use indicated fingering or regular scale fingering throughout.

Musical notation for the E \flat Major scale in 3/4 time, articulated with two-note slurs. The right hand (RH) uses fingerings: 2 3 2 3 3 2 3 2 3 2. The left hand (LH) uses fingerings: 3 2 3 2 2 3 2 3. Dynamics are marked as *f* and *simile*.

Example of the **c natural minor** scale, staccato:

Example of the **c harmonic minor** scale, legato:

Example of the **c melodic minor** scale, legato:

Chords, Arpeggios, and Chord Progressions

- Play these triads with inversions, HS or HT, BR and BL. BR & BL may be alternated.
- Play root position *p*, 1st inversion *mf*, 2nd inversion *f*, top root position *ff*.

B^b, E^b, A^b Major and g, c, f minor

Example of the **B \flat Major** triad and inversions, version 1:

or version 2:

Example of the **g minor** triad and inversions, version 1:

or version 2 :

- Play these arpeggios, 2 octaves, HS or HT, ascending and descending, legato, *f* or *p*, in triplet rhythm at a steady beat.

B \flat , E \flat , A \flat Major and g, c, f minor

Example of the **A \flat Major** arpeggio in triplets:

- Play the following chord progression, HS or HT, *f* or *p*. Pedal is optional.

I - IV $_4^6$ - I - V $_5^6$ - I in the keys of **A, E, B Major**.

Example of a chord progression in **B Major**:

THEORY - LEVEL 5

Rhythm

- Using note and rest values from the Rhythm Chart through Level 5 (p. 289):
 - Add bar lines to rhythm patterns.
 - Complete rhythm patterns.

Examples will include combinations of:  or 

Notation

- Write enharmonic equivalents of white and black keys on a staff.
- Identify errors in stems, beams, and flags on notes.

Guideline: Notes below the middle line have up-stems; notes on or above the middle line have down-stems. Stem direction on beamed notes is determined by the note that is the greatest distance from the middle line. Flags are always on the right side of the stem.

Example:



Intervals

- Identify and write a **M2, M3, P4, P5, M6, M7, P8** in Major keys through 3 sharps and 3 flats.
- Ascending from the tonic, identify and write a **M2, m3, P4, P5, P8** in the keys of **a, e, g,** and **d minor**, ascending from the tonic.

Scales and Key Signatures

- Write **F, B \flat , E \flat , A \flat Major** scales, one octave, ascending. Use accidentals, not a key signature. Mark the half steps.

- Write **d, g, c, f natural minor** scales, one octave, ascending. Use accidentals, not a key signature. Mark the half steps.
- Write the letter names of the **seven flats** as they appear in a key signature.
- Identify and write the following key signatures in treble and bass clefs:

F, B^b, E^b, A^b Major and d, g, c, f minor

- Identify the relative Major and minor keys of **F/d, B^b/g, E^b/c, A^b/f.**

Chords

- Identify and write the following triads in root position and inversions. Use accidentals, not a key signature.

F Major and d minor

- Identify and write the primary triads; (**I, IV and V**) in root position, in **D, A, E Major** keys. Use accidentals, not a key signature.

Transposition

- Transpose a melody written into a **F, C, or G** five-finger pattern into **F, C, or G**, five-finger pattern. Use a key signature.

Forms and Terms

- Know the meaning, abbreviations, and symbols of: accent, poco, molto, Dal Segno, cantabile, subdominant triad (**IV**), primary triads. See Terms and Definitions in Appendix on p. 291-292.
- Identify any theory concepts for Level 5 in a musical example.

Music History

- Match these composers to their compositional period: Johann Sebastian Bach, Ludwig van Beethoven, Robert Schumann, and Dmitri Kabalevsky. The names and dates of each era will be given. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 5

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PRACTICE RHYTHMS LEVEL 5

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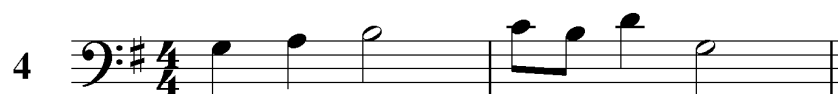
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PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 5

Page 1 of 2

Examples may be transposed to the keys of **C, G, D, and F Major**.

MM ♩ = 69



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 5

Page 2 of 2

Examples may be transposed to the keys of **C, G, D, and F Major**.

MM ♩ = 69



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PIANO HANDBOOK

LEVEL 6

AURAL AWARENESS - LEVEL 6

Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 6 (p. 289).

Intervals

- Identify the intervals of a **M2**, **M3**, **m3**, **P4**, **P5**, **M6**, **M7**, and **P8**, starting on the same tonic, BR and BL. All examples will start from the same tonic and will be played BR and BL.

Examples:

The examples are presented on two staves in a treble clef with a key signature of one sharp (F#).
 Staff 1: M2 (G4-A4), M3 (G4-B4), m3 (G4-F#4), P4 (G4-C5).
 Staff 2: P5 (G4-D5), M6 (G4-E5), M7 (G4-F#5), P8 (G4-G5).

Melodic dictation

- Fill in two missing notes in a melody fragment with the correct pitch and note values.

Range: First six notes of a Major scale.

Meter: $\frac{3}{4}$ $\frac{4}{4}$

Key: **C Major**

Note Values: \circ \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow No rests will be used.

The key is established by playing:

SIGHT-READING - LEVEL 6

Rhythm Reading

- Clap or play on one key, a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 6 (p. 289). Sing or chant if you prefer.

Example:



Sight-Reading

- Sight-read an eight-measure HT piece in **F, A or E Major**, or **e or g harmonic minor**. The RH melody will be taken from a five-finger pattern using note and rest values from the Rhythm Chart through Level 4 (p. 289). The LH accompaniment will consist of **I, IV₄⁶ and V₅⁶** broken or blocked chords, Alberti bass or waltz rhythms. There will be one dynamic marking for each line (*p*, *mp*, *mf*, or *f*). Slurs and staccato marks will be used, and there will be a ritardando marking at the end.

Example:

Chord Harmonization

- Harmonize a four-measure melody or folk tune in a six-note range.
- The RH will play the melody and the LH will play blocked **I**, **IV₄⁶**, and **V₅⁶** chords.
- Possible keys will be **C**, **G**, **D** or **A Major**.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:

D⁵ G/D D A7/C# D

I IV₄⁶ I V₅⁶ I

Harmonization:

D⁵ G/D D A7/C# D

I IV₄⁶ I V₅⁶ I

TECHNIQUE - LEVEL 6

Intervals

- Play the following **intervals** starting on any white key, HT, BR, then BL.

m2, m6, m7, M7

Examples:

Diagram illustrating four intervals: m2, m6, m7, and M7, shown on a single staff with a treble clef and a 3/4 time signature.

Scales

- Play these **scales** 2 octaves, HT, ascending and descending, *f* or *p*, legato. Play at a minimum speed of MM ♩ = 60.

C, G, D, A, F Major, and b minor in all three forms.

Example of a 2-octave **G Major** scale, HT:

Diagram illustrating a 2-octave **G Major** scale, HT, in treble and bass clefs. The piece is marked *f* and *legato*. Fingerings are indicated by numbers 1-5 above and below the notes.

Example of **b minor** in all three forms. **b natural minor**:

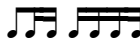

Diagram illustrating a 2-octave **b natural minor** scale in treble clef. Fingerings are indicated by numbers 1-5 below the notes.

b harmonic minor:

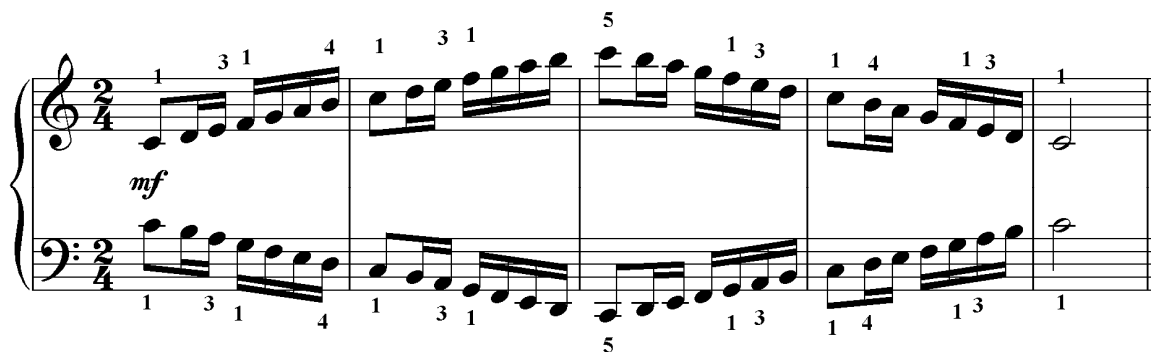


b melodic minor:



- Starting in the center of the keyboard, play the **C Major** scale in contrary motion, two octaves out and in, HT, legato, *mf*, in this rhythm:  Play at a minimum speed of **MM**  = 60.

Example of the **C Major** scale in contrary motion:



Chords, Arpeggios, and Chord Progressions

- Play these **triads with inversions**, HS or HT, BR and BL, *mf*. Start and end in root position. BR and BL may be alternated.

D^b/C[#], G^b/F[#] Major

a, e, b, f[#], c[#] minor

Example of an **a minor** triad and inversions, version 1:

or version 2:

- Play these **arpeggios**, 2 octaves, HT, ascending and descending, legato:

D^b/C[#], G^b/F[#] Major

a, e, b, f[#], c[#] minor.

Play at a steady beat.

Example of a **b minor** arpeggio:

- Play this **chord progression** in the keys given, HT, *mf*, pedal optional:

C, G, D, A, E Major: I - IV₄⁶ - I - V₅⁶ - I

c, g, d, a, e harmonic minor: i - iv₄⁶ - i - V₅⁶ - i

Example of a chord progression in **C Major** and **c minor** with alternative fingering:

$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
<hr style="width: 100%;"/>
$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
$\begin{matrix} 1 & 1 & 1 & 1 & 1 \\ 3 & 2 & 3 & 2 & 3 \\ 5 & 5 & 5 & 5 & 5 \end{matrix}$

$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
<hr style="width: 100%;"/>
$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
$\begin{matrix} 1 & 1 & 1 & 1 & 1 \\ 3 & 2 & 3 & 2 & 3 \\ 5 & 5 & 5 & 5 & 5 \end{matrix}$

THEORY - LEVEL 6

Rhythm

- Using rhythms and note values from the Rhythm Chart through Level 6 (p. 289):
 - Add bar lines to rhythm patterns.
 - Circle complete beats equal to a \downarrow in simple time.
 - Match rhythm patterns to the following time signatures:

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Notation

- Identify and write correct stems, beams, flags, and dots on notes.

Guideline: notes below the middle line have up-stems; notes on or above middle line have down-stems. Stem direction on beamed notes is determined by the note that is the greatest distance from the middle line. Flags are always on the right side of the stem. Dots are always to the right of the note head. For line notes, the dot is always in the space above.

Example:



Intervals

- Identify and write all Major and Perfect intervals in Major keys through 5 sharps and 5 flats, ascending from the tonic.
- Identify and write a **M2**, **m3**, **P4**, **P5**, **m6**, and **P8** in the keys of **a**, **e**, **d**, **g minor**, ascending from the tonic.

Scales and Key Signatures

- Identify and write Major scales through 5 sharps and 5 flats, one octave ascending, in both clefs. Use accidentals, not a key signature.

- Write minor scales in all three forms for **a, e, d, g minor**. Write natural and harmonic one octave ascending and melodic ascending and descending. Use accidentals, not a key signature.
- Identify and write Major key signatures through 5 sharps and 5 flats in both clefs.
- Identify and write the Major and relative minor key signatures for **C/a, G/e, F/d, B♭/g**.

Chords, Arpeggios and Chord Progressions

- Identify and write Major and minor triads in root position and inversions in:
D, A, E Major, and **a, e minor**. Use figured bass: $\begin{matrix} 5 & 6 & 6 \\ 3 & 3 & 4 \end{matrix}$
- Identify and write the Primary Triads (**I, IV** and **V**) in root position, in **B♭, E♭**, and **A♭** Major. Use key signatures.

Transposition

- Transpose a melody written in a **D, A**, or **E Major** five-finger pattern into a **D, A**, or **E Major** five-finger pattern, using a key signature.

Forms and Terms

- Know the meaning and symbols of: Allegretto, leggiero, Spiritoso, subito, figured bass, enharmonic, opus, sforzando, binary, ternary. See Terms and Definitions in Appendix on p. 292.
- Identify binary and ternary form.
- Identify any theory concepts for Level 6 in a musical example.

Music History

- Identify the musical period (Baroque or Classical) for Johann Sebastian Bach, Georg Friedrich Handel, Domenico Scarlatti, Wolfgang Amadeus Mozart, Franz Joseph Haydn, and Ludwig van Beethoven. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 6

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PRACTICE RHYTHMS LEVEL 6

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PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 6

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Examples may be transposed to the keys of **D** and **F Major**.

MM ♩ = 84



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 6

Page 2 of 2

Examples may be transposed to the keys of **D** and **F Major**.

MM ♩ = 84



PRACTICE CHORD HARMONIZATIONS LEVEL 6

Example Given:

D G/D D A7/C# D

I IV⁶₄ I V⁶₅ I

Example Harmonized:

D G/D D A7/C# D

I IV⁶₄ I V⁶₅ I

Other Practice Examples:

C F/C C G7/B C

I IV⁶₄ I V⁶₅ I

G C/G G D7/F# G

I IV⁶₄ I V⁶₅ I

A D/A A D/A E7/G# A

I IV⁶₄ I IV⁶₄ V⁶₅ I

D G/D D A7/C# D

I IV⁶₄ I V⁶₅ I

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PIANO HANDBOOK

LEVEL 7

AURAL AWARENESS - LEVEL 7

Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 7 (p. 289).

Intervals

- Identify any **Major**, **Perfect**, **m3**, and **m6** interval, starting on the same tonic, BR and BL.

Example of intervals in **F Major**:

The image displays two staves of musical notation in F Major (one flat). The first staff illustrates five intervals: M2 (F to G), m3 (F to Ab), M3 (F to A), P4 (F to Bb), and P5 (F to C). The second staff illustrates four intervals: m6 (F to Db), M6 (F to D), M7 (F to E), and P8 (F to F).

Melodic dictation

- Fill in three missing notes in a melody fragment with the correct pitch and note values.
Range: within an octave.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

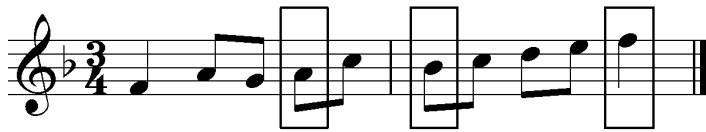
Keys: **G** and **F Major**

Note Values: \downarrow \downarrow \downarrow $\downarrow\downarrow$ No rests will be used.

The key is established by playing:

The image shows a musical staff in F Major (one flat) with a 4/4 time signature. The first two measures contain a melody: F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), and F4 (half). The following three measures contain block chords: F4-A4-C5 (quarter), F4-Bb4 (quarter), and F4 (quarter).

The example is played 3 times. The boxed notes will be missing on the student page.



Scales

- Identify whether a scale is Major, natural minor, harmonic minor or melodic minor.
- Choose between two notated six-note melodies. Range: Leading tone below the tonic through the first five notes of a harmonic minor scale. Keys: **a** or **d** minor.



Chords

- Identify whether triad patterns using root position and inversions in a Major or minor key are the same or different.

Example:

I - I₃⁶ - I	then	I - I₄⁶ - I		i - i₃⁶ - i	then	i - i₄⁶ - i
I - I₃⁶ - I	then	I - I₃⁶ - I		i - i₃⁶ - i	then	i - i₃⁶ - i
I - I₄⁶ - I	then	I - I₄⁶ - I		i - i₄⁶ - i	then	i - i₄⁶ - i

- Identify Major, minor, Augmented, and diminished triads.
- Choose between a 4-voice Major chord or a 4-voice Dominant 7th chord.

SIGHT-READING - LEVEL 7

Rhythm Reading

- Be prepared to tap or play hands together on any two keys using any of the rhythms from the Rhythm Chart through Level 7 (p. 289).

A rhythm reading exercise in 6/8 time. The right hand part consists of eight measures: 1. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 2. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 3. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 4. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 5. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 6. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 7. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 8. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The left hand part consists of eight measures: 1. quarter, quarter, quarter, quarter, quarter, quarter; 2. quarter, quarter, quarter, quarter, quarter, quarter; 3. quarter, quarter, quarter, quarter, quarter, quarter; 4. quarter, quarter, quarter, quarter, quarter, quarter; 5. quarter, quarter, quarter, quarter, quarter, quarter; 6. quarter, quarter, quarter, quarter, quarter, quarter; 7. quarter, quarter, quarter, quarter, quarter, quarter; 8. quarter, quarter, quarter, quarter, quarter, quarter.

Sight-Reading

- Sight-read an eight-measure HT piece in the keys of **D, A or E Major** or **d or g harmonic minor**. The melody will have a **range of seven notes**, consisting of the tone directly above and the tone directly below a five-finger pattern, and note values from the Rhythm Chart through Level 5 (p. 289) will be used. Accompaniment will be in the LH or RH and will be **I, IV₄⁶, and V₅⁶** chords or accompaniments drawn from previously introduced styles. Dynamics, articulation, and ritardando markings may be used.

Example:

An example of an eight-measure piece in D major, 6/8 time. The right hand part consists of eight measures: 1. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 2. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 3. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 4. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 5. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 6. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 7. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter; 8. quarter, eighth, eighth, quarter, quarter, eighth, eighth, quarter. The left hand part consists of eight measures: 1. quarter, quarter, quarter, quarter, quarter, quarter; 2. quarter, quarter, quarter, quarter, quarter, quarter; 3. quarter, quarter, quarter, quarter, quarter, quarter; 4. quarter, quarter, quarter, quarter, quarter, quarter; 5. quarter, quarter, quarter, quarter, quarter, quarter; 6. quarter, quarter, quarter, quarter, quarter, quarter; 7. quarter, quarter, quarter, quarter, quarter, quarter; 8. quarter, quarter, quarter, quarter, quarter, quarter. Dynamics include *mp* and *mf*. A *rit.* marking is present in the final two measures. Fingerings are indicated: 5 in the first measure of the left hand, and 1, 2, 3, 1, 2 in the final two measures of the left hand.

Transposition

- Transpose the sight-reading piece to **D, A or E Major**, or **d or g harmonic minor**.

TECHNIQUE - LEVEL 7

Intervals

- Play the following intervals starting on any black key, HT, BR, then BL:

m2, m6, m7, and M7

Musical notation showing four intervals in 3/4 time, starting on a black key (Bb). The intervals are: m2 (Bb-C), m6 (Bb-G), m7 (Bb-A), and M7 (Bb-Gb). Each interval is shown in both treble and bass clefs.

Scales

- Play these scales 2 or 4 octaves, HT, crescendo ascending and diminuendo descending, legato. Play at a minimum speed of MM ♩ = 72

E, B, F#/Gb, C#/Db Major

d#/eb, a#/bb minor in all 3 forms

B Major scale:

Musical notation for the B Major scale (two sharps: F# and C#). The scale is shown in both treble and bass clefs, spanning two octaves. Fingerings are indicated by numbers 1-5 above or below the notes.

eb natural minor scale:

Musical notation for the Eb natural minor scale (three flats: Bb, Eb, and Ab). The scale is shown in both treble and bass clefs, spanning two octaves. Fingerings are indicated by numbers 1-4, with some notes marked with a (2) for a second fingering.

e^b harmonic minor scale:

e^b melodic minor scale:

- Starting in the center of the keyboard, play the **D Major** scale in **contrary motion**, 2 octaves, legato, *mf*, in this rhythm:

Play at a minimum speed of MM ♩ = 69

D Major contrary motion scale:

- Play a 2-octave chromatic scale, HS, legato, *mp* or *mf*. Start from **B**.
Play at a minimum speed of MM ♩ = 72

Chromatic scale, 2 octaves, HS:

RH *mf* legato

LH *mf* legato

Chords

- Play these triads with inversions, HS or HT, BR and BL, *mp*. Start and end in root position. BR and BL may be alternated.

E, B, F#/G^b, and C#/D^b Major and d#/e^b, a#/b^b minor

E Major triad and inversions, Version 1

or Version 2:

- Play diatonic triads in the keys of **C** and **G Major**, 1 octave, BL, ascending only. Play HT, *p* and non legato.

Diatonic triads in **G Major**:

- Play a 4-voice **V⁷** chord in the keys of **C**, **G**, **D**, **A**, **E**, **B**, and **F Major** in root position, HT. Play BR and BL, ascending and descending.

Example of **V⁷** in the key of **A Major**:

Arpeggios

- Play these arpeggios, 2 octaves, HT, crescendo ascending and diminuendo descending, either legato or staccato. Play at a minimum speed of $MM \text{ } \downarrow = 72$

B, F#/G^b, C#/D^b Major and d#/e^b, a#/b^b, g#/a^b minor.

B Major arpeggio:

Musical notation for B Major arpeggio in 3/4 time, 2 octaves, legato. The piece is in B major (three sharps). The right hand starts on G4 and the left hand on G3. Fingerings are indicated by numbers 1-5. The word "legato" is written in the left hand staff.

F# Major arpeggio:

Musical notation for F# Major arpeggio in 3/4 time, 2 octaves, legato. The piece is in F# major (four sharps). The right hand starts on D5 and the left hand on D4. Fingerings are indicated by numbers 1-5. The word "legato" is written in the left hand staff.

c# minor arpeggio:

Musical notation for c# minor arpeggio in 3/4 time, 2 octaves, legato. The piece is in c# minor (three sharps). The right hand starts on G4 and the left hand on G3. Fingerings are indicated by numbers 1-4, with a (2) above the 4th finger. The word "legato" is written in the left hand staff.

Chord Progressions

- Play the **I - IV - I - V⁷ - I** chord progression in the keys of **F, B, C#/D^b Major**.
- Play the **i - iv - i - V⁷ - i** chord progression in the keys of **f, b, c# harmonic minor**.


The RH plays the chords and the LH plays the roots. Both hands *p*. Pedal optional.

Example of chord progression in **D^b Major** with alternative bass:

$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$		$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$		$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
	OR	
$\begin{matrix} 5 & 2 & 5 & 1 & 5 \\ \text{I} & \text{IV} & \text{I} & \text{V}^7 & \text{I} \end{matrix}$		$\begin{matrix} 1 & 5 & 1 & 4 & 1 \\ \text{I} & \text{IV} & \text{I} & \text{V}^7 & \text{I} \end{matrix}$

Example of chord progression in **b harmonic minor** with alternative bass:

$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$		$\begin{matrix} 4 & 5 & 4 & 4 & 4 \\ 2 & 3 & 2 & 3 & 2 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$		$\begin{matrix} 5 & 5 & 5 & 5 & 5 \\ 3 & 3 & 3 & 4 & 3 \\ 1 & 1 & 1 & 1 & 1 \end{matrix}$
	OR	
$\begin{matrix} 5 & 2 & 5 & 1 & 5 \\ \text{i} & \text{iv} & \text{i} & \text{V}^7 & \text{i} \end{matrix}$		$\begin{matrix} 1 & 5 & 1 & 4 & 1 \\ \text{i} & \text{iv} & \text{i} & \text{V}^7 & \text{i} \end{matrix}$

Notes are generally beamed to show the complete beat or, in compound meter, to show groups of 



Intervals

- Identify and write all **Major** and **Perfect** intervals in any Major key.
- Identify and write **P4**, **P5**, **P8**, **m3** or **m6** in the keys of **b**, **c**, or **f** minor.

Scales and Key Signatures

- Write **B**, **F#**, **C#**, **Db**, **Gb**, and **Cb** **Major** scales, one octave ascending. Use accidentals or a key signature.
- Write minor scales in all three forms for **b**, **c**, and **f** **minor**. Write natural and harmonic one octave ascending, and melodic ascending and descending. Use accidentals or a key signature.
- Identify and write all Major key signatures.
- Given the key signatures, identify the Major keys on the Circle of Fifths. (See Appendix on p. 301).
- Identify the keys that are enharmonic on the Circle of Fifths.
- Identify the relative minor key for any Major key signature.

Chords

- Identify and write the Primary Triads (**i**, **iv**, **V**) in root position, in the keys of **d** and **g** **harmonic minor**. Use key signatures or accidentals.

- Identify the Primary Triads of **d** or **g harmonic minor** in a musical example, in root position.

Transposition

- Transpose a melody using the first 6 notes of a Major scale in the keys of **F C G D** or **A Major**, up or down a 2nd into the keys of **F C G D** or **A Major**, using a key signature.

Forms and Terms

- Know the meaning of: agitato, sempre, senza, meno, piu, relative minor and parallel minor. See Terms and Definitions in Appendix on p. 292.
- Identify the three main sections in Sonata-Allegro form: Exposition, Development, and Recapitulation.
- Identify any theory concepts through Level 7 in a musical example.

Music History

- Identify the musical period (Romantic or 20th-Century) and country of origin for: Frédéric Chopin, Robert Schumann, Peter Ilyich Tchaikovsky, Béla Bartók, Dmitri Kabalevsky, Scott Joplin. See Music History Study Guide in Appendix on p. 302.

PRACTICE RHYTHMS LEVEL 7

Page 2 of 4

6

6/8

6/8

7

4/4

4/4

8

6/8

6/8

9

3/4

3/4

10

6/8

6/8

PRACTICE RHYTHMS LEVEL 7

Page 3 of 4

11

Exercise 11 consists of four measures. The right hand starts with a quarter note, followed by eighth notes, and ends with a sixteenth-note triplet. The left hand starts with a quarter note, followed by eighth notes, and ends with a quarter note. The final measure features a sixteenth-note triplet in the right hand and a quarter note in the left hand.

12

Exercise 12 consists of eight measures. The right hand has eighth-note patterns, including a slur over the last two notes of the fifth measure. The left hand has eighth-note patterns, including a slur over the last two notes of the fifth measure. The final measure has an accent on the eighth note in both hands.

13

Exercise 13 consists of four measures. The right hand has eighth-note patterns, including a slur over the last two notes of the second measure. The left hand has eighth-note patterns, including a slur over the last two notes of the second measure. The final measure has an accent on the eighth note in both hands.

14

Exercise 14 consists of four measures. The right hand has eighth-note patterns, including a slur over the last two notes of the second measure. The left hand has eighth-note patterns, including a slur over the last two notes of the second measure. The final measure has an accent on the eighth note in both hands.

15

Exercise 15 consists of four measures. The right hand has eighth-note patterns, including a slur over the last two notes of the second measure. The left hand has eighth-note patterns, including a slur over the last two notes of the second measure. The final measure has an accent on the eighth note in both hands.

PRACTICE RHYTHMS LEVEL 7

Page 4 of 4

16

Exercise 16 is in 2/4 time. The top staff contains a melody starting with a quarter note, followed by eighth notes, and ending with a quarter note. The bottom staff provides a bass line with eighth notes and quarter notes. The exercise consists of four measures, ending with a double bar line.

17

Exercise 17 is in 3/4 time. The top staff features a melody with a half note followed by quarter notes. The bottom staff has a bass line with quarter notes. The exercise consists of four measures, ending with a double bar line.

18

Exercise 18 is in 4/4 time. The top staff has a melody with eighth notes and quarter notes. The bottom staff has a bass line with quarter notes and eighth notes. The exercise consists of four measures, ending with a double bar line.

19

Exercise 19 is in 3/4 time. The top staff contains a melody with eighth notes and quarter notes. The bottom staff has a bass line with quarter notes. The exercise consists of four measures, ending with a double bar line.

20

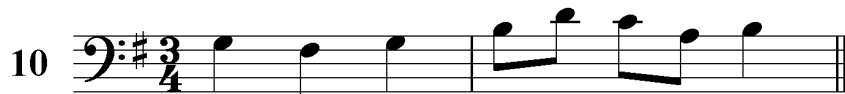
Exercise 20 is in 3/4 time. The top staff has a melody with eighth notes and quarter notes. The bottom staff has a bass line with quarter notes and eighth notes. The exercise consists of four measures, ending with a double bar line.

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 7

Page 2 of 2

Examples may be transposed to the keys of C and G Major.

MM ♩ = 69



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 8

AURAL AWARENESS - LEVEL 8

Rhythm and Notation

- Write a dictated one-measure rhythm pattern in $\frac{3}{4}$ or $\frac{4}{4}$ meter using:



Intervals

- Identify the following descending intervals: **m2**, **m3**, **P4** and **P5**, BR and BL, starting on the same tonic.

Example:



- Choose between two notated fragments using the first six notes of a Major scale plus the leading tone below the tonic.



Melodic dictation

- Fill in four missing notes in a two-measure melody fragment, two of which will be consecutive.

Range: The first 6 notes of a Major scale plus the leading tone below the tonic.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

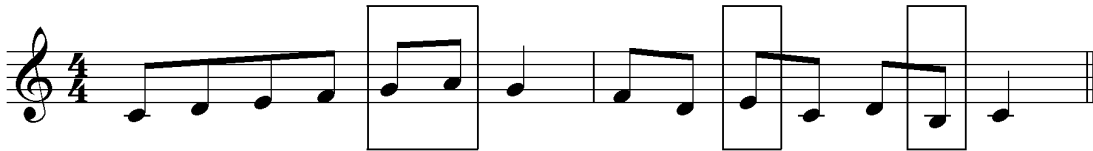
Keys: **C** and **F Major**.

Note values: No rests will be used.

The key is established by playing:



The example is played 3 times. The boxed notes will be missing on the student page:



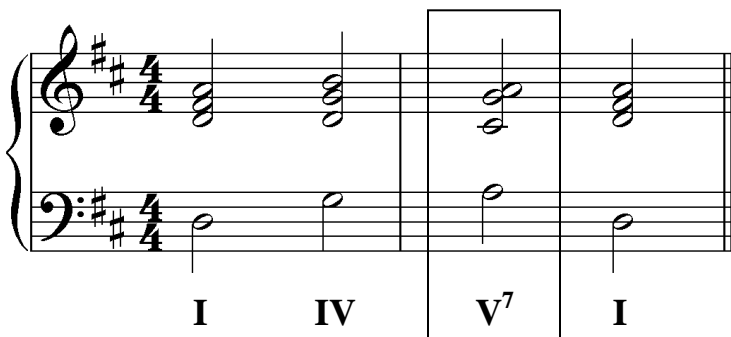
Scales

- Identify whether a single line melody is in a natural or a harmonic minor scale.
- Identify whether a scale is whole-tone or chromatic.

Chords & Chord Progressions

- Identify Major, minor, Augmented and diminished triads in root position, BR and BL.
- Given a progression of chords, fill in the Roman numeral for one missing chord. The chords will be **IV** or **V⁷**. The key is established by playing the scale and a 4-voice tonic chord.

Example:



- Choose whether the cadence in a Major or harmonic minor key is authentic or plagal.
Example: **I - V₅⁶ - I** (authentic) or **I - IV₄⁶ - I** (plagal). The RH will play the chords and the LH will play the roots in the bass. The key is established by playing the scale and a 4-voice tonic chord.

Example:

Authentic Plagal

Melody Playback

- Repeat a two-measure melody of eight notes.

Range: The first six notes of a Major or harmonic minor scale plus the leading tone below the tonic.

Meter: $\frac{2}{4}$ $\frac{3}{4}$ or $\frac{4}{4}$

Keys: **C, G Major**, and **c, g harmonic minor**

Starting Note: Tonic, Mediant, or Dominant

Note Values: $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

The test question will be taken from the Practice Melody Playback Examples, Level 8 (p. 190). See p. 19 test for testing procedure.

Example: **MM** ♩ = **69**

SIGHT-READING - LEVEL 8

Rhythm Reading

- Be prepared to tap or play hands together on any two keys using any of the rhythms from the Rhythm Chart through Level 8 (p. 289).

Sight-Reading

- Sight-read an eight-measure Major HT piece, with the melody within an octave range, using note and rest values from the Rhythm Chart through Level 6 (p. 289). **Secondary dominants, ii or ii⁶ and I₄⁶ chords** will be used. The key signatures will be Major keys with up to three sharps or three flats. The sight-reading material may be adapted from lesser-known etudes and pieces in the public domain. Dynamics, articulation markings, and accompaniment styles may be drawn from previously introduced material. Tempo markings will not be used.

Example:

Chord Harmonization

- Harmonize a four-measure RH melody in a Major key with up to two sharps or two flats. The melody may include a position change. LH will play a blocked chord accompaniment using the chord progression **I - vi⁶ - ii - V⁶** or **V₅⁶ - I**.

See Appendix on p. 332 for more information on the use of the chord symbols in harmonization.

Example:

Harmonized Example:

TECHNIQUE - LEVEL 8

Intervals

- Play Major, minor, and Perfect intervals from any key, HT, BR then BL.

The image displays three staves of musical notation for interval exercises. Each staff contains four measures, each with a specific interval label below it. The first staff shows m2, M2, m3, and M3. The second staff shows P4, P5, m6, and M6. The third staff shows m7, M7, and P8. The notation includes treble and bass clefs, accidentals, and stems to indicate the intervals.

Scales

- Play these scales 3 octaves, HT, in ♪♪♪^3 rhythm, ascending and descending. Play the minor scales in all three forms. Play RH *f* and the LH *p*, legato. Play at a minimum speed of MM $\text{♪♪♪}^3 = 72$

F, A, E Major, and d, f#, c# minor.

See examples on next page.

A Major scale:

RH *f* *legato*
LH *p*

d natural minor scale:

RH *f* *legato*
LH *p*

d harmonic minor scale:

RH *f*
LH *p* *legato*


d melodic minor scale:

RH *f*
LH *p* *legato*

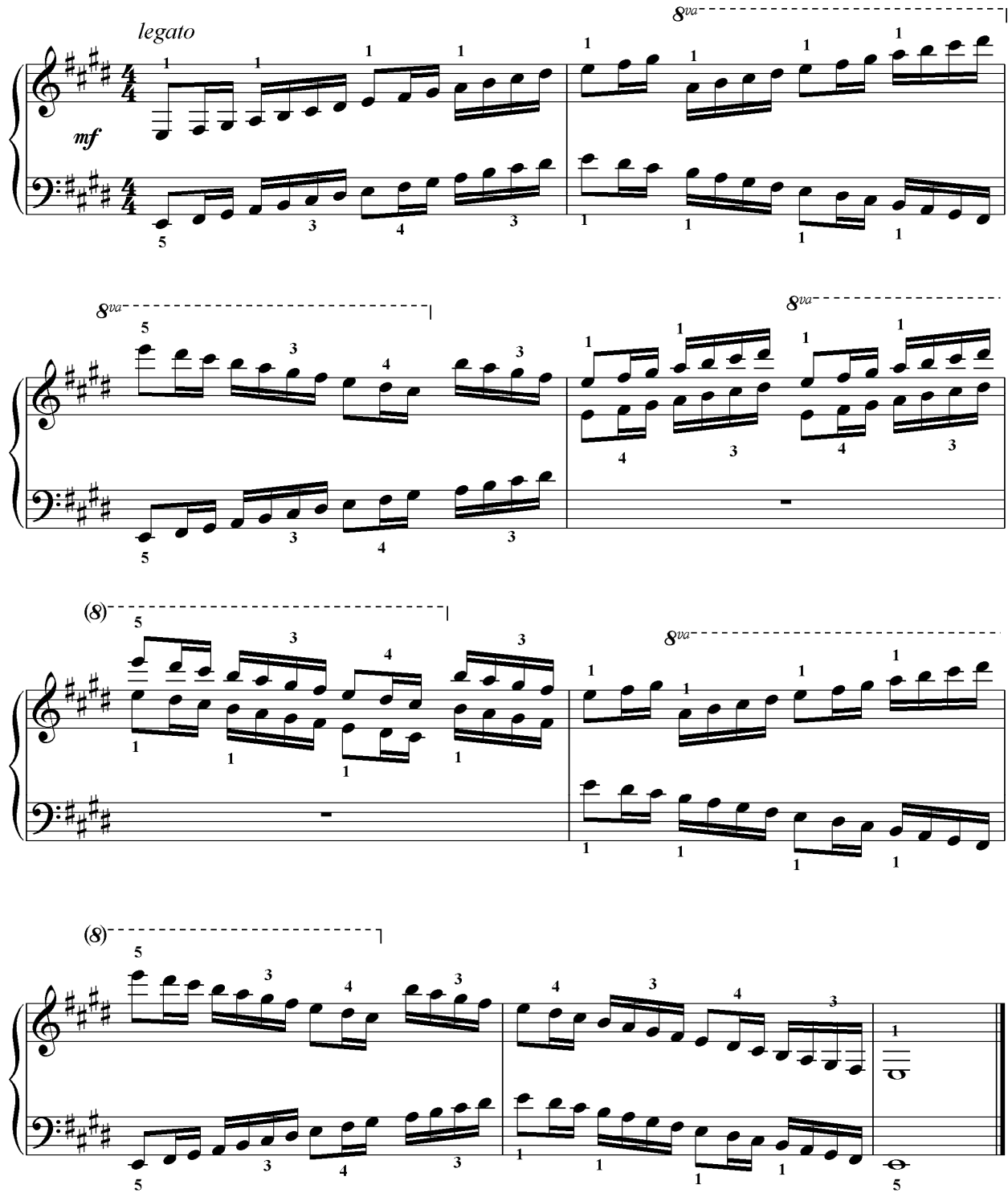
- Play a 2-octave chromatic scale starting on **E**, 2 octaves, HS or HT, ascending and descending, legato, *mf*. Play at a minimum speed of MM ♩ = 76

- Major scale in parallel and contrary motion. See example on next page.

Triads and inversions (refer to page 179 for instructions). Version 2

- Play the **E major** scale in parallel and contrary motion (see example), 4 octaves, legato, *mf*, in this rhythm  Play at a minimum speed of MM ♩ = 60. Example:

E Major scale in contrary motion pattern:



The musical score is for the E Major scale in contrary motion, spanning four octaves. It is written in 4/4 time and marked *mf* and *legato*. The piece is divided into four systems, each consisting of two staves (treble and bass).
 - **System 1:** Treble clef, bass clef. Treble staff starts on E4, bass staff starts on E2. Both ascend. Fingerings: Treble (1-1-1-1), Bass (5-3-4-3).
 - **System 2:** Treble clef, bass clef. Treble staff starts on E5, bass staff starts on E3. Treble descends, bass ascends. Fingerings: Treble (1-1-1-1), Bass (5-3-4-3).
 - **System 3:** Treble clef, bass clef. Treble staff starts on E6, bass staff starts on E4. Treble descends, bass ascends. Fingerings: Treble (1-1-1-1), Bass (5-3-4-3).
 - **System 4:** Treble clef, bass clef. Treble staff starts on E7, bass staff starts on E5. Treble descends, bass ascends. Fingerings: Treble (1-1-1-1), Bass (5-3-4-3).
 The piece concludes with a final chord in the bass staff (E2-G2-B2) and a double bar line.

Chords

- Play these **triads** and **inversions**, HT, BR and BL, ascending and descending. Begin and end in root position. Dynamics: root position *p*, 1st inversion *mp*, 2nd inversion *mf*, and top root position *f*. BR and BL may be alternated.

Keys: **F, A, and E Major** and **d, f#, c# minor**.

Example version 1. (Refer to page 177 for version 2)

The musical score consists of two systems of piano triads and inversions in F Major and F minor. The first system (measures 1-4) shows ascending and descending patterns for the root position, first inversion, and second inversion of F Major (F, A, C) and F minor (F, A♭, C). The second system (measures 5-8) continues these patterns, including a final measure marked 'etc.'. Fingerings (1-5) and dynamics (*p*, *mp*, *mf*, *f*) are clearly indicated for each note.

- Play **diatonic triads** in the keys of **A** and **F Major**, one octave, ascending only. Play HT, *mf*, non legato. No pedal.

Example of diatonic triads in **F Major**, ascending only:

The score shows diatonic triads in F Major ascending one octave. The triads are: F major (F, A, C), G minor (G, B♭, D), A minor (A, C, E), B♭ major (B♭, D, F), C major (C, E, G), D minor (D, F, A), E minor (E, G, B), and F major (F, A, C). Fingerings (1-5) are provided for each note, and the instruction *mf non legato* is written below the first triad.

- Play root position **Augmented** and **diminished triads**, HT from any white key.

The score displays root position augmented and diminished triads in various keys. The chords are: C+ (C, E, G#), c° (C, E♭, G), D+ (D, F, A#), d° (D, F♭, A), E+ (E, G, B#), e° (E, G♭, B), F+ (F, A, C#), and f° (F, A♭, C). The chord symbols are written below the notes.

- Play 4-voice root position **V⁷** chords in the keys of **F, A, and E Major**, BR and BL, HT, ascending and descending.

Example of **V⁷** in the key of **E Major**:

Arpeggios

- Play 3-octave arpeggios in the keys of **F, A, and E Major** and **d, f#, and c# minor**. Use HT, legato, ascending and descending. RH plays *f* and LH plays *p*. Play at a minimum speed of MM $\overset{3}{\text{♪♪♪}} = 72$

E Major arpeggio:

d minor arpeggio:

f# minor apeggio:

Chord Progressions

- Play the **I - IV - I - V⁷ - I** chord progression in the keys of **F, A, and E Major** and the **i - iv - i - V⁷ - i** chord progression in the keys of **d, c#, and f# harmonic minor**. The RH plays the chords *mf*, the LH plays the roots *p*. Pedal optional.

Chord progression in the key of **A Major**:

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I IV I V⁷ I

OR

I IV I V⁷ I

Chord progression in the key of **f# harmonic minor**:

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1	1	1	1	1																											

i iv i V⁷ i

OR

i iv i V⁷ i

THEORY - LEVEL 8

Rhythm

- Using rhythms and note values from the Rhythm Chart through Level 8 (p. 289):
 - Add bar lines to rhythm patterns.
 - Rewrite a rhythm from $\frac{3}{4}$ to $\frac{6}{8}$, or $\frac{6}{8}$ to $\frac{3}{4}$ to show proper groupings of beats and beaming.

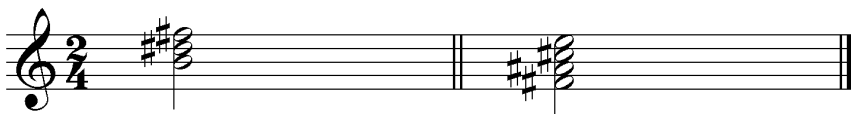
Example:



Notation

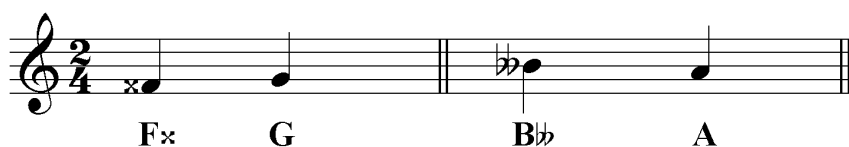
- In writing scales, intervals or chords, use correct note, stem and accidental placement. Offset sharps and flats when they are on consecutive notes.

Example:



- Identify notes using double sharps and double flats with their enharmonic names.

Example:



Intervals

- Identify and write **Major** or **Perfect** intervals from any key.
- Identify and write **m2, m3, m6, m7** intervals from any white key.

Scales and Key Signatures

- Write minor scales, in all 3 forms, for the keys **f#, c# and g# minor**. Write natural and harmonic minor one octave ascending, and melodic minor ascending and descending. Use accidentals or a key signature.
- Given the key signatures, identify all **Major** and **relative minor** keys on the Circle of Fifths (see Circle of Fifths in Appendix, p. 301).

Chords

- Identify and write Augmented and diminished triads in root position, on any white key.

D+ **d°**

- Identify and write root position 4-voice Dominant 7th chords in Major keys through 4 sharps and 4 flats. Use accidentals and label with V⁷. Example:

B^b: V⁷ **E: V⁷**

- Write root position diatonic triads on any note of the Major scale in keys through 3 sharps and 3 flats as indicated by Roman numerals, using accidentals, not a key signature.

Example:

I ii iii IV V vi vii° I

- Identify the Authentic cadence ($V^7 - I$) or the Plagal cadence ($IV - I$) in a musical example in Major keys through 3 sharps and 3 flats. The root of the chord will be in the bass and the position of the chords in the treble will be IV_4^6 , V_5^6 , and I .

Example:

V^7 I
 authentic cadence

IV I
 plagal cadence

Transposition

- Transpose a melody written within an octave, in the keys of **a, e, b, d, or g harmonic minor** up or down a 2nd to keys of **a, e, b, d, or g harmonic minor**.

Forms and Terms

- Identify meanings or symbols of: Largo, Vivace, coda, codetta, marcato, meno mosso, piu mosso, double sharp, double flat, authentic cadence, plagal cadence. See Terms and Definitions in Appendix on p. 293.
- Given four tempo terms, arrange them from slowest to fastest. Terms may include: Largo, Adagio, Andante, Moderato, Allegretto, Allegro, Vivace.
- Identify the three main sections in Sonata-Allegro form, with common key relationships in Major keys:

Exposition: 1st theme in the tonic
 2nd theme in the dominant

Development: various keys and modulations may be used

Recapitulation: 1st theme in the tonic
 2nd theme in the tonic

- Identify any Level 8 concept in a musical example.

Music History

- Identify the music period and country of origin for: Muzio Clementi, Friedrich Kuhlau, Stephen Heller, Johann Friedrich Burgmüller, Sergei Prokofiev, and Dmitri Shostakovich. See Music History Study Guide in Appendix on p. 303.

PRACTICE RHYTHMS LEVEL 8

Page 1 of 4

1

Two staves of music. The top staff contains a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, quarter, quarter, quarter, half. The bottom staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. Vertical bar lines separate the music into four measures.

2

Two staves of music. The top staff contains: half, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. The bottom staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. Vertical bar lines separate the music into four measures.

3

Two staves of music. The top staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. The bottom staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. Vertical bar lines separate the music into four measures.

4

Two staves of music. The top staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. The bottom staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. Vertical bar lines separate the music into four measures.

5

Two staves of music. The top staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. The bottom staff contains: quarter, quarter, quarter, quarter, quarter, quarter, quarter, half. Vertical bar lines separate the music into four measures.

PRACTICE RHYTHMS LEVEL 8

Page 2 of 4

6

3/2

7

4/4

8

4/4

9

4/4

10

C

PRACTICE RHYTHMS LEVEL 8

Page 3 of 4

11

Exercise 11 is in 2/4 time. The top staff contains four measures of music: the first two measures feature eighth-note pairs, the third measure has eighth-note pairs followed by a dotted quarter note, and the fourth measure has a dotted quarter note followed by an eighth note. The bottom staff contains four measures of music: the first two measures have quarter notes, and the last two measures have eighth-note pairs.

12

Exercise 12 is in 2/4 time. The top staff contains four measures: the first two have eighth-note pairs, the third has eighth-note pairs followed by a dotted quarter note, and the fourth has eighth-note pairs followed by a quarter note. The bottom staff contains four measures of music: the first two have quarter notes, and the last two have eighth-note pairs.

13

Exercise 13 is in common time (C). The top staff contains four measures: the first has quarter notes, the second has a half note followed by quarter notes, the third has eighth-note pairs followed by a quarter note, and the fourth has quarter notes followed by a quarter rest. The bottom staff contains four measures: the first has quarter notes followed by a quarter rest, the second has a dotted quarter note followed by eighth notes, the third has a half note followed by a quarter rest, and the fourth has eighth-note pairs followed by a quarter rest.

14

Exercise 14 is in common time (C). The top staff contains four measures: the first has a dotted quarter note followed by quarter notes, the second has quarter notes followed by eighth notes, the third has eighth notes followed by a quarter note, and the fourth has quarter notes followed by eighth notes. The bottom staff contains four measures of music: the first two have half notes, and the last two have quarter notes followed by a quarter rest.

15

Exercise 15 is in 6/8 time. The top staff contains four measures: the first two have eighth-note pairs followed by a quarter note, the third has eighth-note pairs followed by a quarter note, and the fourth has eighth-note pairs followed by a quarter note. The bottom staff contains four measures: the first two have quarter notes followed by eighth notes, and the last two have eighth notes followed by quarter notes.

PRACTICE RHYTHMS LEVEL 8

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16

6/8

17

3/4

18

3/4

19

2/4

20

2/4

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 8

Page 1 of 2

Examples may be transposed to the keys of C, G Major and c, g harmonic minor.

MM ♩ = 69



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 8

Page 2 of 2

Examples may be transposed to the keys of C, G Major and c, g **harmonic minor**.

MM ♩ = 69



PRACTICE CHORD HARMONIZATION LEVEL 8

Example:

Example: A single staff in 4/4 time with a melody. Chords are C, Am/C, Dm, G/B, and C. Roman numerals below are I, vi⁶, ii, V⁶, and I. Fingerings 1 and 5 are indicated above the first and fifth notes respectively.

Exemplified Realized:

Exemplified Realized: A grand staff (treble and bass clefs) in 4/4 time. The melody is the same as in the Example. The bass clef shows the realized chords: C, Am/C, Dm, G/B, and C. Roman numerals below are I, vi⁶, ii, V⁶, and I. Fingerings 1 and 5 are indicated above the first and fifth notes respectively.

Other Practice Examples:

Other Practice Examples: A single staff in 4/4 time with a melody in F major. Chords are F, Dm/F, Gm, C7/E, and F. Roman numerals below are I, vi⁶, ii, V₅⁶, and I. Fingerings 1, 2, and 5 are indicated above the first, second, and fifth notes respectively.

Other Practice Examples: A single staff in 4/4 time with a melody in G major. Chords are G, Em/G, Am, D7/F#, and G. Roman numerals below are I, vi⁶, ii, V₅⁶, and I. Fingerings 1 and 5 are indicated above the first and fifth notes respectively.

Other Practice Examples: A single staff in 3/4 time with a melody in B \flat major. Chords are B \flat , Gm/B \flat , Cm, F/A, and B \flat . Roman numerals below are I, vi⁶, ii, V⁶, and I. Fingerings 1 and 2 are indicated above the first and second notes respectively.

Other Practice Examples: A single staff in 3/4 time with a melody in D major. Chords are D, Bm/D, Em, A7/C#, and D. Roman numerals below are I, vi⁶, ii, V₅⁶, and I. Fingerings 1 and 5 are indicated above the first and fifth notes respectively.

MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 9

AURAL AWARENESS - LEVEL 9

Rhythm and Notation

- Fill in two missing beats in a two-measure rhythm pattern in $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$ meter. Note and rest values from the Rhythm Chart through Level 5 (p. 289) will be used. The note values of the missing beat will equal a $\frac{1}{2}$ in $\frac{3}{4}$ and $\frac{4}{4}$, or $\frac{1}{2}$ in $\frac{6}{8}$. MM: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{1}{2}$ = 54 and $\frac{6}{8}$ $\frac{1}{2}$ = 60

Example: The boxed notes will be missing.



Intervals

- Identify the following **descending** intervals: **m2**, **m3**, **P4**, **P5**, and **P8**. BR and BL, on any key starting on the same tonic. The key will be established by playing the 4-voice descending Major tonic chord (8-5-3-1), BR and BL.

Example of descending intervals in **B \flat Major**:



- Choose between two short notated Major or harmonic minor melody fragments within the range of an octave.

Example:



Example:

A

B

Melody Playback

- Repeat a two-measure melody of nine notes within the range of an octave.

Meter: $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

Keys: **D, A Major**, and **a harmonic minor**

Starting Note: Tonic, Mediant, or Dominant

Note Values: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ Triplets and sixteenth notes will not be used in the same example.

The test question will be taken from the Practice Melody Playback Examples, Level 9 (p. 213). See p.19 test for testing procedure.

Example:

MM $\text{♩} = 69$

SIGHT-READING - LEVEL 9

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 9 (p. 289).

Sight-Reading

- Sight-read an eight-measure HT piece in harmonic minor white keys. The sight-reading will use secondary dominants and other cadential patterns that involve a simple modulation. Rhythm and note values will be taken from the Rhythm Chart through Level 7 (p. 289). Dynamics, articulation markings, and accompaniment styles may be drawn from previously introduced material.

Example:



Transposition


- Transpose four measures of the sight-reading piece up or down a 2nd or 3rd in harmonic minor white keys. The portion of the sight-reading piece to be transposed will not include secondary dominants or modulations. Students will be allowed to play the transposition example in the original key before they transpose it.

Example:

TECHNIQUE - LEVEL 9


Scales

- Play the following 4-octave scales, HT, crescendo ascending and diminuendo descending, in this  rhythm, legato. Play at a minimum speed of MM  = 104
 - A^b , D^b , G^b Major and f , b^b , and e^b minor, all three forms.

A^b Major scale in  rhythm:

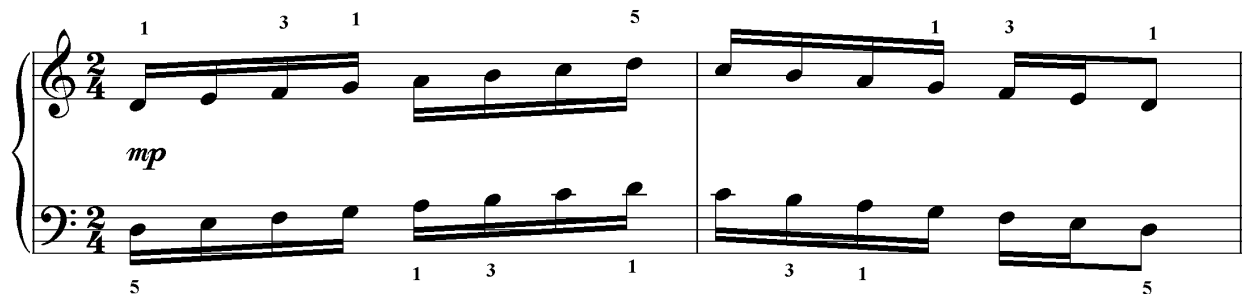


The musical score for the A^b Major scale in 2/4 time, 4-octave range, is presented in three systems. The key signature has three flats (A^b , D^b , G^b). The rhythm is a quarter note with eighth notes. The score includes fingering numbers (1-4) and dynamic markings: *legato cresc.* for the first system and *dim.* for the second system. The first system covers the first two octaves, the second system covers the third octave, and the third system covers the fourth octave, ending with a double bar line.

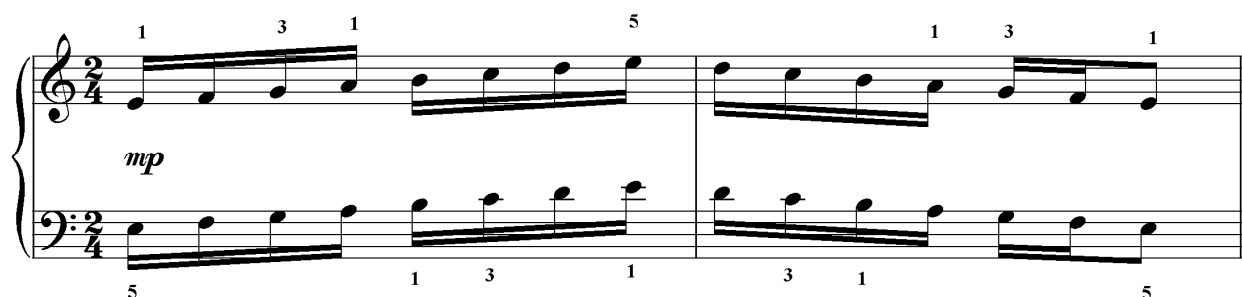
- Play these **modal scales**, 1 octave, HT, ascending and descending, *mp*. Play at a minimum speed of MM  = 72

Dorian from **D** and **Phrygian** from **E**.

Dorian modal scale from **D**:



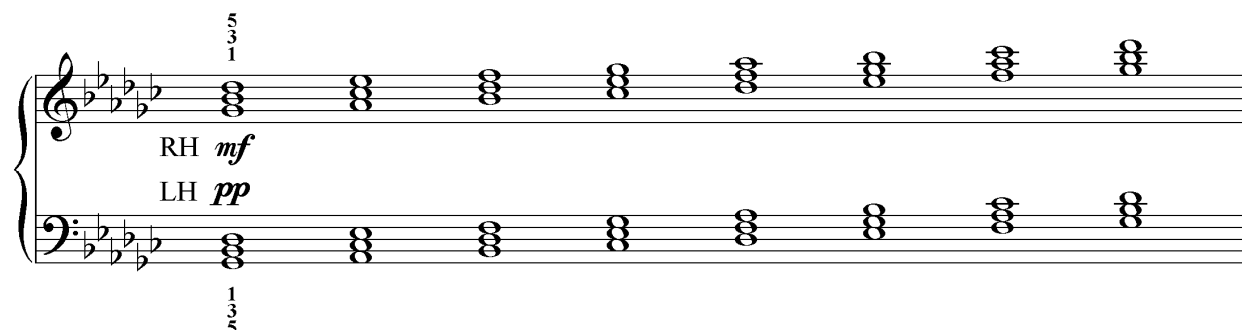
Phrygian modal scale from **E**:



Chords

- Play diatonic triads in the keys of **A^b**, **D^b** and **G^b Major**, BL, one octave ascending only. Play HT, RH plays *mf*, LH plays *pp*. No Pedal.

Diatonic triads in the key of **G^b Major**:



- Play **Augmented** and **diminished triads**, HT, BL only, from any black key.

Example:


A musical score in 4/4 time showing six triads. The first two are augmented triads (F#+, G#+, A#+) and the last four are diminished triads (f#°, g#°, a#°, bb°). Each triad is shown in both treble and bass clefs. The notes are: F#+, G#+, A#+; f#°, g#°, a#°; Ab+, Bb+, Cb°; ab°, bb°, cb°; Bb+, Cb°, Db°; bb°, cb°, db°.

- Play a 4-voice **diminished 7th chord** starting on **c**, **c#**, and **d**, BR and BL. Play HT, ascending and descending, *mp*.

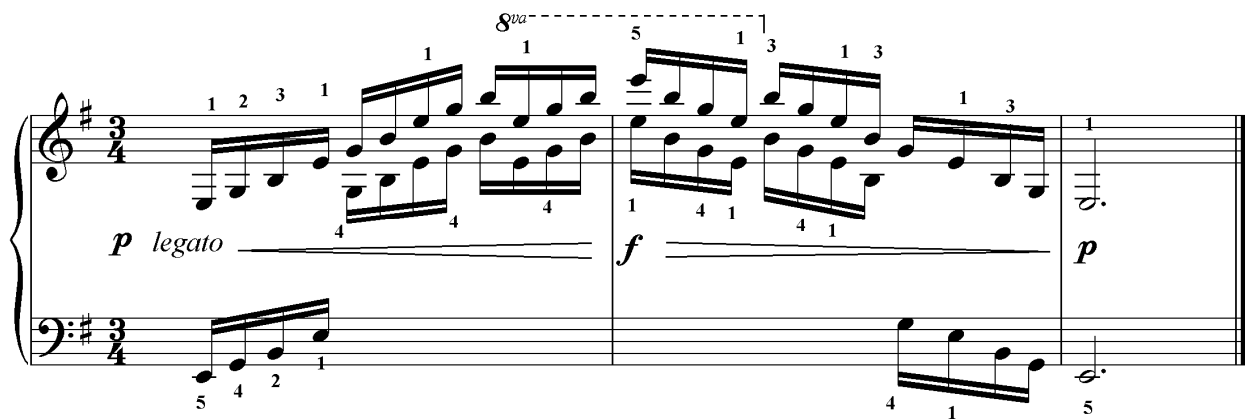
Example of diminished 7th chord starting on **c**, **c#**, and **d**:


Three musical examples in 3/4 time, marked *mp*. Each example shows a 4-voice diminished 7th chord starting on C, C#, and D. The first example starts on C, the second on C#, and the third on D. Each example shows ascending and descending lines in both treble and bass clefs, followed by a final chord voicing.

Arpeggios

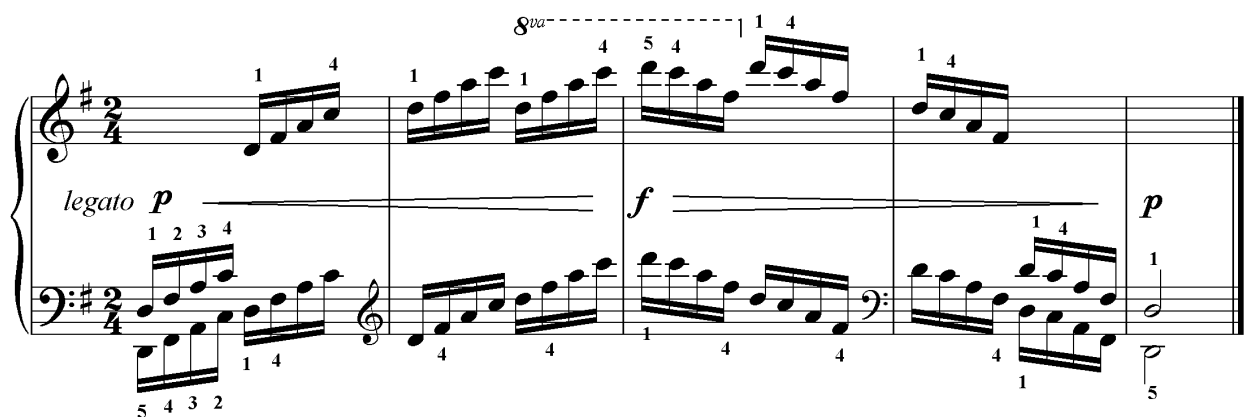
- Play tonic triad arpeggios, 4 octaves, in the keys of **C** and **G Major** and **a** and **e minor**. Play HT, legato, crescendo ascending and diminuendo descending. Play at a minimum speed of MM  = 60

Tonic chord arpeggio in **e minor**:



- Play **V⁷** arpeggios, 4 octaves, in the keys of **C**, **G**, and **F Major**. Play HT, legato, crescendo ascending and diminuendo descending. Play at a minimum speed of MM  = 60.

V⁷ arpeggio in the key of **G Major**:



Chord Progressions

- Play the **i - iv - i - V⁷ - i** chord progression in the keys of **f**, **b \flat** , and **e \flat harmonic minor**.
 Play HT. The RH plays the chords *mf*, and the LH plays the roots *p*. Pedal optional.

Chord progression in the key of **f harmonic minor**:

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THEORY - LEVEL 9

Rhythm

- Write the top number of a time signature for a rhythm in simple or compound meters.

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$

- Complete rhythms or add bar lines in irregular meters, using rhythms and note values from the Rhythm Chart through Level 9 (p. 289).

$\frac{5}{4}$ $\frac{7}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

Notation

- Identify notes written in tenor clef (middle C on line 4). Example:

A musical staff in tenor clef (C-clef on the fourth line) showing a scale from middle C to G. The notes are: C (line 4), D (space 4), E (line 5), F (space 5), G (line 6), A (space 6), B (line 7), A (space 7), G (line 8), F (space 8), E (line 9), D (space 9), C (line 10), B (space 10), A (line 11), G (space 11). The notes are labeled C, D, E, F, G, A, B, A, G, F, E, D, C, B, A, G below the staff.

- From a list of instruments, identify those that typically use the tenor clef (cello, trombone, bassoon).
- In writing scales, intervals or chords, use correct stem and accidental placement. Offset sharps and flats when they are on consecutive notes. Top and bottom notes of an inverted 7th chord are usually on the same side of the stem, with one of the inner notes on the other side.

Musical notation showing two chords. The first chord is in treble clef with a 2/4 time signature and a key signature of one sharp (F#). The chord consists of F#4, A4, and C5. The second chord is in bass clef with a key signature of two flats (Bb, Eb). The chord consists of Bb3, Eb3, and Gb3. Sharps and flats are offset from the notes.

Intervals:

- Invert any **Major**, **minor** or **Perfect** interval and identify the new interval. Example:

Musical notation in bass clef showing four pairs of intervals. Each pair is separated by a double bar line. The intervals and their inversions are: 1. Major 6th (M6) and its inversion, minor 3rd (m3); 2. Perfect 5th (P5) and its inversion, Perfect 4th (P4); 3. Major 3rd (M3) and its inversion, minor 6th (m6); 4. Major 2nd (M2) and its inversion, minor 7th (m7).

Scales and Key Signatures

- Write a chromatic scale one octave ascending and descending from a given white key, using sharps for ascending and flats for descending. Example:



- Write minor scales, in all 3 forms, for the keys of **g#**, **b♭**, **d#**, and **e♭ minor**. Write natural and harmonic minor one octave ascending, and melodic minor ascending and descending. Use accidentals or a key signature.
- Match **Ionian**, **Dorian**, **Phrygian**, **Lydian**, **Mixolydian**, **Aeolian**, and **Locrian** modes to their white key scales.

Example:

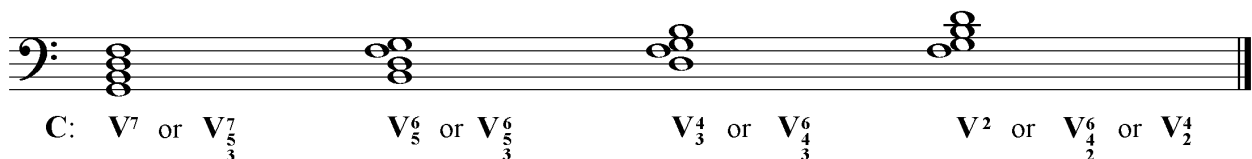
- | | |
|--|---|
| Ionian: C to C (Major) | Mixolydian: G to G |
| Dorian: D to D | Aeolian: A to A (Natural Minor) |
| Phrygian: E to E | Locrian: B to B |
| Lydian: F to F | |

- Identify and write Major and parallel minor key signatures.

Chords

- Identify and write augmented and diminished triads, in root position, beginning on any black key.
- Identify and write a 4-voice **Dominant 7th (V⁷)** chord in a Major key up to 4 sharps and 4 flats, root position and inversions. Use accidentals, not a key signature. Identify each chord with figured bass. See example on next page.

Example of **Dominant V⁷ (V⁷)** chords and inversions with alternative figured bass:



- Identify and write **Primary Triads (I, i, IV, iv, V)** and inversions, using Roman numerals and figured bass, in Major and minor keys through 4 sharps and 4 flats.

Example of **Primary Triads** and inversions with alternative figured bass:

The image shows three groups of musical notation in bass clef. Each group consists of a staff with a triad and its figured bass below it. The first group is for F major: I or I₃⁵, I⁶ or I₃⁶, I₄⁶. The second group is for E minor: iv or iv₃⁵, iv⁶ or iv₃⁶, iv₄⁶. The third group is for C major: V or V₃⁵, V⁶ or V₃⁶, V₄⁶.

- Arrange the notes of an open position Major chord into a root position triad. See Appendix on p. 300 for chords in open position.

Example:

The image shows two examples of transposing a major chord. The first example shows a major chord in an open position in the treble clef (4/4 time) being transposed to a root position triad in the bass clef. The second example shows a major chord in an open position in the bass clef (4/4 time) being transposed to a root position triad in the treble clef. Both examples include the word 'or' between the two staves to indicate the alternative clef placement.

Transposition

- Transpose a Major melody within an octave, with accompaniment of single notes or intervals in the other clef, up or down a 2nd or 3rd, in keys through 4 sharps and 4 flats.

The example will be two measures in $\frac{4}{4}$ or $\frac{6}{8}$.

Forms and Terms

- Know the meaning, abbreviations, and symbols of: Presto, hemiola, mano destra (M.D.) mano sinistra (M.S.), tenuto, diatonic, grazioso, Andantino, Presto, trill, turn, mordent. See Terms and Definitions in Appendix on p. 293.

Examples of ornaments:



- Identify any theory concepts through Level 9 in a musical example.

Music History

- Match the four standard dance movements in a Baroque suite: **Allemande**, **Courante**, **Sarabande**, and **Gigue** with their basic characteristics. See Music History Study Guide in Appendix on p. 303.
- From a list of titles, choose which optional dance movements may occur in a Baroque suite: **Bourrée**, **Gavotte**, **Minuet**, **Polonaise**.

Example:

Circle the titles of dances which might be found in a Baroque suite:

Minuet Sonata Bourrée Invention

- Identify dates of the **Renaissance** (c. 1400-1600) and **Baroque** (c. 1600-1750) periods.

PRACTICE RHYTHMS LEVEL 9

Page 1 of 4

1

5/4

5/4

2

7/8

7/8

3

5/4

5/4

4

7/8

7/8

5

5/4

5/4

PRACTICE RHYTHMS LEVEL 9

Page 2 of 4

6

Exercise 6 is in 2/4 time. The right hand starts with a quarter note, followed by eighth notes, and ends with a quarter note. The left hand starts with eighth notes, followed by quarter notes, and ends with a quarter note.

7

Exercise 7 is in 2/4 time. The right hand starts with quarter notes, followed by eighth notes, and ends with quarter notes. The left hand starts with quarter notes, followed by eighth notes, and ends with quarter notes.

8

Exercise 8 is in 2/4 time. The right hand starts with eighth notes, followed by quarter notes, and ends with quarter notes. The left hand starts with eighth notes, followed by quarter notes, and ends with quarter notes.

9

Exercise 9 is in 2/4 time. The right hand starts with eighth notes, followed by quarter notes, and ends with quarter notes. The left hand starts with quarter notes, followed by eighth notes, and ends with quarter notes.

10

Exercise 10 is in 7/4 time. The right hand starts with quarter notes, followed by quarter notes, and ends with quarter notes. The left hand starts with quarter notes, followed by quarter notes, and ends with quarter notes.

PRACTICE RHYTHMS LEVEL 9

Page 3 of 4

11

Exercise 11 is in 7/8 time. The top staff contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff provides a bass line with quarter and eighth notes.

12

75

Exercise 12 is in 7/4 time. The top staff features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff has a bass line with quarter notes and rests.

13

Exercise 13 is in 7/4 time. The top staff has a melody with quarter and eighth notes, including a half note. The bottom staff has a bass line with quarter notes and rests.

14

Exercise 14 is in 7/4 time. The top staff has a melody with quarter and eighth notes, including a half note. The bottom staff has a bass line with quarter notes and rests.

15

Exercise 15 is in 7/4 time. The top staff has a melody with quarter and eighth notes, including a half note. The bottom staff has a bass line with quarter notes and rests.

PRACTICE RHYTHMS LEVEL 9

Page 4 of 4

16

Exercise 16 is in 7/4 time. The top staff contains a sequence of eighth notes, followed by a quarter note, then a half note, and finally a dotted half note. The bottom staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note.

17

Exercise 17 is in 5/8 time. The top staff contains a sequence of eighth notes, followed by a quarter note, then a dotted quarter note, and finally a quarter note. The bottom staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note.

18

Exercise 18 is in 7/8 time. The top staff contains a sequence of eighth notes, followed by a quarter note, then a dotted quarter note, and finally a quarter note. The bottom staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note.

19

Exercise 19 is in 7/8 time. The top staff contains a sequence of eighth notes, followed by a quarter note, then a dotted quarter note, and finally a quarter note. The bottom staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note.

20

Exercise 20 is in 5/4 time. The top staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note. The bottom staff contains a sequence of quarter notes, followed by a half note, then a dotted half note, and finally a quarter note.

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 9

Page 1 of 2

Examples may be transposed to the keys of **D, A Major** and a **harmonic minor**.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 69 Examples in $\frac{6}{8}$ MM ♩ = 116



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 9

Page 2 of 2

Examples may be transposed to the keys of **D, A Major** and a **harmonic minor**.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 69 Examples in $\frac{6}{8}$ MM ♩ = 116



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 10

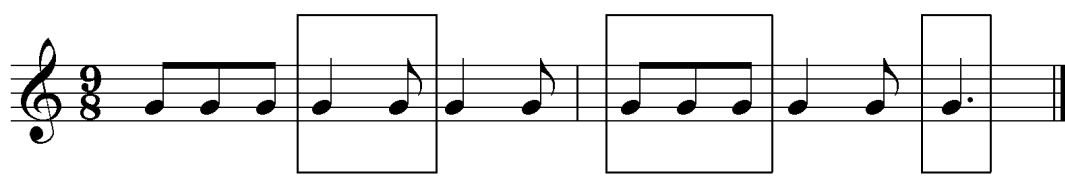
AURAL AWARENESS - LEVEL 10

Rhythm and Notation

- Fill in three missing beats (♩ = 1 beat) in a two-measure rhythm pattern in $\frac{6}{8}$ or $\frac{9}{8}$ meter.
- Note values from the Rhythm Chart through Level 5 (p. 289) will be used.

Example: The boxed notes will be missing.

MM ♩ = 60



Intervals

- Identify any Major, minor, Perfect, and tritone (A4/d5) intervals descending from any given note, BR and BL.

Example of descending intervals in **G Major**:

- Choose between two short notated Major or harmonic minor melody fragments within the range of an octave.

A 

B 

Melodic dictation

- Fill in six missing notes in a two-measure melody fragment from a given starting note.

Range: Within an octave. Meter: $\frac{6}{8}$ or $\frac{9}{8}$

Keys: **D, A Major** and **d harmonic minor**

Note Values: 

The key is established by playing:



The example is played 3 times. The boxed notes will be missing on the student page:



Scales

- Identify whether a single-line melody is Major, natural minor, harmonic minor, melodic minor or chromatic.
- Identify whether a scale is Lydian, Mixolydian or Locrian.

Chords & Chord Progressions

- Identify 4-voice Dominant 7th and diminished 7th chords in root position, BR and BL.
- Choose between two cadences in a Major key starting on the tonic triad with roots in the bass. The key will be established by playing the scale and 4-voice tonic chord.

Example:

The image shows two musical examples of chord progressions in 4/4 time, both in a key with two sharps (F# and C#).
 Example 1: RH: I⁶ IV I⁶; LH: I IV I
 Example 2: RH: I⁶ V² I⁶; LH: I V⁷ I

Melody Playback

- Repeat a two-measure melody of nine notes.

Range: Within an octave.

Meter: $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$

Keys: **E, F Major, e, f harmonic minor.**

Starting Note: Tonic, Mediant, or Dominant

Note Values: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

The test question will be taken from the Practice Melody Playback Examples, Level 10 (p. 240). See p. 19 test for testing procedure.

Example: MM $\text{♩} = 69$

The image shows a musical notation for a melody playback example in 4/4 time, key of F# major. The melody consists of nine notes: F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4.

SIGHT-READING - LEVEL 10

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 10 (p. 289).

Sight-Reading

- Sight-read an eight- to twelve-measure chorale with limited or no modulation in a Major or harmonic minor key up to four sharps or four flats. The student should perform the sight-reading piece at a consistent speed with continuity. Dynamics will be included, and slurs or fermatas will be used to indicate the phrases.

Example:

Chord Harmonization

- Harmonize a four-measure RH melody including the following chords in root position or inversions: **I**, **ii**, **IV**, **V⁷**, and **vi**. The chord harmonization may be adapted from lesser known etudes and pieces in the public domain. The LH accompaniment will be in blocked chords. Major or harmonic minor keys up to two sharps or two flats will be used.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:


B^b **G^m** **B^b/F** **F⁷** **B^b**
 I vi I₄ V⁷ I

Harmonized Example:

B^b **G^m** **B^b/F** **F⁷** **B^b**
 I vi I₄ V⁷ I

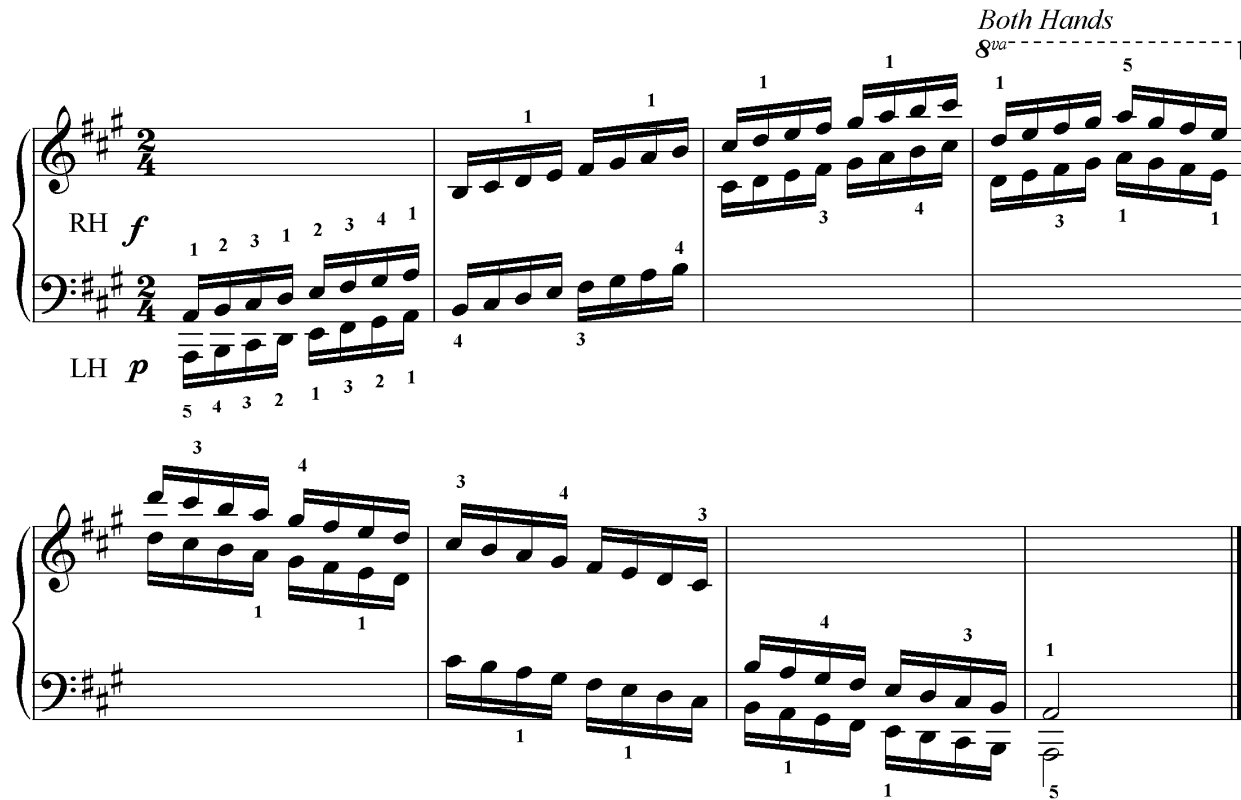
TECHNIQUE - LEVEL 10

Scales

- Play the following scales 4 octaves, HT, ascending and descending:
- Be prepared to play either RH *f* and LH *p*, legato OR RH *p* and LH *f*, legato. Play at a minimum speed of MM  = 80

A, Eb, and G^b Major scales.

Example of A Major scale with RH *f* and LH *p*:



The musical score is for an A Major scale exercise in 2/4 time, key signature of two sharps (F# and C#). It consists of two systems of four measures each. The first system is labeled "Both Hands" and "8va" with a dashed line. The right hand (RH) is marked *f* and the left hand (LH) is marked *p*. Fingerings are indicated by numbers 1-5. The first system shows the scale ascending in the RH and descending in the LH. The second system shows the scale descending in the RH and ascending in the LH. The piece ends with a double bar line and a fermata over a whole note chord in the bass clef.

- Play these scales 4 octaves, HT, ascending and descending: **f#**, **c**, and **e^b minor** in all 3 forms, staccato, *mf*. Play at a minimum speed of MM $\text{♪♪♪} = 66$

f# harmonic minor scale, staccato:

8^{va}

mf

8^{va}

f# melodic minor scale, staccato:

8^{va}

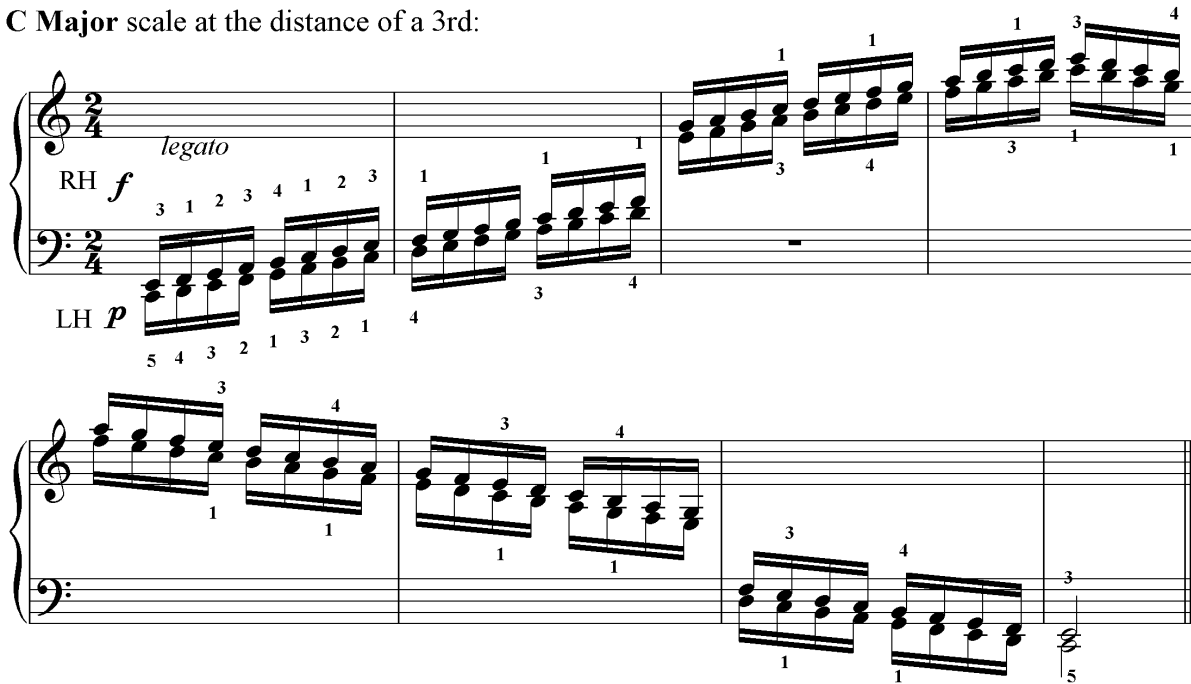
mf

8^{va}

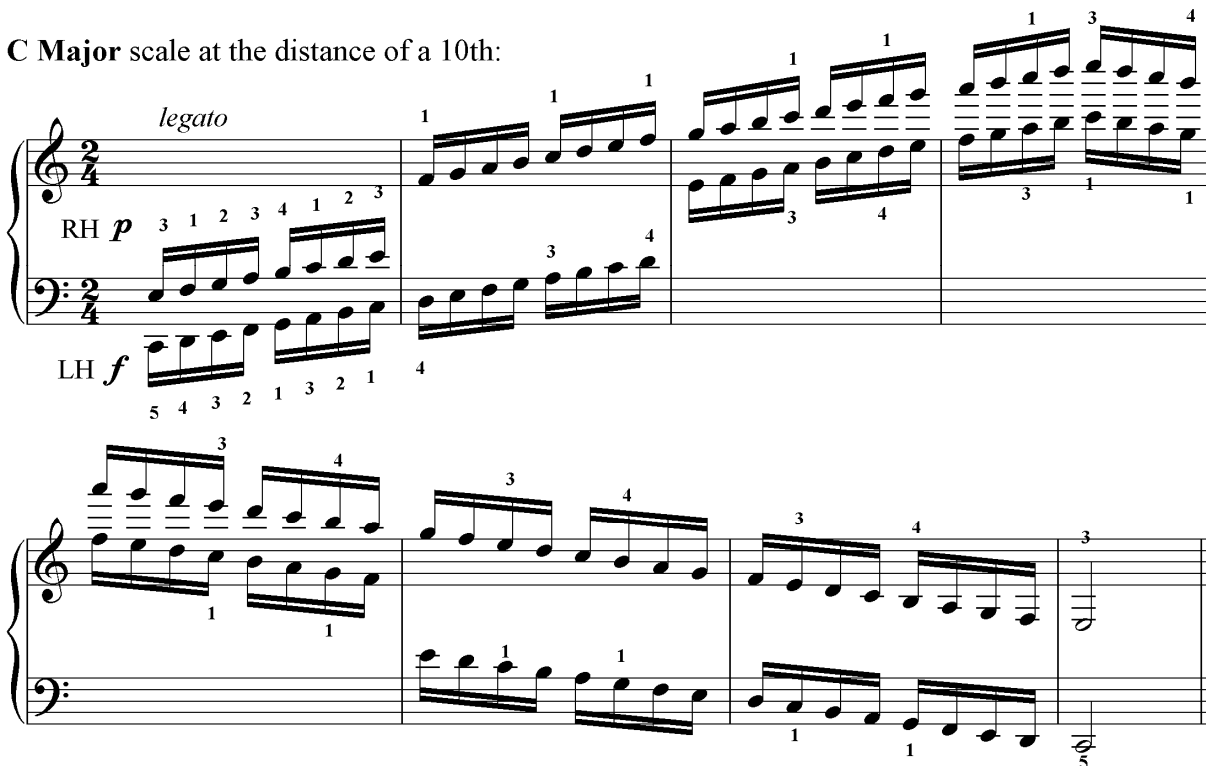
- Play the **C Major** and a **harmonic minor** 4-octave scales at the distance of a 3rd and a 10th. The LH starts on the tonic, legato, *p*, the RH plays at the 3rd above, *f*.

MM  = 66

C Major scale at the distance of a 3rd:




C Major scale at the distance of a 10th:

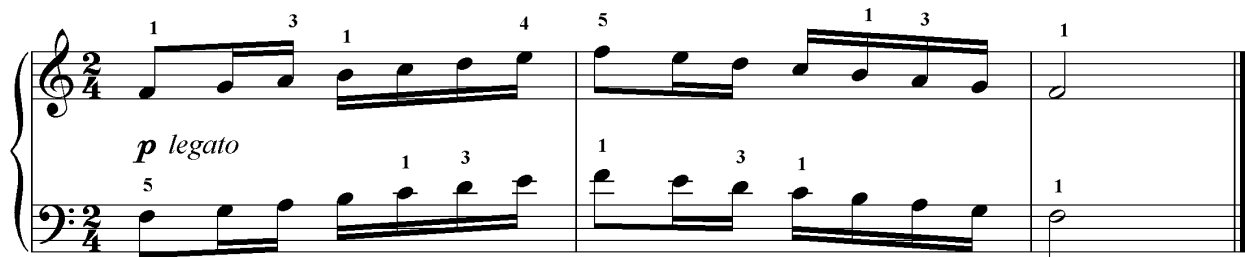


Modal Scales

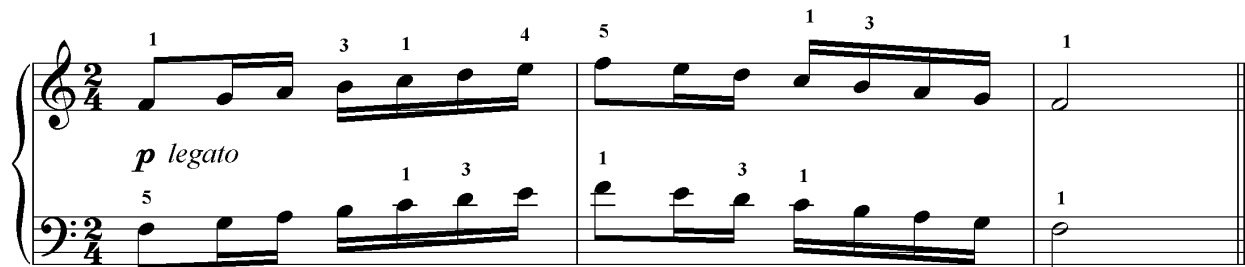
- Play 1-octave modal scales, **Lydian** from **F**, **Mixolydian** from **G** and **Locrian** from **B**, HT, ascending and descending, *p* and legato, or *mf* and staccato in the following rhythm:

 Play at a minimum speed of MM ♩ = 72

Lydian modal scale from **F** with **C Major** fingering in RH:



Lydian modal scale from **F** with **F Major** fingering in RH:



Mixolydian modal scale from **G**, *p* and *legato*:



Locrian modal scale from **B**, *mf* and *staccato*:

The regular **B Major** fingering may be used.

Chords

- Play blocked diatonic triads in the keys of **a**, **f#**, **c**, and **e^b harmonic minor**. Play 1 octave, HT, ascending and descending. Pedal each triad.

Diatonic triads in the key of **e^b harmonic minor**:

- Play 4-voice **V⁷** chords and their inversions in the keys of **C**, **A**, **E^b**, and **G^b Major**. Play HT, ascending and descending, BR and BL.

Four-voice **V⁷** in the key of **E^b Major**. Version 1

Four-voice V⁷ in the key of E^b Major. Version 1 (*continued*)

The musical score consists of two systems of grand staff notation. The first system shows the continuation of the four-voice texture from the previous page. The right hand (treble clef) plays a sequence of chords and moving lines, while the left hand (bass clef) provides a steady accompaniment. The second system concludes with a final chord and the word "etc." written in the right hand, indicating that the exercise continues.

Four-voice V⁷ in the key of E^b Major. Version 2

The musical score for Version 2 is presented in three systems of grand staff notation. The first system is in 4/4 time and features a more active right hand with eighth-note patterns. The second system continues this melodic development in the right hand. The third system shows the final chords of the exercise, with both hands playing sustained chords.

- Play 4-voice **Major 7th** and **minor 7th chords** from **C, G** and **F**, HT, BR and BL.

C Maj 7 (or CM7)

C min 7 (or Cm7)

Musical notation for C Major 7 and C minor 7 chords in 3/4 time. The C Major 7 section shows a right-hand melody with fingerings 1-2-3, 5-3-2, 1 and a left-hand accompaniment with fingerings 5-3-2, 1-2-3, 5. The C minor 7 section shows a similar pattern with a key signature of one flat.

G Maj 7 (or GM7)


G min 7 (or Gm7)

Musical notation for G Major 7 and G minor 7 chords in 3/4 time. The G Major 7 section shows a right-hand melody with a sharp sign on the second note and a left-hand accompaniment. The G minor 7 section shows a similar pattern with a key signature of two flats.

F Maj 7 (or FM7)

F min 7 (or Fm7)

Musical notation for F Major 7 and F minor 7 chords in 3/4 time. The F Major 7 section shows a right-hand melody and a left-hand accompaniment. The F minor 7 section shows a similar pattern with a key signature of two flats.

- Play 4-octave **diminished 7th arpeggios** starting on **c**, **c[#]**, and **d**, HT legato and *mf*. Play at a minimum speed of MM  = 69

c diminished 7th arpeggio:



c[#] diminished 7th arpeggio:



d diminished 7th arpeggio:

Chord Progressions

- Play the **I - IV - I⁶ - V⁷ - I** chord progression (see following example) in any Major white key. The RH starts in **I⁶** position and the LH plays single notes. The RH plays **mp**, while the LH plays the bass line **mf**. Legato pedal each chord.

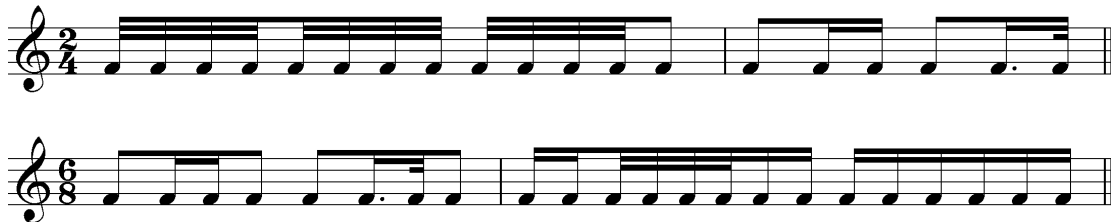
Example:

THEORY - LEVEL 10

Rhythm

- Beam notes correctly in simple or compound time ($\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$).

Example:

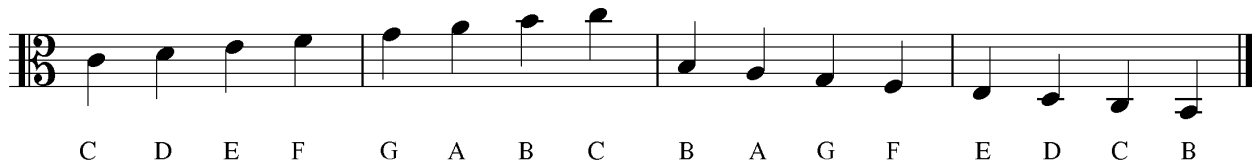


- Complete rhythms or add bar lines to rhythms, using note values from the Rhythm Chart through Level 10 (p. 289).

Time signatures may include $\frac{5}{4}$ $\frac{7}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{6}{8}$ $\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$.

Notation

- Identify notes written in alto clef (middle C on line 3).



- Identify the instrument that typically uses the alto clef (viola).

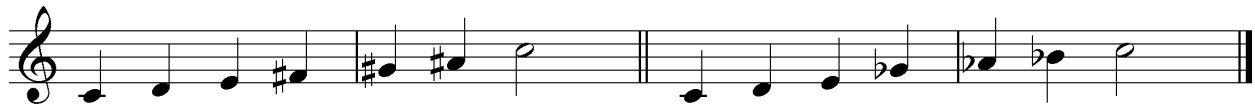
Intervals

- Identify and write all Major, minor and Perfect intervals, descending from a given white key.
- Identify and write augmented and diminished intervals ascending from a given note.

Scales and Key Signatures

- Write a whole-tone scale, one octave ascending, from **A, B, C, D, E, F,** or **G**. The scale should begin and end on the same letter name, so one letter will be omitted in the scale.

Example:



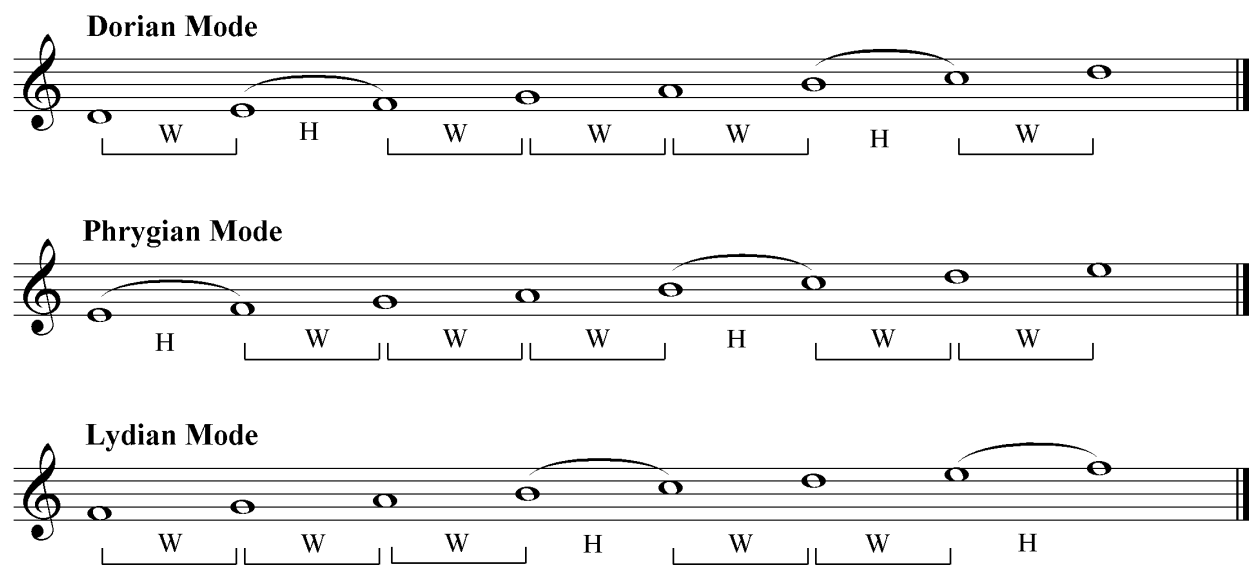
- Identify and write each scale degree (tonic, supertonic, mediant, etc.) for any Major scale.

Example:



- Identify and write the Dorian, Phrygian, and Lydian modal scales, one octave ascending using all white keys, no accidentals. Mark the whole and half steps.

Example:



Chords

- Identify or write diatonic triads from Roman numerals and figured bass in Major keys through 5 sharps and 5 flats, root position and inversions. Chords included may be **I**, **IV**, **V**, **ii**, and **vi**.

Example in **C Major**:

C: I⁴ IV⁴ V ii⁶ vi⁶

- Identify and write a 4-voice diminished 7th chord from a given note in root position and inversions. Identify each chord with figured bass.

Example

7 or 7
5
3

6 or 6
5 6
5 3

4 or 6
3 6
3 4

2 or 4 or 6
2 4
2 2

- Identify plagal (**iv-i**) and authentic (**V** or **V⁷-i**) cadences in a musical example in harmonic minor keys through 3 sharps and 3 flats.
- Fill in the two missing chords in a Major chord progression from Roman numerals and figured bass, using common tone voicing. Example will be in a Major key through two sharps and two flats, with three voices in treble (close position) and the root in the bass.

Example: The chords in the boxes will be missing (dotted lines indicate common tones).

I IV ii vi I V I

- Identify Major, minor, diminished or Dominant 7th chords in root position and inversions, and in open or close position within a musical example. Examples:

The image shows a grand staff with seven measures of music. Each measure contains a single chord. The chords are: 1. F Major in root position (C4, F4, A4); 2. C Major in second inversion (G2, C3, E3); 3. F# diminished in root position (F#3, A3, C4); 4. C7 in root position (C3, E3, G3, Bb3); 5. g minor in root position (G2, Bb2, D3); 6. d minor in root position (D2, F2, Ab2); 7. F Major in first inversion (C4, F4, A4).

F Major C Major f# diminished C⁷ g minor d minor F Major
 root pos. 2nd inv. root pos. root pos. root pos. root pos. 1st inv.

Transposition:

- Transpose a two-measure example in four-part harmony, chorale style. Major key signatures through 2 sharps and 2 flats may be used for the original example and the transposition.

Forms and Terms

- Know the meaning of: *assai*, *con brio*, *pesante*, compound meter, simple meter, *Alberti* bass, *espressivo*, *tranquillo*, *giocoso*.
- Identify characteristic Classical period forms: sonata, theme and variations, concerto, rondo. See Terms and Definitions in Appendix on p. 294.
- Identify any theory concepts through Level 10 in a musical example.

Music History

- Identify dates of the Classical Period as 1750-1825.
- From a list of composers, identify those who wrote in the Classical Period: Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Muzio Clementi, Friedrich Kuhlau. See Music History Study Guide in Appendix on p. 303.

PRACTICE RHYTHMS LEVEL 10

Page 1 of 4

1

5/4

2

8/8

3

16/8

4

7/4

5

6/8

PRACTICE RHYTHMS LEVEL 10

Page 2 of 4

6

Exercise 6 is in 3/8 time. The top staff contains a sequence of quarter notes, followed by a dotted quarter note, an eighth note, and a half note with a slur over it. The bottom staff contains a whole note, a quarter note, and a half note.

7

Exercise 7 is in 2/4 time. The top staff features eighth notes, a dotted quarter note with a slur, and eighth notes with a grace note. The bottom staff consists of quarter notes.

8

Exercise 8 is in 3/8 time. The top staff includes quarter notes, eighth notes with grace notes, and eighth notes. The bottom staff consists of quarter notes.

9

Exercise 9 is in 4/2 time. The top staff contains half notes and whole notes. The bottom staff contains quarter notes and whole notes.

10

Exercise 10 is in 2/4 time. The top staff features eighth notes with grace notes, quarter notes with grace notes, eighth notes, and quarter notes with grace notes. The bottom staff consists of quarter notes and eighth notes with grace notes.

PRACTICE RHYTHMS LEVEL 10

Page 3 of 4

11

Exercise 11: 3/4 time signature. Right hand: Quarter, Quarter, Half. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Half, Quarter. Left hand: Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter.

12

Exercise 12: 3/4 time signature. Right hand: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Left hand: Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter.

13

Exercise 13: 3/4 time signature. Right hand: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Left hand: Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter.

14

Exercise 14: 3/4 time signature. Right hand: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Left hand: Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter. Quarter, Quarter, Quarter.

15

Exercise 15: 4/4 time signature. Right hand: Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter, Quarter, Quarter. Left hand: Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter. Quarter, Quarter, Quarter, Quarter.

PRACTICE RHYTHMS LEVEL 10

Page 4 of 4

16

Exercise 16 is in 3/8 time. The top staff contains a melody with eighth notes and a slur over the first two notes of each measure. The bottom staff contains a bass line with eighth notes. The exercise consists of four measures.

17

Exercise 17 is in 4/4 time. The top staff contains a melody with quarter notes, eighth notes, and a quarter rest. The bottom staff contains a bass line with quarter notes and a quarter rest. The exercise consists of four measures.

18

Exercise 18 is in 3/8 time. The top staff contains a melody with quarter notes, eighth notes, and a slur over the last two notes of the second measure. The bottom staff contains a bass line with quarter notes. The exercise consists of four measures.

19

Exercise 19 is in 4/4 time. The top staff contains a melody with quarter notes, eighth notes, and a slur over the last two notes of the second measure. The bottom staff contains a bass line with quarter notes. The exercise consists of four measures.

20

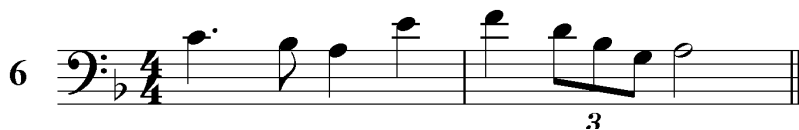
Exercise 20 is in 3/8 time. The top staff contains a melody with quarter notes, eighth notes, and a slur over the last two notes of the second measure. The bottom staff contains a bass line with quarter notes. The exercise consists of four measures.

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 10

Page 1 of 2

Examples may be transposed to the keys of **E, F Major** and **e, f harmonic minor**.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 69 Examples in $\frac{6}{8}$ MM ♩ = 116



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 10

Page 2 of 2

Examples may be transposed to the keys of **E, F Major** and **e, f harmonic minor**.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 66 Examples in $\frac{6}{8}$ MM ♩ = 116



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 11

AURAL AWARENESS - LEVEL 11

Rhythm and Notation

- Write a dictated two-measure rhythm pattern in $\frac{3}{4}$ or $\frac{4}{4}$ meter using note and rest values from the Rhythm Chart through Level 5 (p.289).

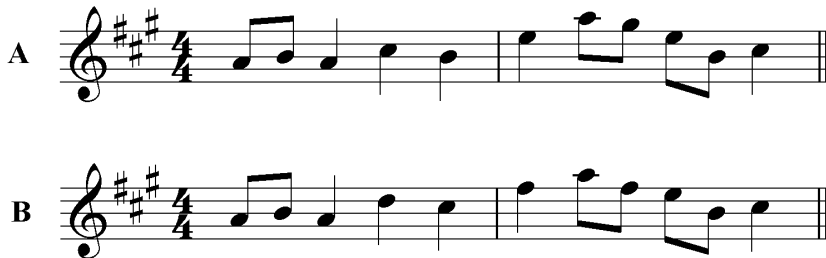
Example:



Intervals

- Choose between two short notated melody fragments.

Example:



Melodic dictation

- Complete a two-measure melody of ten notes. The first note is given.

Range: Within an octave.

Meter : $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

Keys: **C, G Major**, and **c, g harmonic minor**. Key signatures will be given.

Starting Note: Tonic

Note Values: $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$ $\dot{\cdot}$

The key is established by playing:



The example is played 3 times. The boxed notes will be missing on the student page:



Given note

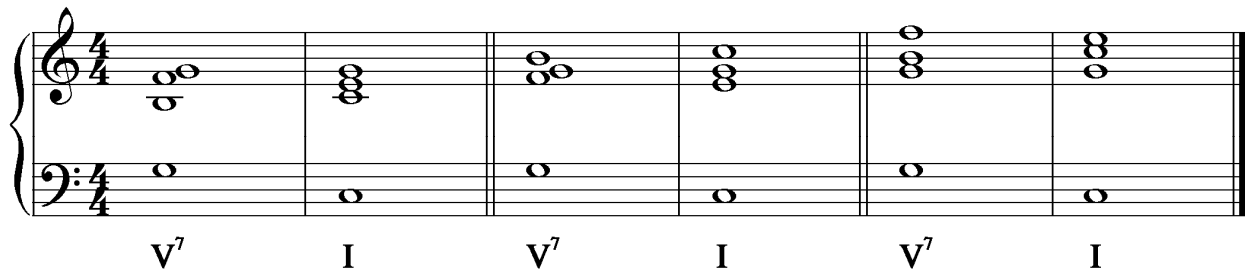
Scales

- Identify whether a scale is a **Dorian**, **Phrygian**, or **Lydian**.

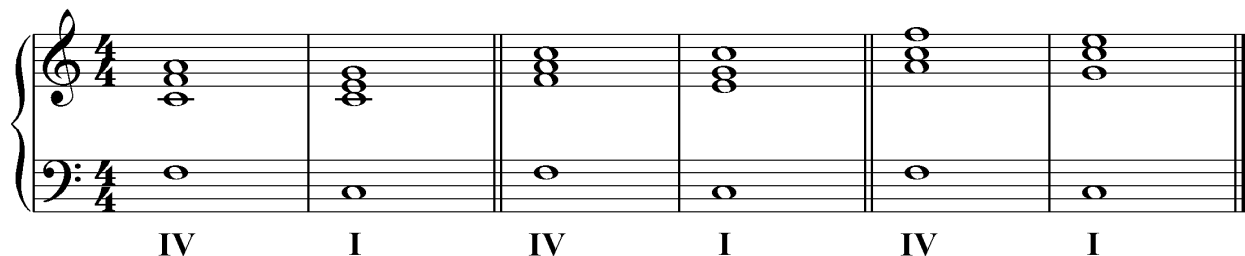
Chord Progressions

- Choose whether a cadential pattern in a Major or harmonic minor key is: **authentic**, **plagal**, **half**, or **deceptive**. The key will be established by playing the scale and 4-voice tonic chord.

Authentic cadence:



Plagal cadence:



Half cadence:

I V I V I V

Deceptive cadence:

V vi V vi V vi

Melody Playback

- Repeat a two-measure melody of ten notes within the range of an octave plus the leading tone below the tonic.

Range: Within an octave, plus the leading tone.

Meter: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

Keys: **C and G Major** and **c and g harmonic minor**.

Starting Note: Tonic, Mediant or Dominant

Note Values: \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow \downarrow

The test question will be taken from the Practice Melody Playback Examples, Level 11 (p. 263). See p. 19 test for testing procedure.

Example:

MM \downarrow = 50

SIGHT-READING - LEVEL 11

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 11 (p. 289).

The rhythm reading exercise consists of two staves. The first staff is in 4/4 time and contains two measures of eighth notes, followed by a measure with a triplet of eighth notes and a quarter note, and a final measure with a triplet of eighth notes and a quarter note. The second staff is in 3/4 time and contains two measures of eighth notes, followed by a measure with a triplet of eighth notes and a quarter note, and a final measure with a triplet of eighth notes and a quarter note.

Sight-Reading

- Sight-read a chorale of eight to twelve-measures with modulations. The RH will play the tenor notes when necessary. The sight-reading will be in a Major or harmonic minor key up to four sharps or four flats. The student should perform the sight-reading piece at a consistent speed with continuity. Slurs or fermatas will be used to indicate the phrases. Dynamics will be included.

Example:

The example shows two systems of piano music in G major, 4/4 time. The first system consists of two measures in the right hand (treble clef) and two measures in the left hand (bass clef). The right hand starts with a half note G4 and a half note A4, followed by a half note B4 and a half note C5. The left hand starts with a half note G2 and a half note A2, followed by a half note B2 and a half note C3. The second system consists of two measures in the right hand and two measures in the left hand. The right hand starts with a half note D5 and a half note E5, followed by a half note F#5 and a half note G5. The left hand starts with a half note D3 and a half note E3, followed by a half note F#3 and a half note G3. Dynamics include *mp* and *mf*.

Harmonizing a Bass Line

- Add right hand **I, IV** and **V** chords to a left hand bass line in a Major key. The first chord in the right hand and the top note of each successive chord will be given. The right hand should move to the nearest chord tones of the new chord, keeping the common tone where possible. Roman numerals and chord names will be included, and Major keys up to two sharps or two flats will be used.

Example of harmonizing of a bass line:

The image shows a musical score in G major, 4/4 time. The bass line (left hand) consists of the following notes: G, C, G, D, G, C, D, G. Above the bass line, Roman numerals are placed: I, IV, I, V, I, IV, V, I. The right hand part shows chords: G, C, G, D, G, C, D, G. The chords are written in the treble clef with a key signature of one sharp (F#).

Realization of the bass line harmony:

The image shows the same musical score as above, but with the right hand part fully realized. The chords are written in the treble clef with a key signature of one sharp (F#). The bass line (left hand) is the same as in the previous example. The chords are: G, C, G, D, G, C, D, G.

For further assistance in learning how to harmonize a bass line, see the **Harmonization Tutorial** in the Appendix on p. 333.



TECHNIQUE - LEVEL 11

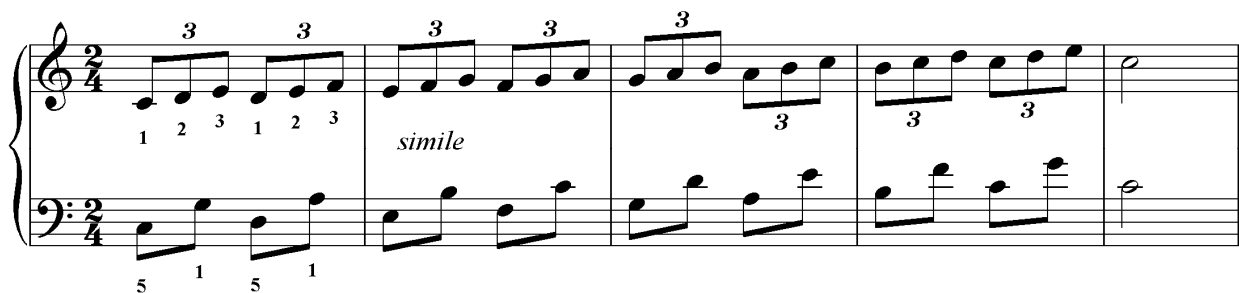
Scales

- Play the following scales 4 octaves, HT, diminuendo ascending and crescendo descending, legato. Play at a minimum speed of MM $\text{♪♪♪♪} = 84$
G, E, B \flat , D \flat /C \sharp Major and **e, c \sharp , g, and b \flat minor** in all 3 forms.
- Play these 4-octave scales at the distance of a 6th: **G Major** and **e harmonic minor**, HT. The RH starts on the tonic and plays staccato, *p*. The LH starts a 6th below and plays legato, *mf*. Play at a steady beat.

e harmonic minor scale at the distance of a 6th:

The musical score is written in 2/4 time and consists of two systems. The first system shows the right hand (RH) playing a staccato scale starting on G4 (marked '8va') and the left hand (LH) playing a legato scale starting on B1 (a sixth below). The second system continues the scales. Fingerings are indicated by numbers 1-5. The RH is marked 'p' and the LH is marked 'mf'.

- Play the following  (RH) against  (LH) pattern in **C Major**, one octave, ascending only.

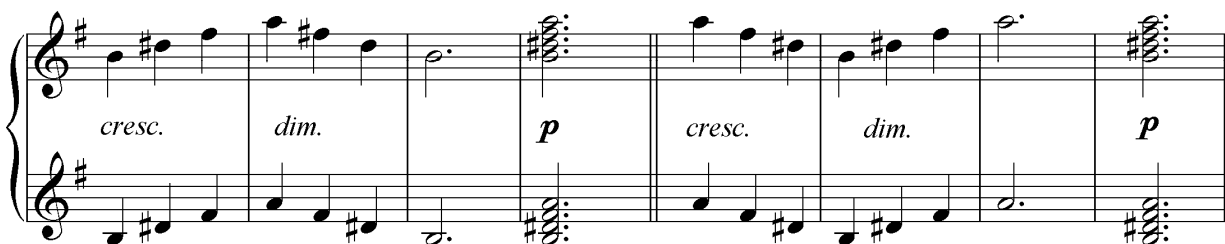


Chords

- Play a 4-voice **V⁷ chord and inversions** HT, in the keys of **e, c#, g, b \flat harmonic minor**. For the ascending inversions, play BR, crescendo ascending and diminuendo descending, then BL *p*. For the descending inversions, play BR, crescendo descending and diminuendo ascending, then BL *p*. Begin and end with the root position. Pedal optional.

V⁷ chord and inversions in the key of **e harmonic minor**. Version 1.





descending, etc.

V⁷ chord and inversions in the key of e harmonic minor. Version 2.

The musical score is presented in three systems. The first system is a 4-measure phrase in 4/4 time, marked *cresc.*, with a treble clef and a key signature of one sharp (F#). The second system is a 4-measure phrase marked *dim.*, with a treble clef and a key signature of one sharp. The third system is a 6-measure phrase, with the first three measures marked *cresc.* and the last three measures marked *dim.*, featuring blocked triads in both hands.

- Play blocked **diatonic triads** in **E, B^b Major** and **e[#] and g harmonic minor**, 1 octave, HT, RH *f*, and LH *pp*; ascending and descending. Pedal optional.

Diatonic triads in the key of **B^b Major**:

The musical score shows two systems of piano notation for diatonic triads in the key of B^b Major. The first system is marked *RH f* and the second system is marked *LH pp*. Both systems show a sequence of diatonic triads in the key of B^b Major, with a treble clef and a key signature of two flats.

Diatonic triads in the key of **c# harmonic minor**:

RH *f*

LH *pp*

Arpeggios

- Play 4-octave arpeggios in the keys of **G, E, B \flat , and D \flat Major**, HT, ascending and descending, legato. Play the tonic arpeggio in root position and 1st inversion.

Play at a minimum speed of MM = 72

Tonic arpeggio in the key of **G Major**:

legato

8^{va}

First inversion arpeggio in the key of **G Major**:

legato

8^{va}

- Play 4-octave V^7 arpeggios in **E**, **B \flat** , and **D \flat Major**, HT, legato, crescendo ascending and diminuendo descending. Play at a minimum speed of MM $\text{♩} = 72$

V^7 arpeggio in the key of **D \flat Major**:

Chord Progressions

- Play the $i - iv - i_4^6 - V^7 - i$ chord progression (see following example) in **e**, **c \sharp** , **g \sharp** , and **b \flat harmonic minor**. The RH starts in 1st inversion (i^6) *mf*, and the LH plays the bass line *mp*. Legato pedal each chord.

Example of $i - iv - i_4^6 - V^7 - i$ chord progression in **e harmonic minor**:

RH *mf* $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$

LH *mp* i iv i_4^6 V^7 i

Ped. $\text{---} \text{---} \text{---} \text{---} \text{---}$

OR

RH *mf* $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$

LH *mp* i iv i_4^6 V^7 i

Ped. $\text{---} \text{---} \text{---} \text{---} \text{---}$

Example of **i - iv - i⁶ - V⁷ - i** chord progression in **b^b harmonic minor**:

RH *mf* $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$

LH *mp* i iv i⁶ V⁷ i

Ped. _____

RH *mf* $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 3 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 4 \\ 2 \\ 1 \end{matrix}$ $\begin{matrix} 5 \\ 2 \\ 1 \end{matrix}$

LH *mp* i iv i⁶ V⁷ i

Ped. _____

THEORY - LEVEL 11

Rhythm

- Complete measures using note values from the Rhythm Chart through Level 11 (p. 289).

Intervals

- Identify and write an interval which is enharmonically equivalent to any augmented or diminished interval.

Example:

A4
D5
A6
m7

Scales and Key Signatures:

- Write a **whole-tone** scale one octave ascending from a given black key. The scale should begin and end on the same letter name, so one letter will be omitted in the scale.

Example:

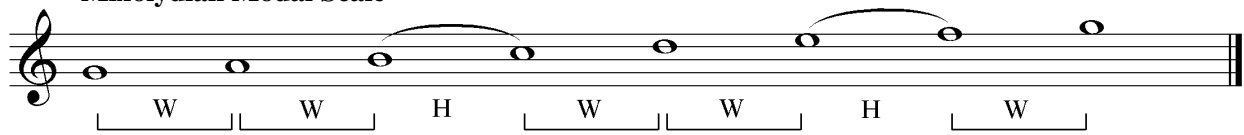
- Identify and write each **scale degree** (tonic, supertonic, mediant, etc.) for any harmonic minor scale.

Example in **c harmonic minor**:

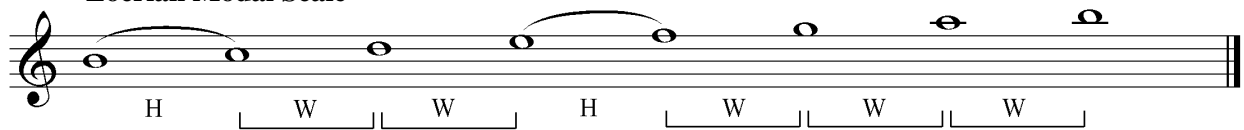
Tonic
Supertonic
Mediant
Sub-Dominant
Dominant
Sub-Mediant
Leading Tone
Tonic

- Identify and write the **Mixolydian** and **Locrian** modal scales, one octave ascending using all white keys, no accidentals. Mark the whole and half steps.

Mixolydian Modal Scale



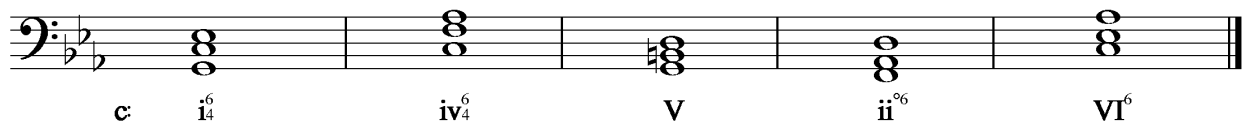
Locrian Modal Scale



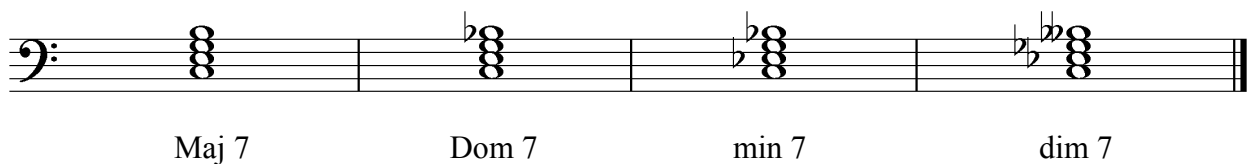
Chords

- Write diatonic triads and inversions in harmonic minor keys through 5 sharps and 5 flats in root position. Identify each triad with Roman numerals and figured bass.

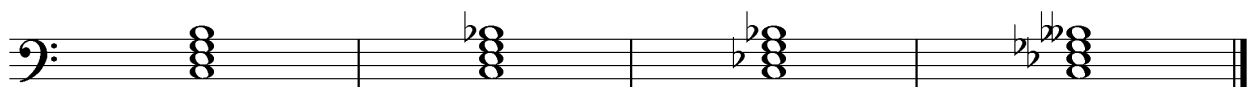
Example in **c harmonic minor**:



- Identify and write a 4-voice Dominant 7th, diminished 7th, Major 7th, or minor 7th chord, in root position from any white key. Example:



- For the above 7th chords, identify the quality of the triad and the 7th. Example:



7 th :	Major (M)	minor (m)	minor (m)	diminished (d)
Triad:	Major (M)	Major (M)	minor (m)	diminished (d)

- Analyze a two-measure example in four-part chorale style with Roman numerals. Example will be in **C, G, or F Major** and will use **I, ii, IV, V, V⁷, vi** chords in root position or inversions. Identify the final cadence as authentic or plagal.

Example for chord progression analysis:

Adapted from J. S. Bach

I vi V⁶ I V² I⁶ IV I

Cadence: Plagal

Transposition

- Transpose a minor melody with accompaniment to another minor key. Key signatures through 3 sharps and 3 flats will be used.

Forms and Terms

- Know the meanings and abbreviations of: Grave, Presto, scherzando, una corda, tre corde, sostenuto pedal, rubato, ritenuto. German terms: langsam, schnell, nicht. See Terms and Definitions in Appendix on p. 294.
- Identify any theory concepts through Level 11 in a musical example.

Music History

- Identify dates, characteristics and composers of the Romantic Period (c. 1825-1900): Frédéric Chopin, Robert Schumann, Franz Schubert, Peter Ilyich Tchaikovsky, Franz Liszt, Johannes Brahms. See Music History Study Guide in Appendix on p. 303.

PRACTICE RHYTHMS LEVEL 11

Page 1 of 4

1

4/4

4/4

2

4/4

4/4

3

4/4

4/4

4

3/4

3/4

5

4/4

4/4

PRACTICE RHYTHMS LEVEL 11

Page 2 of 4

6

Exercise 6 is in 3/4 time. The top staff contains four measures: a quarter note, a pair of eighth notes, a pair of eighth notes, and a dotted quarter note. The second measure has a fermata over the dotted quarter note. The third measure contains a pair of eighth notes, a pair of eighth notes, and a triplet of eighth notes. The fourth measure has a quarter note and a half note. The bottom staff contains four measures: a pair of eighth notes, a triplet of eighth notes, a pair of eighth notes, and a quarter note. The second measure has a fermata over the quarter note. The third measure contains a pair of eighth notes, a pair of eighth notes, and a quarter note. The fourth measure has a quarter note, a quarter note, and a quarter note.

7

Exercise 7 is in 4/4 time. The top staff contains four measures: a pair of eighth notes, a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The second measure has a fermata over the second pair of eighth notes. The third measure contains a triplet of eighth notes, a pair of eighth notes, and a quarter note. The fourth measure has a half note. The bottom staff contains four measures: a triplet of eighth notes, a triplet of eighth notes, a quarter note, and a quarter note. The second measure has a fermata over the quarter note. The third measure contains a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The fourth measure has a triplet of eighth notes, a triplet of eighth notes, and a pair of eighth notes.

8

Exercise 8 is in 3/4 time. The top staff contains four measures: a triplet of eighth notes, a quarter note, and a dotted quarter note. The second measure has a fermata over the quarter note. The third measure contains a pair of eighth notes, a quarter note, and a triplet of eighth notes. The fourth measure has a triplet of eighth notes, a pair of eighth notes, and a quarter note. The bottom staff contains four measures: a pair of eighth notes, a pair of eighth notes, and a quarter note. The second measure has a fermata over the quarter note. The third measure contains a pair of eighth notes, a quarter note, and a pair of eighth notes. The fourth measure has a pair of eighth notes and a quarter note.

9

Exercise 9 is in 4/4 time. The top staff contains four measures: a triplet of eighth notes, a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The second measure has a fermata over the pair of eighth notes. The third measure contains a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The fourth measure has a pair of eighth notes, a pair of eighth notes, and a quarter note. The bottom staff contains four measures: a pair of eighth notes, a pair of eighth notes, and a quarter note. The second measure has a fermata over the quarter note. The third measure contains a pair of eighth notes, a quarter note, and a pair of eighth notes. The fourth measure has a pair of eighth notes and a quarter note.

10

Exercise 10 is in 3/4 and 4/4 time. The top staff contains four measures: a triplet of eighth notes, a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The second measure has a fermata over the pair of eighth notes. The third measure is in 4/4 time and contains a pair of eighth notes, a quarter note, and a dotted quarter note. The fourth measure contains a pair of eighth notes, a pair of eighth notes, and a quarter note. The bottom staff contains four measures: a pair of eighth notes, a pair of eighth notes, and a quarter note. The second measure has a fermata over the quarter note. The third measure is in 4/4 time and contains a pair of eighth notes, a pair of eighth notes, and a pair of eighth notes. The fourth measure has a pair of eighth notes and a quarter note.

PRACTICE RHYTHMS LEVEL 11

Page 3 of 4

11

Exercise 11 consists of two staves. The top staff begins in 2/4 time with a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The second measure contains a quarter note, a quarter rest, and a quarter note. The time signature changes to 4/4 for the third measure, which contains a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a half note. The bottom staff begins in 2/4 time with a quarter note and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The time signature changes to 4/4 for the third measure, which contains a quarter note and a half note. The fourth measure contains a quarter note, a quarter note, a quarter note, and a quarter note.

12

Exercise 12 consists of two staves. The top staff begins in 3/8 time with a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The second measure contains a quarter note, a quarter note, and a quarter note. The time signature changes to 7/8 for the third measure, which contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The fourth measure contains a quarter note, a quarter note, and a quarter note. The bottom staff begins in 3/8 time with a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note and a quarter note. The time signature changes to 7/8 for the third measure, which contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

13

Exercise 13 consists of two staves. The top staff begins in 4/4 time with a sequence of eighth notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. The second measure contains a quarter note, a quarter note, a quarter note, and a quarter note. The time signature changes to 3/4 for the third measure, which contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The fourth measure contains a quarter note, a quarter note, and a quarter note. The bottom staff begins in 4/4 time with a quarter note, a quarter note, a quarter note, and a quarter note. The second measure contains a triplet of eighth notes, a triplet of eighth notes, and a quarter note. The time signature changes to 3/4 for the third measure, which contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a quarter note, a quarter note, and a quarter note.

14

Exercise 14 consists of two staves. The top staff begins in 6/8 time with a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The second measure contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The time signature changes to 3/8 for the third measure, which contains a quarter note and a quarter note. The fourth measure contains a quarter note and a quarter note. The bottom staff begins in 6/8 time with a quarter note, a quarter note, and a quarter note. The second measure contains a quarter note, a quarter note, and a quarter note. The time signature changes to 3/8 for the third measure, which contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The fourth measure contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter.

15

Exercise 15 consists of two staves. The top staff begins in 3/4 time with a quarter note, a quarter note, and a quarter note. The second measure contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The time signature changes to 5/4 for the third measure, which contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The fourth measure contains a quarter note, a quarter note, and a quarter note. The bottom staff begins in 3/4 time with a quarter note, a quarter note, and a quarter note. The second measure contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter. The time signature changes to 5/4 for the third measure, which contains a quarter note, a quarter note, and a quarter note. The fourth measure contains a sequence of eighth notes: quarter, eighth, eighth, quarter, eighth, eighth, quarter.

PRACTICE RHYTHMS LEVEL 11

Page 4 of 4

16

Musical notation for exercise 16, 7/8 time signature. The exercise consists of two staves. The top staff contains a sequence of eighth and sixteenth notes, with some beamed eighth notes. The bottom staff contains a sequence of quarter and eighth notes. The exercise is divided into four measures by vertical bar lines.

17

Musical notation for exercise 17, 2/3 time signature. The exercise consists of two staves. The top staff contains a sequence of quarter and eighth notes. The bottom staff contains a sequence of quarter and eighth notes. The exercise is divided into four measures by vertical bar lines.

18

Musical notation for exercise 18, 5/4 time signature. The exercise consists of two staves. The top staff contains a sequence of eighth and sixteenth notes, with some beamed eighth notes and a fermata. The bottom staff contains a sequence of quarter and eighth notes. The exercise is divided into four measures by vertical bar lines.

19

Musical notation for exercise 19, common time signature. The exercise consists of two staves. The top staff contains a sequence of eighth and sixteenth notes, with some beamed eighth notes and a fermata. The bottom staff contains a sequence of quarter and eighth notes. The exercise is divided into four measures by vertical bar lines.

20

Musical notation for exercise 20, 9/8 time signature. The exercise consists of two staves. The top staff contains a sequence of eighth and sixteenth notes, with some beamed eighth notes and a fermata. The bottom staff contains a sequence of quarter and eighth notes. The exercise is divided into four measures by vertical bar lines.

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 11

Page 1 of 2

Examples may be transposed to the keys of C, G Major and c, g harmonic minor.

Examples in $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 50 Examples in $\frac{6}{8}$ MM ♩. = 50



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 11

Page 2 of 2

Examples may be transposed to the keys of **C, G Major** and **c, g harmonic minor**

Examples in $\frac{2}{4}$ $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 50 Examples in $\frac{6}{8}$ MM ♩. = 50



MICHIGAN MUSIC TEACHERS ASSOCIATION

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

LEVEL 12

AURAL AWARENESS - LEVEL 12

Rhythm and Notation

- Write a dictated two-measure rhythm pattern in $\frac{6}{8}$ meter using rhythms and note and rest values from the Rhythm Chart through Level 7 (p. 289).

Example:



Intervals

- Choose between two notated melody fragments using Perfect, Major, minor, Augmented and diminished intervals.



Melodic dictation

- Complete a two-measure melody of ten-notes. The first note is given.

Range: Within an octave

Meter $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

Keys: C, G Major and c, g harmonic minor

Starting Note: Tonic

The key is established by playing:



The example is played 3 times. The boxed notes will be missing on the student page.

Given Note

Scales

- Identify whether a scale is **Dorian, Phrygian, Lydian, Mixolydian, or Locrian.**

Chord Progressions

- Identify whether a cadence in a Major key is: **authentic: V - I** or **deceptive: V - vi**
- The cadence will be in close position with the root in the bass.

The key will be established by playing a scale and 4-voice tonic chord.

Examples of authentic cadences:

V⁷ I V⁷ I V⁷ I

Examples of deceptive cadences:

V vi V vi V vi

- Identify and choose the notation of the chord progression you hear:

I - vi - ii - V - I or I - IV - I⁶₄ - V - I

Example:

OR

Melody Playback

- Repeat a two-measure melody of ten notes.

Range: Within an octave, plus the leading tone below the tonic.

Meter: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ or $\frac{6}{8}$

Keys: **C, G Major** and **c, g harmonic minor**.

Starting Note: Tonic, Mediant or Dominant.

Note Values: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩

The test question will be taken from the Practice Melody Playback Examples, Level 12 (p. 285).
See p. 19 test for testing procedure.

Example: MM ♩ = 50

SIGHT-READING - LEVEL 12

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 12 (p. 289).

2+2+3 $\frac{8}{8}$ 7 $\frac{8}{8}$ 7 $\frac{8}{8}$ 7 $\frac{8}{8}$ | $\frac{8}{8}$ 7 $\frac{8}{8}$ 7 $\frac{8}{8}$ 7 $\frac{8}{8}$ | 7 $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ | 7 $\frac{8}{8}$ $\frac{8}{8}$ 7 $\frac{8}{8}$ $\frac{8}{8}$ ||

2+2+3 $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ | $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ | $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$ | $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$.

Sight-Reading

- Sight-read a short piece in contrapuntal style with two or three voices in any Major or harmonic minor key up to four sharps or four flats, using note values from the Rhythm Chart through Level 10 (p. 289). Key signatures and dynamic markings will be used. The student should perform the sight-reading piece at a consistent speed with continuity.

Example:

mp

1 2 3 5

4 1 1 5 5 2 1

4 4 5 1

4 2 2

Example continued:

Harmonizing a Bass Line

- Add right hand chords to a left hand bass line. The chords used in Major keys will be **I, ii, iii, IV, V** and **vi** chords, and the chords used in harmonic minor keys will be **i, iv, V** and **VI** chords. The first chord in the right hand and the top note of each successive chord will be given. The right hand should move to the nearest chord tones of the new chord, keeping the common tone where possible between both chords. Roman numerals and chord names will be included. Major and harmonic minor keys up to three sharps or three flats will be used.

Example of harmonizing a bass line:

G Cm G Ab Fm G Cm Ab Fm G Cm
V i V VI iv V i VI iv V i


Realization of the bass line harmony:



G Cm G Ab Fm G Cm Ab Fm G Cm
V i V VI iv V i VI iv V i

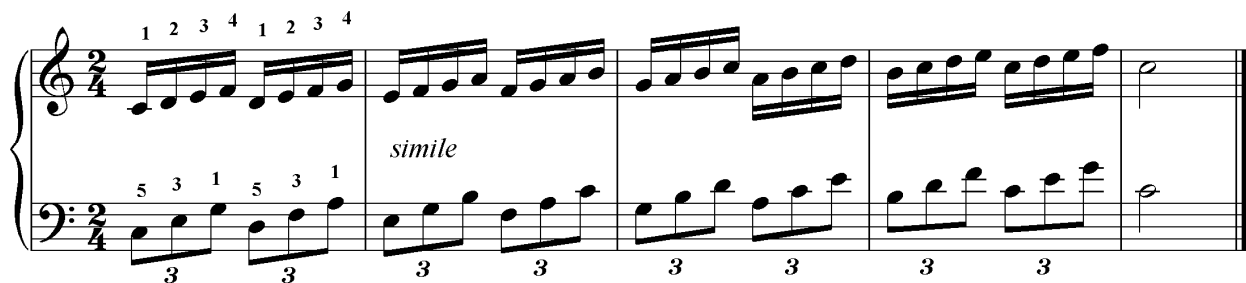
For further assistance in learning how to harmonize a bass line, see the **Harmonization Tutorial** in the Appendix on p. 338.

TECHNIQUE - LEVEL 12

Scales

- Play the following scales 4 octaves, HT, ascending and descending.
 Play the **D, B, F,** and **A^b Major** scales legato, RH *mf*, LH *p*.
 Play the **b, g[#], d,** and **f minor** scales in all 3 forms, legato, RH *p*, LH *mf*.
 Play at a minimum speed of MM  = 96

- Play the following  (RH) against  (LH) pattern in C Major, one octave, ascending only. Play at a steady beat.

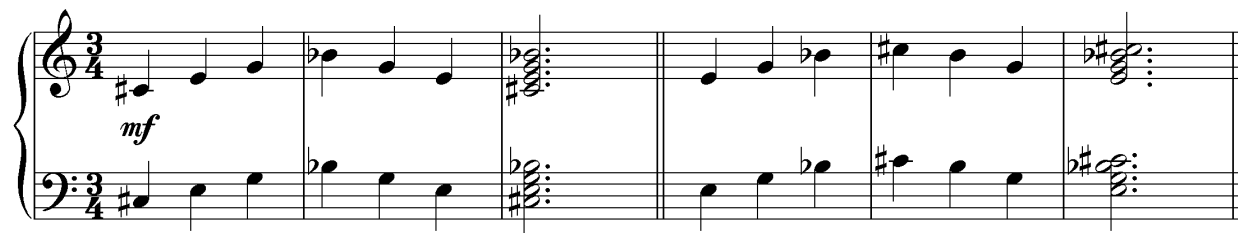


Chords

- From any black key, play a **diminished 7th** chord and its inversions, HT, BR ascending and descending, and BL; *mf*.

Diminished 7th chord and inversions on **c[#]**, (refer to p. 27 to see an example of Version 2, using the Level 12 dynamics stated above):

Version 1



Diminished 7th chord and inversions on c# (continued):

Refer to p. 252 to see an example of Version 2, using the Level 12 dynamics stated above.

The image shows two systems of musical notation for diminished 7th chords and inversions on C#. The first system consists of two staves (treble and bass clef) with six measures of chords. The second system also consists of two staves with six measures of chords, including some with accidentals (flats) indicating inversions.

descending, etc.

Arpeggios

- Play 4-octave tonic arpeggios with inversions in **D, B, F, and A^b Major** and **b, g[#], d, and f minor**, HT, legato ascending, and staccato descending; RH *f*, LH *p*. Play at a minimum speed of MM = 76.

Tonic arpeggio in **A^b Major** in root position:

The image shows musical notation for tonic arpeggios in A-flat Major. It features two staves (RH and LH) in 3/4 time. The right hand (RH) is marked *f* and plays ascending arpeggios (legato) and descending arpeggios (staccato). The left hand (LH) is marked *p* and plays ascending arpeggios. Fingerings are indicated by numbers 1-4. A circled 4 indicates a four-measure phrase. A circled 3 indicates a three-measure phrase.

Tonic arpeggio in **A^b Major** in 1st inversion:

Musical score for Tonic arpeggio in **A^b Major** in 1st inversion. The score is in 3/4 time and consists of two systems. The first system shows the right hand (RH) playing a legato ascending arpeggio (*f*) and the left hand (LH) playing a legato descending arpeggio (*p*). The second system shows the RH playing a staccato descending arpeggio (*f*) and the LH playing a legato ascending arpeggio (*p*). Fingerings are indicated by numbers 1-5 above or below notes.

Tonic arpeggio in **A^b Major** in 2nd inversion:

Musical score for Tonic arpeggio in **A^b Major** in 2nd inversion. The score is in 3/4 time and consists of two systems. The first system shows the right hand (RH) playing a legato ascending arpeggio (*f*) and the left hand (LH) playing a legato descending arpeggio (*p*). The second system shows the RH playing a staccato descending arpeggio (*f*) and the LH playing a legato ascending arpeggio (*p*). An 8va bracket is shown above the RH staff in the second system. Fingerings are indicated by numbers 1-4 above or below notes.

- Play 4-voice **V⁷** arpeggios in root position and first inversion, 4 octaves, HT in the keys of **D, B, F, A^b Major** and **b, g[#], d, and f** harmonic minor, legato, RH *mf*, LH *pp*.

Play at a minimum speed of MM $\text{♪♪♪♪} = 76$.

V⁷ arpeggio in the key of **A^b Major**, root position:

V⁷ arpeggio in the key of **A^b Major**, 1st inversion:

Chord Progressions

- Play the half cadence (**I - IV - I - V**) and deceptive cadence (**I - IV - V - vi**) chord progressions in **D, B, F** and **A^b Major**. Legato pedal each chord.

Half cadence in **B Major**, all 3 positions:

The position played is the student's choice.

Deceptive cadence in **D Major**, all 3 positions:

D: I IV V vi I IV V vi I IV V vi

The position played is the student's choice.

THEORY - LEVEL 12

Rhythm:

- Complete measures and correctly beam notes in mixed meter or additive meter:

Example: $3+3+2$
8

- Complete measures using note values from the Rhythm Chart through Level 12 (p. 289).

Intervals:

- Identify and write an interval which is enharmonically equivalent to any Perfect, Major, minor, Augmented or diminished interval. Example:

A musical staff in 4/4 time showing eight intervals. The intervals are labeled below the staff: P5, d6, A4, d5, d3, M2, d8, and M7. The notes are as follows: P5 (C4, G4), d6 (C4, F#4), A4 (C4, A4), d5 (C4, F4), d3 (C4, B2), M2 (C4, D4), d8 (C4, Bb3), and M7 (C4, B4).

Scales and Key Signatures:

- Identify and write **Dorian**, **Phrygian**, **Lydian**, **Mixolydian**, and **Locrian** modal scales from a given note, one octave ascending, using accidentals.

Example: Write a **Lydian modal scale** beginning on **D**.

Methods of spelling a modal scale using accidentals:

A. Relative Method:

- Determine what scale degree of the Major scale this mode would use if it were all white keys. (Lydian is written on the 4th degree of the Major scale)
 - Dorian (2nd degree)
 - Phrygian (3rd degree)
 - Lydian (4th degree)
 - Mixolydian (5th degree)
 - Locrian (7th degree)

2. Write the notes from tonic to tonic (D to D)
3. D would be the 4th note of A Major Scale
4. Use the key signature of A Major to write the Lydian mode from D to D.

B. Parallel Method:

1. Relate the modal scale to Major or minor
 - a. Dorian – natural minor with a raised 6th
 - b. Phrygian – natural minor with a lowered 2nd
 - c. Lydian – Major with a raised 4th
 - d. Mixolydian – Major with a lowered 7th
 - e. Locrian – Natural minor with lowered 2nd and 5th
2. Remember that Lydian sounds like Major with a raised 4th.
3. Write a D Major scale, but raise the 4th note a half step.

Examples for writing modal scales:

Relative Method:

1. Write notes from D to D

2. Use the key signature of A Major



Parallel Method:

1. Write D Major scale

2. Raise the 4th degree



Chords

- Fill in two missing chords in a chord progression from Roman numerals and figured bass, using common tone voicing. Example will be in four-part chorale style, in a harmonic minor key, through three sharps and three flats. Identify the final cadence as plagal, authentic, half or deceptive.

Example for filling in two missing chords: (Dotted lines indicate the common tones.)

Adapted from J. S. Bach

i i V⁶ i V VI i₄ V

Cadence: Half

- Write Major, minor, Dominant 7th, diminished 7th, Major 7th, or minor 7th chords in root position and inversions, from lead line chord symbols, including slash chords.

Major: Uses just the letter name: **G**

Minor: Uses the letter name with m: **Gm**

Dominant 7th: Uses the letter name with 7: **G7**

Diminished 7th: Uses the letter name with dim 7 or °7: **G dim7** or **G°7**

Major 7th: Uses the letter name with M7 or Maj. 7: **GM7** or **G Maj 7**

Minor 7th: Uses the letter name with m7 or min 7: **Gm7** or **G min 7**

Slash Chords: Inversions are indicated by writing the name of the chord with the name of the bass note after a /: **G/D** (2nd inversion)

Example of 7th chords from lead line notation:

G G/B Gm Gm/D G7 G7/B

Edim7 Edim7/G GMaj7 GMaj7/D Gmin7 Gmin7/F

- Identify plagal, authentic, deceptive, and half cadences in a musical example in any Major key, through four sharps and four flats.
- Analyze a short example in chorale style with Roman numerals and figured bass. The example will be in **D** or **A Major** or **a, e, or d harmonic minor**. Chords on any note of the scale will be used, in root position or inversions.

Transposition

- Transpose a melody using non-diatonic tones up or down a whole step.

Forms and Terms

- Know the meaning of: animato, calando, con fuoco, maestoso, Lento, modulation, doloroso. French terms: cédez, vite, très. See Terms and Definitions in Appendix on p. 295.
- Identify any theory concepts through Level 12 in a musical example.

Music History

- Identify Impressionistic and 20th-Century compositional techniques: polytonality, scales other than Major or minor (pentatonic, whole tone, modal), mixed meter, music without a tonal center (atonal, twelve-tone row), tone clusters.
- Identify 20th-Century composers and their country of origin: Béla Bartók, Dmitri Kabalevsky, Dmitri Shostakovich, Claude Debussy, Maurice Ravel, George Gershwin, Scott Joplin, Igor Stravinsky, Aaron Copland. See Music History Study Guide in Appendix on p. 304.

PRACTICE RHYTHMS LEVEL 12

Page 2 of 4

6

7

8

9

10

PRACTICE RHYTHMS LEVEL 12

Page 3 of 4

11

3+4/8

12

2+3/8

13

3+4/8

14

3+2/8

15

4/4

PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 12

Page 1 of 2

Examples may be transposed to the keys of C, G Major and c, g **harmonic minor**.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 50 Examples in $\frac{6}{8}$ MM ♩ = 50



PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 12

Page 1 of 2

Examples may be transposed to the keys of C, G Major and c, g harmonic minor

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM ♩ = 50 Examples in $\frac{6}{8}$ MM ♩ = 50






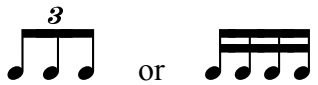









**MICHIGAN MUSIC TEACHERS ASSOCIATION
STUDENT ACHIEVEMENT TESTING
PIANO HANDBOOK**

APPENDIX



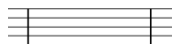

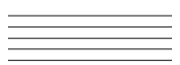

RHYTHM CHART






All levels are cumulative. Students are responsible for all preceding material.


1A	
1B	
2	
3	
4	
5	
6	
7	
8	
9	
10	
11	
12	

MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.



LEVEL	TERMS	SYMBOLS	DEFINITIONS
1A	bar line		Line dividing music into measures
	bass clef		F Clef. Indicates the 4 th line is F.
	forte	<i>f</i>	Loud
	legato		Smoothly connected tones. Often indicated with a slur.
	measure		Section of music between two bar lines
	piano	<i>p</i>	Soft
	staccato		Short, detached tones
	staff		5 lines and 4 spaces on which music is written
	treble clef		G Clef. Indicates the 2 nd line is G.

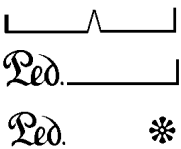
LEVEL	crescendo	<i>cresc.</i>	Gradually louder
1B	diminuendo	<i>dim.</i>	Gradually softer
	flat		Lowers the note a half step
	mezzo forte	<i>mf</i>	Medium loud
	mezzo piano	<i>mp</i>	Medium soft
	natural		Cancels a sharp or flat
	octave sign	<i>8va</i> 	Play an octave higher. Play an octave lower.
	repeat sign		Play the section again
	sharp		Raise the note a half step

LEVEL	a tempo	<i>a tempo</i>	Return to the original speed
2	accelerando	<i>accel.</i>	Gradually faster
	Da Capo	D. C.	Go back to the beginning
	fermata		Pause, or hold the note or rest longer
	fine	<i>fine</i>	The end


MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

LEVEL	TERMS	SYMBOLS	DEFINITIONS
2	ritardando	<i>rit.</i>	Gradually slower
	slur		A curved line placed over or under two or more notes that are to be played legato
	tie		A curved line connecting two notes of the same pitch. Play only the first note and hold it for the value of both notes.

	Allegro		Fast, lively, cheerful
3	Andante		A walking tempo
	chord inversion		A chord whose notes are rearranged so that the root is not the lowest note
	damper pedal		The pedal on the right that sustains the tones.
	dolce		Sweetly
	fortissimo	<i>ff</i>	Very loud
	pianissimo	<i>pp</i>	Very soft
	simile		Continue in the same way

	Adagio		Slow tempo
4	dominant triad	V	Triad built on the fifth note of the scale
	Moderato		Moderate, medium tempo
	rallentando	<i>rall.</i>	gradually slower
	relative minor		A minor key with the same key signature as a Major key, but using a different starting note.
	sequence		A melodic pattern repeated at a higher or lower pitch.
	tonic triad	I	Triad built on the first note of the scale

	accent	— > ^	Strong emphasis on a note or chord
5	cantabile		A singing style
	dal segno	 or D. S.	Return to the sign

MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.




LEVEL	TERMS	SYMBOLS	DEFINITIONS
5	molto		Much, very
	poco		Little
	primary triads	I, IV, and V	Triads built on the 1st, 4th, and 5th notes of the scale.
	subdominant triad	IV	Triad built on the fourth note of the scale



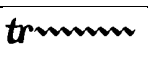

	Allegretto		Somewhat fast, but not as fast as allegro
6	binary		Two part form: AB
	enharmonic		The same pitch with different names, ex: C# = Db
	figured bass	$\begin{matrix} 5 & 6 & 6 \\ 3 & 3 & 4 \end{matrix} V^7$	A system of labeling chords and their inversions, using Arabic numbers to show the inversion.
	leggiero		Lightly
	Opus	Op.	Work. Most often used as a catalog number to indicate the order of a composer's published compositions.
	sforzando	<i>sfz sf</i>	Strong accent
	Spiritoso		With spirit
	subito	<i>sub.</i>	Suddenly, at once
	ternary		Three part form: ABA

LEVEL	agitato		Agitated, excited
7	meno		Less
	parallel minor		A minor key with the same tonic as a Major Key, but with a different key signature.
	piu		More
	relative minor		A minor key with the same key signature as a Major key, but using a different tonic.
	sempre		Always
	senza		Without

MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

LEVEL	TERMS	SYMBOLS	DEFINITIONS
8	authentic cadence	V - I	The chord progression of V (Dominant) to I (Tonic)
	coda		Ending section of a piece.
	codetta		Short ending section of a piece
	double flat		Lowers the note a whole step
	double sharp		Raises the note a whole step
	Largo		Very slowly
	marcato		Marked, accented, stressed
	meno mosso		Less motion (slower)
	piu mosso		More motion (faster)
	plagal cadence	IV - I	The chord progression of IV (Subdominant) to I (Tonic)
	Vivace		Very quick and lively

	Andantino		Slightly faster than Andante
9	diatonic		Notes that belong to a given scale
	grazioso		Gracefully
	hemiola		A shift of the natural accent
	mano destra	M. D.	Right Hand
	mano sinistra	M. S.	Left Hand
	mordent		Ornament alternating a tone with its lower neighbor tone.
	Presto		Very fast
	tenuto	<i>ten.</i> or 	Hold full value, sustain
	trill	<i>tr</i> 	Ornament alternating a tone with its upper neighbor tone.
	turn		Four note ornament using the upper and lower neighbor tones.

MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

LEVEL	TERMS	SYMBOLS	DEFINITIONS
10	Alberti bass		An accompaniment pattern using a broken three-note chord, played bottom, top, middle, top.
	assai		Very
	compound meter		The beat can be divided by 3 (♩ = ♪♪♪). The top number in the time signature will be 6, 9, or 12.
	con brio		With spirit, vigorous
	concerto		A composition for solo instrument with orchestra, usually with 3 movements.
	espressivo		With expression
	giocoso		Playful, humorous
	pesante		Heavy, ponderous
	rondo		A composition with a recurring theme (A) which appears between contrasting sections or episodes (B, C, etc.). For example: A B A C A
	simple meter		The beat can be divided by 2 (♩ = ♪♪). The top number in the time signature will be 2, 3, or 4.
	sonata		A piece for solo instrument, or solo instrument with accompaniment, usually with 3 or 4 movements.
	theme & variations		A composition beginning with a theme which is altered in variations by changing the melody, harmony, texture, rhythm, or other components.
	tranquillo		Calm, peaceful, tranquil

LEVEL	Grave		Solemn, serious
11	langsam		German: Slowly
	nicht		German: Not
	ritenuto	<i>riten.</i>	Held back, suddenly slower
	rubato		Slight flexibility of tempo for expressive purposes.
	scherzando		Playfully
	schnell		German: Fast
	sostenuto pedal	Sost. Ped.	The middle pedal of the piano
	tre corde	<i>t.c.</i>	Release the soft pedal
	una corda	<i>u.c.</i>	Soft pedal, the pedal on the left of the piano

MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

LEVEL	TERMS	SYMBOLS	DEFINITIONS
12	animato		Animated, with spirit
	calando		Gradually diminishing, softening
	cédez		French: Holding back the tempo
	con fuoco		With fire
	doloroso		Sadly, sorrowful
	Lento		Slowly
	Maestoso		Majestic, stately, dignified
	modulation		Change of key within a composition
	très		French: Very
	vite		French: Fast

GLOSSARY OF TERMS

Abbreviations are found in a chart at the end of this section.

Accidentals	Symbols used to indicate chromatic changes, either raising or lowering notes. Sharps, flats or naturals may be requested in test directions, as well as key signatures.
Additive Meter	A time signature which has non-identical beat groups, such as 3+3+2 or 4+3. 8
And/or	Both ways should be prepared.
Cadences	A resting point at the end of a phrase, section, or complete composition. Authentic – A chord progression consisting of the dominant chord followed by the tonic chord (V - I). Plagal – A chord progression consisting of the subdominant chord followed by the tonic chord (IV - I). Half – A chord progression giving the feeling of temporary repose, usually ending with the dominant chord I - V or IV - V). Deceptive – A chord progression employing a harmonic progression which is unexpected or “deceives” the listener. It is usually defined as a V - vi progression.
Chord Progression	A series of chords beginning and ending with the tonic. Example: I - IV₆ - I or I - V₅ - I
Chords	See Triads/Chords.
Circle of Fifths	The circular arrangement of the fifteen keys in an order of fifths, with the sharp keys ascending clockwise, and the flat keys descending counter-clockwise.
Contrary Motion	Parts moving in opposite directions at the same time.
Enharmonic	A pitch, key, or interval that is the same as another pitch, key, or interval, but spelled differently. Pitch example: C#/D^b . Key example: F#/G^b Major. Interval example: C-F# (Augmented 4 th) to C-G^b (diminished 5 th).

GLOSSARY OF TERMS

Figured Bass A bass line with Arabic numerals under the notes to indicate the harmony and interval position. No indicated figured bass numbers implies a root position chord.

Examples: $\frac{6}{3}$ - triad 1st inversion

$\frac{6}{4}$ - triad 2nd inversion

$\frac{6}{5}$ - seventh chord 1st inversion

Five-Finger Patterns

Major – First five notes of any Major scale, arranged in the following order of steps: whole - whole - half - whole.

minor – First five notes of any minor scale, arranged in the following order of steps: whole - half - whole - whole.

Half Step

The smallest interval in the musical system of twelve tones to the octave. On the piano keyboard, a half step is the distance between any two immediately adjacent keys, whether white or black.

Interval

The distance or difference in pitches between any two notes. The interval is counted starting on the lower note to the higher note. Intervals have both a number name and a quality name. The quality names are Major, Perfect, minor, Augmented or diminished.

Major (M) intervals occur from the tonic to the 2nd, 3rd, 6th and 7th degrees of a Major scale.

Perfect (P) intervals occur from the tonic to the 4th, 5th and 8th (octave) degrees of a Major scale. The interval of a unison is called Perfect prime (P1).

minor (m) intervals occur when Major intervals are made one half step smaller.

Augmented (+) intervals occur when Perfect or Major intervals are made one half step larger.

diminished (°) intervals occur when Perfect or minor intervals are made one half step smaller.

GLOSSARY OF TERMS

Key signature	The number of sharps or flats in a key. See Circle of Fifths.
Mixed Meter	A rhythm or piece of music that use on or more different time signatures.
Modes	System of scales built on an arrangement of half steps and whole steps. Ionian – Half step between scale degrees 3-4 and 7-8, as in white keys from C to C (Major scale). Dorian – Half step between scale degrees 2-3 and 6-7, as in white keys from D to D. Phrygian – Half step between scale degrees 1-2 and 5-6, as in white keys from E to E. Lydian – Half step between scale degrees 4-5 and 7-8, as in white keys from F to F. Mixolydian – Half step between scale degrees 3-4 and 6-7, as in white keys from G to G. Aeolian – Half step between scale degrees 2-3 and 5-6, as in white keys from A to A (natural minor scale). Locrian – Half step between scale degrees 1-2 and 4-5, as in white keys from B to B.
Parallel Motion	Parts moving in the same direction with the interval between the parts remaining constant.
Scales	A succession of eight notes in ascending or descending order, using a pattern of whole and half steps. Major - An 8-note pattern using the following order of whole and half steps: whole - whole - half - whole - whole - whole - half. Natural (pure) minor - An 8-note pattern using the following order of whole and half steps: whole - half - whole - whole - half - whole - whole. Harmonic minor - An 8-note pattern based on the natural minor scale, but raising the 7 th scale degree one half step, both ascending and descending.

GLOSSARY OF TERMS

Melodic minor - An 8-note pattern based on the natural minor scale, but raising both the 6th and the 7th scale degrees one half step, ascending only. The descending scale uses the natural form.

Chromatic - A scale consisting of 12 successive half steps.

Whole Tone - A scale consisting of 6 successive whole steps.

Scale Degrees

Tonic (I)

Dominant (V)

Supertonic (II)

Submediant (VI)

Mediant (III)

Leading Tone (VII)

Subdominant (IV)

Secondary Dominant

The **dominant of a diatonic triad** other than the tonic. Example: in the key of C Major, V of ii or Vii would be an A Major chord the dominant of d minor, the ii cord.

Triads/Chords

A triad is a 3-note chord built in thirds, having a root, third and fifth. The note upon which it is built names the triad. A triad with the root as the lowest note is in root position. It may be played broken or blocked.

Major (M) - a triad using the first, third, and fifth notes of any Major five-finger pattern: 1-3 is a Major 3rd, 3-5 is a minor 3rd, 1-5 is a Perfect 5th.

minor (m) - a triad using the first, third, and fifth notes of any minor five-finger pattern: 1-3 is a minor 3rd, 3-5 is a Major 3rd, 1-5 is a Perfect 5th.

Augmented (+) - a Major triad with the 5th raised a half step. 1-3 is a Major 3rd, 3-5 is a Major 3rd, 1-5 is an Augmented 5th.

diminished (o) - a minor triad with the 5th lowered a half step. 1-3 is a minor 3rd, 3-5 is a minor 3rd, 1-5 is a diminished 5th.

Diatonic Triads - triads built on each scale degree, using only the accidentals found in that scale.

Dominant 7th Chord - a 4-note chord with the dominant note of the scale as the root, and a Major 3th, Perfect 5th, and a minor 7th above it.

diminished 7th Chord - a 4-note chord consisting of a diminished triad with a diminished 7th added above the root.

Major 7th Chord - a 4-note chord consisting of a Major triad with a Major 7th added above the root.

GLOSSARY OF TERMS

minor 7th Chord - a 4-note chord consisting of a minor triad with a minor 7th added above the root.

Chords in Open & Close Position

In open position the distance between the soprano and tenor is an octave or more; in close position, the distance between the soprano and tenor is less than an octave.

Open position tends to give a full but clear and well-balanced sound. Both open and close position can be used within a single phrase. Changing from close to open position it is often necessary for good voice leading.

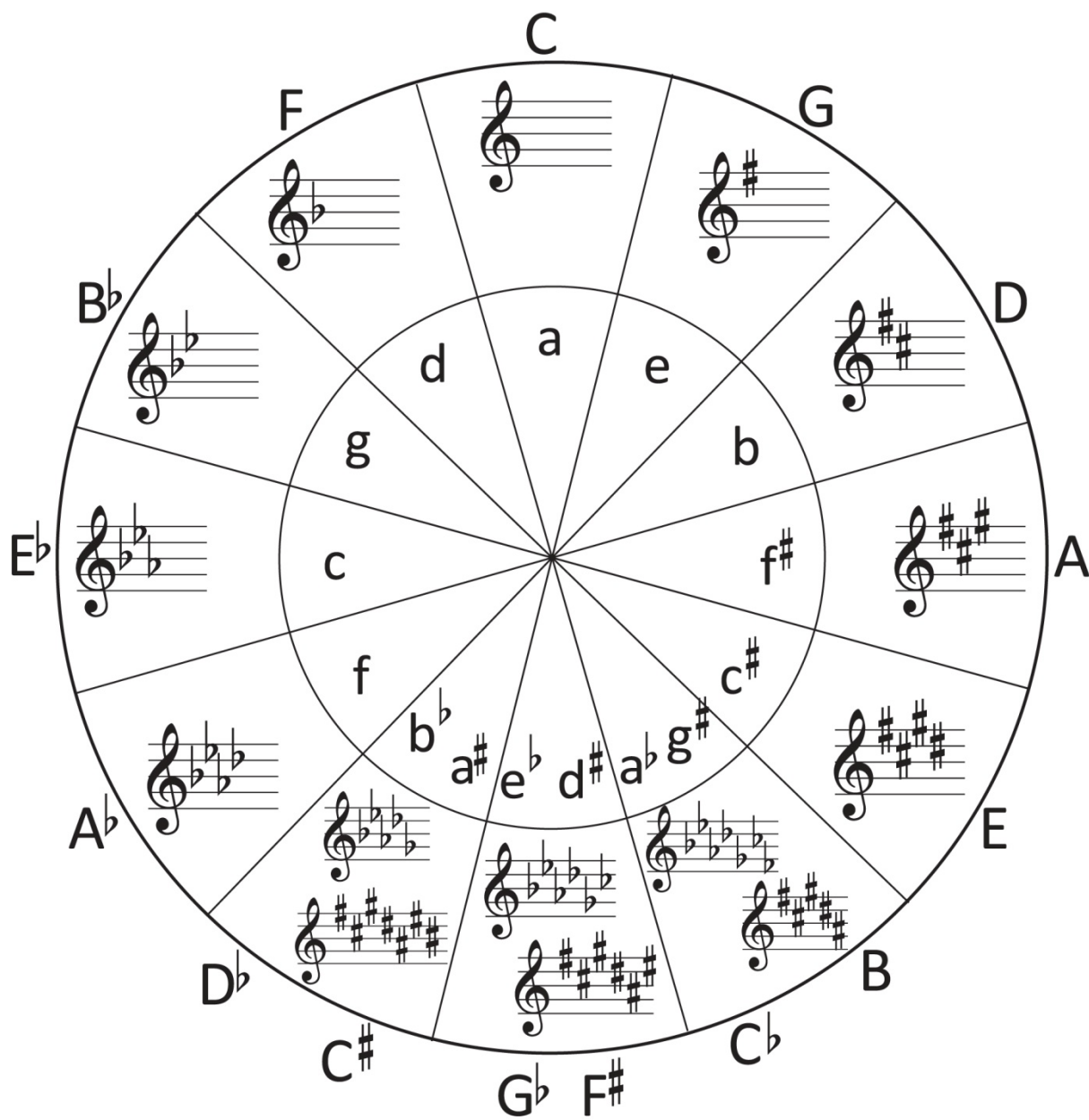
Whole Step

An interval consisting of 2 half steps. The whole step is represented on the piano keyboard by the distance between any two keys with one key in between, whether white or black.

ABBREVIATIONS


Aug	Augmented (+)	LH	Left hand
BR	Broken	M	Major
BL	Blocked	m	minor
dim	Diminished (°)	P	Perfect
HS	Hands separately	RH	Right hand
HT	Hands together		

CIRCLE OF FIFTHS



MUSIC HISTORY STUDY GUIDE

LEVEL	CONTENTS
1A	A person who writes music is called a composer .
1B	Solo: A piece played by one person Duet: A piece played by two people
2	Given a list of instruments, select any of these instruments identified as keyboard Instruments: Piano, Digital Piano, Harpsichord, Organ
3	Johann Sebastian Bach: 1) Had 20 children 2) Worked mostly as a church musician. Ludwig van Beethoven: 1) Wrote Für Elise & Ode to Joy 2) Was deaf for many years
4	Robert Schumann: 1) German composer 2) Lived in the 1800s Dmitri Kabalevsky: 1) Russian composer 2) Lived in the 1900s
5	Approximate dates of Musical Periods: Baroque (1600-1750): Johann Sebastian Bach Classical (1750-1825): Ludwig van Beethoven Romantic (1825-1900): Robert Schumann 20th-21st Century (1900 - Present): Dmitri Kabalevsky
6	Baroque: Johann Sebastian Bach, George Friedrich Handel, Domenico Scarlatti Classical: Wolfgang Amadeus Mozart, Franz Joseph Haydn, Ludwig van Beethoven
7	Romantic: Frédéric Chopin (Poland), Robert Schumann (Germany), Peter Ilyich Tchaikovsky (Russia). 20th Century: Béla Bartók (Hungary), Scott Joplin (USA), Dmitri Kabalevsky (Russia).

LEVEL	CONTENTS
8	<p>Classical: Muzio Clementi (Italy), Friedrich Kuhlau (Germany). Romantic: Stephen Heller (Hungary), Johann Friedrich Burgmüller (Germany). 20th Century: Sergei Prokofiev (Russia), Dmitri Shostakovich (Russia).</p>
9	<p>Renaissance Period (c. 1400-1600) Baroque Period (c. 1600-1750)</p> <p style="text-align: center;">The Baroque Dance Suite</p> <p><u>Four Standard Dances:</u></p> <p>Allemande (French): Moderate $\frac{4}{4}$ time with a short upbeat, usually a </p> <p>Courante (French) or Corrente (Italian): Light texture with rapid figures in triple time.</p> <p>Sarabande (Spanish): Dance in slow triple meter and dignified style.</p> <p>Gigue (French) or Giga (Italian): Quick compound time. Usually the final movement of a suite.</p> <p><u>Optional Dances:</u> Bourrée, Gavotte, Minuet, and Polonaise. There are also less common optional dances.</p>
10	<p>Classical Period (c.1750-1825).</p> <p>Classical Period Composers: Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Muzio Clementi, Friedrich Kuhlau, Franz Schubert. Classical Forms: Sonata, Rondo, Theme & Variations, Concerto.</p>
11	<p>Romantic Period (c.1825-1900)</p> <p>Romantic Composers: Johannes Brahms, Frédéric Chopin, Franz Liszt, Franz Schubert, Franz Schubert, Robert Schumann, Peter Ilyich Tchaikovsky.</p> <p style="text-align: center;">Music Characteristics of the Romantic Period</p> <p>Expressiveness Use of a wide range of dynamics, tempi, and descriptive terms for expressive purposes.</p> <p>Descriptive Titles Titles suggesting a story, scene or mood of the music.</p> <p>Program Music Music influenced by a non-musical idea such as nature, poem, literature or art.</p> <p>Nationalism Use of folk styles or folk tunes of a specific country or region.</p> <p>Virtuosic Concert Music Music requiring advanced technical skills of performance.</p> <p>Character Pieces Short pieces designed to express a specific mood or character.</p>

LEVEL	CONTENTS														
12	<p>20th Century Music (1900-2000)</p> <p>20th Century Composers: Béla Bartók (Hungary), Aaron Copland (USA), Claude Debussy (France), George Gershwin (USA), Scott Joplin (USA), Dmitri Kabalevsky (Russia), Maurice Ravel (France), Dmitri Shostakovich (Russia), Igor Stravinsky (Russia).</p> <p style="text-align: center;">Musical Characteristic of 20th Century Music</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Bitonality</td> <td style="padding: 5px;">Simultaneous use of two different tonalities or key signatures.</td> </tr> <tr> <td style="padding: 5px;">Tone Clusters</td> <td style="padding: 5px;">Dissonant group of notes lying close together.</td> </tr> <tr> <td style="padding: 5px;">Mixed Meter</td> <td style="padding: 5px;">Changing time signatures within a composition.</td> </tr> </table> <p>Scales other than Major and Minor:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Pentatonic Scale</td> <td style="padding: 5px;">A 5-note scale, most commonly used with the intervals of C-D-E-G-A or the five black keys of the piano.</td> </tr> <tr> <td style="padding: 5px;">Whole-Tone Scale</td> <td style="padding: 5px;">A 7-note scale consisting of whole steps.</td> </tr> </table> <p style="padding-left: 20px;">Modal Scales</p> <p style="padding-left: 40px;">Scales based on Medieval church modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.</p> <p>Music without Tonal Center:</p> <table style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 5px;">Atonal</td> <td style="padding: 5px;">Music which does not have an established key center.</td> </tr> <tr> <td style="padding: 5px;">Twelve-Tone Row</td> <td style="padding: 5px;">An arrangement of the 12 tones within an octave in a succession chosen by the composer. These tones are used in this order, either melodically or harmonically throughout the composition.</td> </tr> </table>	Bitonality	Simultaneous use of two different tonalities or key signatures.	Tone Clusters	Dissonant group of notes lying close together.	Mixed Meter	Changing time signatures within a composition.	Pentatonic Scale	A 5-note scale, most commonly used with the intervals of C-D-E-G-A or the five black keys of the piano.	Whole-Tone Scale	A 7-note scale consisting of whole steps.	Atonal	Music which does not have an established key center.	Twelve-Tone Row	An arrangement of the 12 tones within an octave in a succession chosen by the composer. These tones are used in this order, either melodically or harmonically throughout the composition.
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PIANO REPERTOIRE

The following repertoire list serves as a guide to illustrate the approximate difficulty of the music a student will play at the various levels. This list is not intended to be exhaustive and the teacher should not feel compelled to choose music only from the list. Many collections include music of several levels. Teachers should choose selections in varied styles and historical periods that are best-suited to each student. Teachers are encouraged to consult various repertoire reference guides in books and online to help in selecting editions and publishers.

Key to Publishers:

ABRSM	Associated Board of the Royal Schools of Music, c/o C.F. Peters
ALF	Alfred Publishing Company
AMP	Associated Music Publishers, c/o Hal Leonard Corporation
BAY	Mel Bay Publications
BEL	Belwin-Mills, c/o Alfred Publishing Company
BH	Boosey & Hawkes
CF	Carl Fischer
CFP	C. F. Peters Corporation
DUR	Durand S.A., c/o Hal Leonard Corporation
FH	Frederick Harris Music Company
FJH	FJH Music Company
GSH	G. Schirmer, Inc.
HENLE	G. Henle
HER	Heritage Music Company, c/o The Lorenz Corporation
HL	Hal Leonard Corporation
KAL	Kalmus, c/o Alfred Publishing Company
KJOS	Neil A. Kjos Music Company
MAN	Manduca Music Publishers
MAST	Masters Music Publishers
MCA	MCA Music, c/o Hal Leonard Corporation
MYK	Myklas Music Press, c/o Alfred Publishing Company
PEER	Peer International Corporation, c/o Hal Leonard Corporation
RIC	Ricordi
STIPES	Stipes Publishing L.L.C.
SUM	Summy Birchard, c/o Alfred Publishing Company
WB	Warner Brothers, c/o Alfred Publishing Company
WMC	Willis Music Company
VAR	These selections are available from various publishers

PIANO REPERTOIRE**LEVELS 1A-1B****SERIES**

Alfred Premiere Piano Course, Levels 1A & 1B	ALF
Alfred Basic Piano Course, Levels 1A & 1B	ALF
Bastien New Traditions, Primer & Level 1	KJOS
Bastien Piano Basics, Primer & Level 1	KJOS
Celebrate Piano, Books 1B & 2A	FH
Faber Piano Adventures, Primer & Level 1	HL
Glover Method for Piano, Level 1	ALF
Hal Leonard Piano Lessons, Books 1 & 2	HL
John Thompson – Teaching Little Fingers to Play	WMC
Music for Piano, Book 1 (Robert Pace)	HL
Music Pathways, Books A & B (Olson)	CF
Music Tree, Levels 1 & 2A (Clark)	ALF
Piano Discoveries, Books 1A & 1B (Vogt & Bates)	HER
Piano Town, Primer & Book 1 (Snell)	KJOS
Russian School of Piano Playing, Book 1, Part A	BH
Succeeding at the Piano, Preparatory & Grade 1 (Marlais)	FJH
Suzuki Piano School, Vol. 1	ALF

COLLECTIONS

Agay, Denis, ed.	The Joy of First Year Piano	HL
Alexander, Dennis	Animal Magic	ALF
Bartók, Béla	Mikrokosmos, Vol. 1	BH
	The First Term at the Piano	BH
Bober, Melody	Grand Solos for Piano, Book 1	ALF
	A Perfect 10, Book 1	ALF
	Melody's Choice, Book 1	ALF
Boyd, Bill	Jazz Starters, Book 1	ALF

PIANO REPERTOIRE LEVELS 1A-1B

Chatman, Stephen	Amusements, Book 1	FH
Evans, Lee	Razzle Dazzle	HL
George, Jon	Kaleidoscope Solos, Book 1	ALF
	Musical Moments, Book 1	ALF
	Festival of Favorites	ALF
Gillock, William	Accent on Solos 1	WMC
	Big Note Solos	WMC
Goldston, Christopher	Fantastic Fingers, Book 1	FJH
Hartsell, Randall	Something Special, Book 1	ALF
Lancaster & Kowalchyk	Favorite Solos, Book 1	ALF
Lancaster & Renfrow	First Favorite Classics, Solo Bk. 1	ALF
Leaf, Mary	A Leaf Collection, Book 1	FJH
	Going Buggy	FJH
Marlais, Helen, Ed.	In Recital – Jazz, Rag & Blues, Bk. 1	FJH
	In Recital – All Time Favorites, Bk. 1	FJH
Mier, Martha	Just Imagine, Book 1	ALF
	The Best of Martha Mier, Book 1	ALF
Olson, Lynn F., Ed.	Rowlf’s Very Own First Piano Book	ALF
Olson, Kevin & Julia	Simply Silly	FJH
Rollin, Catherine	The Bean Bag Zoo, Books A & 1	ALF
	Favorite Solos, Book 1	ALF
Roubos, Valerie Roth	Four Miniature Suites	FJH
	Stories in Sound, Book 1	FJH
Snell, Keith, Ed.	Piano Repertoire, Preparatory	KJOS
Various Composers	Piano Recital Showcase, Book 1	HL
	Piano Recital, Summer Fun	HL

PIANO REPERTOIRE

LEVELS 2-3

SERIES

Alfred Premiere Piano Course, Levels 2 & 3	ALF
Alfred Basic Piano Course, Levels 2 & 3	ALF
Bastien New Traditions, Levels 2 & 3	KJOS
Bastien Piano Basics, Levels 2 & 3	KJOS
Celebrate Piano, Books 2B & 3	STIPES
Faber Piano Adventures, Levels 2 & 3	HL
Glover Method for Piano, Level 2	ALF
Hal Leonard Piano Lessons, Books 2 & 3	HL
John Thompson, Books 1 & 2	WMC
Piano Discoveries, Books 2A & 2B (Vogt & Bates)	HER
Piano Town, Books 2 & 3 (Snell)	KJOS
Music for Piano, Books 2 & 3 (Robert Pace)	HL
Music Pathways, Books C & D (Olson)	CF
The Music Tree, Levels 2B & 3 (Clark)	ALF
Russian School of Piano Playing, Book 1, Part A & B	BH
Succeeding at the Piano, Grades 2 & 3 (Marlais)	FJH
Suzuki Piano School, Vol. 1 & 2	ALF

COLLECTIONS

Agay, Denes, Ed.	The Joy of First Year Piano	HL
Alexander, Dennis	Just for You, Books 1 & 2	ALF
	Favorite Solos, Books 1 & 2	ALF
	The Magic of Music, Books 1 & 2	ALF
Bartók, Béla	Mikrokosmos, Vol. 1 & 2	BH
Bigler & Watts, Ed.	Everybody's Perfect Masterpieces, Vol. 1	ALF
Bober, Melody	Grand Solos for Piano, Book 2	ALF
	Melody's Choice, Book 2	ALF

PIANO REPERTOIRE LEVELS 2-3

Chatman, Stephen	Preludes for Piano, Book 1	FH
Clark, Frances, Ed.	Minor Masters, Books 1 & 2	ALF
	Piano Literature, Vol. 1	ALF
	Contemporary Piano Literature, Vol. 1 & 2	ALF
Faber & Faber, Ed.	Piano Literature, Vol. 1	HL
Fernandez, Oscar	Suite on Five Notes	PEER
Garcia, W.T. Skye	A Pirate's Life	ALF
George, Jon	A Day in the Jungle	ALF
	Musical Moments, Book 2	ALF
	Festival of Favorites, Book 2	ALF
Gillock, William	Accent on Analytical Sonatinas	WMC
	Accent on Rhythm & Style	WMC
	Accent on Solos, Books 2 & 3	WMC
Goldston, Christopher	Fantastic Fingers, Books 2 & 3	ALF
Halford, Marjorie, Ed.	Sonatinas: A First Book for Pianists	ALF
Hartsell, Randall	Something Special, Books 1 & 2	ALF
Kabalevsky, Dmitri	24 Little Pieces, Op. 39	VAR
Lancaster & Kowalchyk	Favorite Solos, Book 2	ALF
Marlais, Helen, Ed.	Festival Collection, Book 1	FJH
	In Recital Series, Book 2	FJH
Mier, Martha	The Best of Martha Mier, Book 2	ALF
	Just Imagine, Books 1 & 2	ALF
	Jazz, Rags & Blues, Book 1	ALF
Noona, Walter	Clavier Repertoire, Book 1	HER
Olson, Kevin	Showcase Solos, Book 1	FJH
	The Best of Olson, Books 1 & 2	FJH

PIANO REPERTOIRE LEVELS 2-3

Olson, Lynn Freeman	Beginning Sonatinas	ALF
Palmer, Willard, Ed.	The First Sonata Book	ALF
Rollin, Catherine	Favorite Solos, Book 1 Bean Bag Zoo, Book 2	ALF
Roubos, Valerie Roth	Travel Tunes Stories in Sound, Book 2	FJH
Snell, Keith, Ed.	Piano Repertoire: Baroque & Classic, Prep & Level 1 Romantic & 20th Century, Prep & Level 1 Essential Piano Literature, Prep & Book 1	KJOS KJOS
Streabbog, Louis	12 Melodious Pieces, Book 1, Op. 63	VAR
Strickland, Judith	Animal Suite	FJH
Tansman, Alexander	Happy Time, Book 1	DUR
Vandall, Robert	Celebrated Solos, Books 1 & 2	ALF
Yeager, Jeanne	Fresh Impressions, Books 1 & 2	KJOS

PIANO REPERTOIRE**LEVELS 4-5****COLLECTIONS**

Agay, Denes, Ed.	Easy Classic to Moderns, Vol. 17	HL
Bachus, Nancy. Ed.	Exploring Piano Classics, Book 2	ALF
Bastien, James, Ed.	Piano Literature, Vol. 1 & 2	KJOS
Bigler & Watts	Everybody's Perfect Masterpieces, Vol. 3	ALF
Clark, Frances, Ed.	Contemporary Piano Literature, Book 2	ALF
	Piano Literature, Book 2	ALF
Faber & Faber, Ed.	Piano Literature, Vol. 2 & 3	HL
Lancaster & Renfrow, Ed.	First Favorite Classics, Book 2	ALF
Marlais, Helen, Ed.	Festival Collection, Books 2 & 3	FJH
Magrath, Jane, Ed.	Masterwork Classics, Levels 2 & 3	ALF
Olson, L.F., Ed.	Music Pathways Repertoire, 3A & 3B	FH
Olson, L.F., Ed.	Essential Keyboard Repertoire, Vol. 1	ALF
RCM, Ed.	Celebration Series, Books 2 & 3	FH
Snell, Keith, Ed.	Piano Repertoire: Baroque & Classic, Levels 2 & 3 Romantic & 20th Century, Levels 2 & 3 Essential Piano Literature, Levels 2 & 3	KJOS KJOS
Smith, Gail, Ed.	Great Literature for Piano, Book 1	BAY
Suzuki, Shinichi, Ed.	Suzuki Piano School, Vol. 2 & 3	ALF

COMPOSERS

Alexander, Dennis	Just for You, Books 2 & 3 Especially in the Jazzy Style, Book 1	ALF ALF
Bartók, Béla	For Children, Vol. 1 & 2 Mikrokosmos, Vol. 2 & 3	BH BH
Bach, J. S.	Anna Magdalena Notebook	VAR

PIANO REPERTOIRE LEVELS 4-5

Bober, Melody	Grand Solos for Piano, Book 3 Melody's Choice, Book 3	ALF ALF
Beethoven, L. van	Sonatina in G Dances of Beethoven	VAR ALF
Clementi, Muzio	Sonatinas, Op. 36, Nos. 1 & 2	VAR
Dello Joio, Norman	Suite for the Young	HL
Fernandez, Oscar	Dolls	PEER
Gillock, William	Accent on Analytical Sonatinas Accent on Rhythm & Style Accent on Solos, Books 2 & 3	WMC WMC WMC
Gretchaninov, Alexander	Children's Album, Op. 98 Glass Beads, Op. 123	ABRSM ALF
Gurlitt, Cornelius	Album Leaves for the Young, Op. 101 Little Flowers, Op. 205	GSH ABRSM
Halford, Marjorie, Ed.	Sonatinas: A First Book for Pianists	ALF
Handel, George F.	Anson Introduces Handel	WMC
Hartsell, Randall	Something Special, Books 2 & 3	ALF
Kabalevsky, Dmitri	24 Little Pieces, Op. 39 Variations on a Russian Folk Song, Op 51, No. 2	VAR VAR
Lynes, Frank	Four Sonatinas, Op. 39	VAR
Marlais, Helen, Ed.	In Recital Series, Book 2	FJH
Mier, Martha	The Best of Martha Mier, Books 2 & 3 Jazz, Rags & Blues, Books 1 & 2	ALF ALF
Miller, Carolyn	Student Favorites, Books 1 & 2	FJH
Mozart, Wolfgang	Piano Music from His Early Years, Ed. Hinson	ALF
Olson, Lynn Freeman	Audience Pleasers, Book 2	ALF

PIANO REPERTOIRE LEVELS 4-5

Palmer, Willard, Ed.	The First Sonatina Book	ALF
Rollin, Catherine	Favorite Solos, Book 2	ALF
Roubos, Valerie Roth	Picture This Books 2 & 3	FJH
Streabbog, Louis	12 Melodious Pieces, Book 1, Op. 63	VAR
Tansman, Alexander	Happy Time, Book 2	DUR
Tchaikovsky, Peter	Album for the Young, Op. 39 (easier selections)	VAR
Vandall, Robert	Celebrated Solos, Books 2 & 3	ALF

PIANO REPERTOIRE**LEVELS 6-7****COLLECTIONS**

Olson, Hinson, Palmer, Ed.	Essential Keyboard Repertoire, Various volumes	ALF
Bachus, Nancy, Ed.	The Baroque Spirit, Book 1	ALF
	The Classical Series, Book 1	ALF
	The Romantic Spirit, Book 1	ALF
	Beyond the Romantic Spirit, Book 1	ALF
Bastien, James, Ed.	Piano Literature, Vol. 3	KJOS
Clark, Frances, Ed.	Contemporary Piano Literature, Books 3 & 4	ALF
	Piano Literature, Books 3 & 4	ALF
Faber & Faber, Ed.	Piano Literature, Vol. 4	HL
Marlais, Helen, Ed.	Festival Collection Books, Books 4 & 5	FJH
Magrath, Jane, Ed.	Encore, Book 1	ALF
	Masterpieces with Flair, Books 1 & 2	ALF
Olson, L.F., Ed.	Music Pathways Repertoire, Books 4A & 4B	FH
Bigler & Watts	Everybody's Perfect Masterpieces, Vol. 4	ALF
Olson, L.F., Ed.	Applause, Book 1	ALF
RCM, Ed.	Celebration Series, Vol. 4 & 5	FH
Snell, Keith, Ed.	Piano Repertoire:	
	Baroque & Classic, Levels 4 & 5	KJOS
	Romantic & 20th Century, Levels 4 & 5	KJOS
	Essential Piano Literature, Levels 4 & 5	KJOS
Suzuki, Shinichi, Ed.	Suzuki Piano School, Vol. 3 & 4	ALF

COMPOSERS

Alexander, Dennis	Especially in Jazzy Style, Book 2	ALF
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PIANO REPERTOIRE LEVELS 6-7

Bartók, Béla	Ten Easy Pieces, Sz. 39	BH
	For Children, Books 1 & 2	BH
	Mikrokosmos, Books 3 & 4	BH
Bach, J. S.	W. F. Bach Notebook	VAR
	Little Preludes	VAR
	Dances of Bach, Ed. Hinson	ALF
Beethoven, L. van	Sonatina in F, Anh 5, #2	VAR
	Dances of Beethoven, Ed. Hinson	ALF
	Dances for Piano (easier selections)	HEN
Bernstein, Seymour	Birds, Book 1	MAN
Beach, Amy	Children's Album, Op. 36	ALF
	Children's Carnival, Op. 25	ALF
Burgmüller, J. F.	25 Progressive Pieces, Op. 100	VAR
Chaminade, Cécile	Children's Album, Op. 123	MAST
Clementi, Muzio	Sonatinas, Op. 36, Nos. 3, 4 & 5	VAR
Dello Joio, Norman	Lyric Pieces for the Young	HL
Diabelli, Anton	Sonatinas, Op. 151 & Op. 168	VAR
Gillock, William	Lyric Pieces in Romantic Style	ALF
Goldston, Christopher	Fantastic Fingers, Book 3	ALF
Grieg, Edvard	First Book for Pianists, Ed. Halford	ALF
Handel, G. F.	Anson Introduces Handel	WMC
	Handel, An Introduction	ALF
Kabalevsky, Dmitri	24 Pieces for Children, Op. 27	VAR
Kuhlau, Friedrich	Sonatinas, Op. 20 & Op. 55	VAR
Mozart, W. A.	Mozart, An Introduction, Ed. Palmer	ALF

PIANO REPERTOIRE LEVELS 6-7

Muczynski, Robert	Fables, Op. 21	GSH
Rejino, Mona	Portraits in Style	HL
Rollin, Catherine	Preludes, Books 1 & 2	ALF
Schumann, Robert	Album for the Young, Op. 68 (more difficult selections)	VAR
Starer, Robert	Sketches in Color, Set 1	MCA
Tansman, Alexander	Pour les Enfants, Sets 1 & 2	DUR
Tchaikovsky, Peter	Album for the Young, Op. 39	VAR
Vandall, Robert	Celebrated Solos, Books 4 & 5	ALF

PIANO REPERTOIRE**LEVELS 8-9****COLLECTIONS**

Agay, Denes, Ed.	Music for Millions, Vol. 37	YORK
Bachus, Nancy, Ed.	The Baroque Spirit, Book 2	ALF
	The Classical Spirit, Book 2	ALF
	The Romantic Spirit, Book 2	ALF
	Beyond the Romantic Spirit, Book 2	ALF
Bastien, James & Jane, Ed.	Piano Literature, Vol. 4	KJOS
Clark, Frances, Ed.	Contemporary Piano Literature, Books 5 & 6	ALF
	Piano Literature, Books 5 & 6	ALF
Hinson, Maurice, Ed.	Sonata Album, Vol. 1 & 2. (Sonatas by Haydn, Mozart and Beethoven)	ALF
Marlais, Helen, Ed.	Festival Collection, Book 6	FJH
Olson, Hinson, Palmer	Essential Keyboard Repertoire, Various Volumes	ALF
Olson, L.F.	Applause, Books 1 & 2	ALF
RCM	Celebration Series, Vol. 6 & 7	FH
Snell, Keith	Piano Repertoire, Books 6 & 7	KJOS
	Essential Piano Literature, Book 6 & 7	KJOS
Suzuki, Shinichi, Ed.	Suzuki Piano School, Vol. 5	ALF

COMPOSERS

Bartók, Béla	Sonatina	VAR
	Mikrokosmos, Books 4 & 5	VAR
Bach, J.S.	Dances of Bach, ed. Hinson	ALF
	Little Preludes	VAR
	Little Preludes and Fugues	VAR
	Two-Part Inventions	VAR
Beethoven, L. van	Bagatelles, Op. 119	VAR
	Paisello Variations, WoO 70	VAR

PIANO REPERTOIRE LEVELS 8-9

Beethoven, L. van	Sonatinas, WoO 47, Nos. 1, 2 & 3 Sonatas, Op. 49, Nos. 1 & 2	VAR VAR
Bloch, Ernest	Enfantines	CF
Brahms, Johannes	Waltzes, Op 39	VAR
Bridge, Frank	Miniature Pastorales, Set 1	MAST
Casella, Alfredo	11 Children's Pieces, Op. 35	MAST
Chopin, Frédéric	Selected Works for Piano, Snell, Ed. Préludes in A, E, B Major, C minor Waltz in A minor, Op. post. Mazurka in F Major, Op. 68, No. 3	KJOS VAR VAR VAR
Chaminade, Cécile	Children's Album, Op. 126	MAST
Clementi, Muzio	Sonatinas, Op. 36, No. 6 Sonatinas, Op. 37 & 38 (also published as Op. 4)	VAR VAR
Creston, Paul	Five Little Dances, Op. 24	HL
Debussy, Claude	Children's Corner Le Petit Nègre Rêverie	VAR VAR VAR
Dello Joio, Norman	Lyric Pieces for the Young Diversions	HL HL
Fiocco, J. H.	Eight Keyboard Pieces	ABRSM
Gade, Niels	Aquarellen, Op. 19 The Children's Christmas Eve, Op. 36	VAR VAR
Ginastera, Alberto	Rondo on Argentine Children's Folk Tunes, Op. 19	HL
Glière, Reinhold	8 Easy Pieces, Op. 43 12 Student Pieces, Op. 31	ABRSM MAST
Granados, Enrique	Bocetos: Colección de Obras Fáciles	MAST
Grieg, Edvard	Lyric Pieces	VAR

PIANO REPERTOIRE LEVELS 8-9

Gurlitt, Cornelius	Buds and Blossoms, Op. 107	VAR
Haydn, Franz J.	Sonatinas and Sonatas	VAR
Howells, Herbert	County Pageant A Little Book of Dances	ABRSM ABRSM
Kabalevsky, Dmitri	Five Easy Sets of Variations, Op. 51	VAR
	Variations on a French Folk Theme	VAR
	Sonatina, Op. 13, No. 1	VAR
	Four Rondos, Op. 60	VAR
	Variations, Op. 40, Nos. 1 & 2	VAR
Khatchaturian, Aram	Adventures of Ivan	VAR
	Sonatina	VAR
Kuhlau, Friedrich	Sonatinas, Op. 20 & Op. 88	VAR
Liszt, Franz, Ed. Hinson	Selected Intermediate to Early Advanced Piano Solos	ALF
MacDowell, Edward	Woodland Sketches, Op. 51	VAR
Mendelssohn, Felix	Scherzo in E minor, Op. 16, No. 2	VAR
	Six Pieces for Children, Op. 72	VAR
	Songs Without Words (easier selections)	VAR
Milhaud, Darius	The Household Muse	TP
Mompou, Federico	Impresiones Íntimas	HL
Moszkowski, Moritz	Thirteen Romantic Pieces	ABRSM
Mozart, Wolfgang	The London Notebook, K. 15	VAR
Muczynski, Robert	Diversions, Op. 23	HL
Pinto, Octavio	Scenas Infantis	HL
Poulenc, Francis	Villageoises	HL
Prokofiev, Sergei	Music for Children	HL

PIANO REPERTOIRE LEVELS 8-9

Purcell, Henry	Keyboard Works 8 Keyboard Suites	DOV HL
Ravel, Maurice	Prélude (1913) Menuet sur le nom d'Haydn (1909)	ALF
Scarlatti, Domenico	Sonatas	VAR
Schubert, Franz	Moments Musicaux, Op. 94 (D. 780) Waltzes	VAR VAR
Schumann, Robert	Album for the Young, Op. 68 Kinderscenen, Op. 15, Nos. 1, 2 & 6	VAR VAR
Shostakovich, Dmitri	Three Fantastic Dances, Op. 5 (originally published as Op. 1)	BH
Starer, Robert	Sketches in Color, Set 2	HL
Tansman, Alexander	Pour les Enfants, Set 4 Happy Time, Book 3	HL HL
Tchaikovsky, Peter I.	Album for the Young, Op. 39 Chanson Triste, Op. 40, No. 2	VAR VAR
Tcherepnin, Alexander	Bagatelles, Op. 5	VAR
Telemann, G. P.	Fantasias	DOV
Turina, Joaquin	Miniatures, Op. 52	HL

PIANO REPERTOIRE LEVELS 10-12

COLLECTIONS

Agay, Denes, Ed.	Anthology of Piano Music, Vol. 1 (Baroque) Anthology of Piano Music, Vol. 2 (Classical) Anthology of Piano Music, Vol. 3 (Romantic) Anthology of Piano Music, Vol. 4 (20 th Century)	YORK YORK YORK YORK
Ferguson, Howard, Ed.	Style and Interpretation, An Anthology of Keyboard Music, OX Volume I- Early Keyboard Music, England and France Volume II- Germany and Italy Early Italian Keyboard Music, An Anthology, Vol. 1 & 2 OX Early German Keyboard Music, An Anthology, Vol. 1 & 2 OX Early English Keyboard Music, An Anthology, Vol. 1 & 2 OX Early French Keyboard Music, An Anthology, Vol. 1 & 2 OX	
Hinson, Maurice, Ed.	Sonata Album, Vol. 1 & 2 (Sonatas by Haydn, Mozart, and Beethoven)	ALF
Marlais, Helen, Ed.	Festival Collection, Books 7 & 8	FJH
Olson, L.F., Ed.	Applause, Book 2	ALF
RCM, Ed.	Celebration Series, Vol. 8, 9 & 10	FH
Snell, Keith, Ed.	Piano Repertoire, Levels 8, 9 & 10 Essential Piano Literature, Levels 8, 9 & 10	KJOS KJOS
Suzuki , Shinichi, Ed.	Suzuki Piano School, Vol. 6 & 7	ALF

COMPOSERS

Albéniz, Isaac	Album of Eight Pieces	BMC
Bach, J. S.	French Suites English Suites Fantasia in C minor, BWV 906 Italian Concerto Partitas Sinfonias The Well-Tempered Clavier, Vol. 1 & 2	VAR VAR VAR VAR VAR VAR VAR

PIANO REPERTOIRE LEVELS 10-12

Barber, Samuel	Excursions	HL
Bartók, Béla	Allegro Barbaro	BH
	Bagatelles Op. 6	BH
	15 Hungarian Peasant Songs and Dances	BH
	Mikrokosmos, Books 5 & 6	BH
	Roumanian Folk Dances	BH
	Suite, Op. 14	BH
	Three Rondos on Folk Tunes	BH
Beethoven, L. van	Bagatelles, Op. 33 & Op. 126	VAR
	32 Sonatas	VAR
	Rondo in C Major, Op. 51, No. 2	VAR
Brahms, Johannes	Ballades	VAR
	Capriccios	VAR
	Intermezzi	VAR
	Hungarian Dances	VAR
	Rhapsodies	VAR
Burgmüller, Johann F.	12 Brilliant and Melodious Studies, Op. 105	VAR
Chopin, Frédéric	Ballades	VAR
	Études	VAR
	Mazurkas	VAR
	Nocturnes	VAR
	Polonaises	VAR
	Préludes, Op. 28, except A, E, & B Major, C minor	VAR
	Waltzes	VAR
Couperin, François	Pièces de Clavecin	DOV
Copland, Aaron	Four Piano Blues	BH
	Passacaglia	BH
	The Cat and the Mouse	BH
Debussy, Claude	Children's Corner	VAR
	Préludes, Books 1 & 2	VAR
	Pour Le Piano	VAR

PIANO REPERTOIRE LEVELS 10-12

Debussy, Claude	Images	VAR
	Estampes, L. 100	VAR
Debussy, Claude	Études	VAR
	Suite Bergamasque	VAR
	Two Arabesques	VAR
Dello Joio, Norman	Sonata No. 3	HL
	Suite for Piano	CF
Fauré, Gabriel	Selected Piano Works	ALF
	Nocturnes	VAR
	Barcarolles	VAR
	Valses-Caprices	VAR
	Romances sans paroles, Op. 17	VAR
Field, John	Nocturnes	VAR
Gershwin, George	Preludes	VAR
	Rialto Ripples	VAR
Ginastera, Alberto	Three Argentinian Dances	DUR
	Sonata	BH
	12 American Preludes	CF
	Rondo on Argentine Children's Folk-Tunes	BH
	Tres Piezas	RIC
	Suite de Danzas Criollas	BH
	Milonga	RIC
Gottschalk, Louis	The Banjo	VAR
	Ojos Criollos, Op. 37	VAR
	Scherzo Romantique	VAR
Granados, Enrique	Spanish Dances, Op. 5	VAR
	Goyescas	VAR
	Romantic Scenes (Escenas Romanticas)	VAR

PIANO REPERTOIRE LEVELS 10-12

Grieg, Edvard	Sonata in E minor, Op. 7	VAR
	Lyric Pieces	VAR
	Holberg Suite, Op. 40	PET
	Poetic Tone Pictures, Op. 3	VAR
	Norwegian Dances	VAR
Griffes, Charles	Roman Sketches	HL
Handel, G. F.	Piano Suites (London 1720)	HENLE
	Air and Variations, Suite 5	VAR
Haydn, F. J.	Sonatas	VAR
Joplin, Scott	Piano Rags	VAR
Kabalevsky, Dmitri	Preludes, Op. 38	VAR
	Sonatina in G minor, Op. 13, No. 2	VAR
Khachaturian, Aram	Toccata	VAR
Lecuona, Ernesto	Malagueña	HL
	Andalucía	HL
Liszt, Franz	Consolations, S. 172	VAR
	Years of Pilgrimage	VAR
	Valse Oubliée No. 1	VAR
MacDowell, Edward	Etudes, Op. 39	VAR
	Four Little Poems, Op. 32	VAR
	Sea Pieces, Op 55	VAR
Martines, Marianna	3 Sonatas	FV
Mendelssohn, Fanny	Songs without Words	VAR
Mendelssohn, Felix	Songs without Words	VAR
	Rondo Capriccioso, Op. 14	VAR
Moszkowski, Moritz	Spanish Dances, Op. 12	VAR
	Études, Op. 72 & Op. 91	VAR

PIANO REPERTOIRE LEVELS 10-12

Mozart, Wolfgang	Sonatas	VAR
	Fantasies	VAR
	Rondo in D Major, K. 485	VAR
	Variations	VAR
Muczynski, Robert	Preludes, Op. 6	HL
Nazareth, Ernesto	Brazilian Tangos and Dances	ALF
Prokofiev, Sergei	Visions Fugitives, Op. 22	VAR
	Tales of the Old Grandmother, Op. 31	VAR
Rachmaninoff, Sergei	Preludes, Op 23 & Op. 32	VAR
	Fantasy Pieces, Op. 3	VAR
	Three Nocturnes	VAR
	Moments Musicaux, Op 16	VAR
Ravel, Maurice	Pavane pour une infante défunte	VAR
	Sonatine	VAR
	Le tombeau de Couperin	VAR
	At the Piano With Ravel, Ed. Hinson	ALF
Saint-Saëns, Camille	Album for Solo Piano, Op. 72	MAST
Scarlatti, Domenico	Sonatas	VAR
Schubert, Franz	Impromptus, Op. 90 and Op. 142	VAR
	Moments Musicaux, Op. 94 (D. 780)	VAR
	Sonatas	HENLE
Schumann, Clara	Romances, Op. 11	VAR
	Three Romances, Op. 21	VAR
Schumann, Robert	Fantasy Pieces, Op. 12	VAR
	Kinderszenen, Op. 15	VAR
	Arabesque, Op. 18	VAR
	Papillons, Op. 2	VAR
	Romance in F# Major, Op. 28, No. 2	VAR

PIANO REPERTOIRE LEVELS 10-12

Scriabin, Alexander	Preludes	VAR
	Selected Works for the Piano	ALF
Tchaikovsky, Peter I.	The Seasons, Op. 37b	VAR
Toch, Ernest	The Juggler, Op. 31, No. 3	HL
Turina, Joaquín	The Circus, Op. 68	HL
	Viaje Marítimo	HL
	Album de Viaje (Travel Impressions)	INT
	Danses Gitanes, Op. 55 & Op. 84	HL
	Niñerías, Op. 21 & Op. 56	HL
	Trois Danses Andalouses, Op. 8	MAST
Villa-Lobos, Heitor	Cuentos de España, Op. 20, Series 1 & 2	MAST
	Próle do bebé (The Baby's Family), Series I	VAR
	Floral Suite, Op. 97	VAR
	Second Suite for Children	VAR
	Choros No. 5 "Alma brasileira"	VAR
	As Três Marias (The Three Maries)	CF
	Bachianas Brasileiras No. 4	VAR

PIANO SAT COMPOSER CLASSIFICATION LIST

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This list is based on the Composer Classifications List currently on the mtna.org website

Key: B - Baroque, C - Classical, R - Romantic, I - Impressionistic, Con - Contemporary

Con	Agay, Denes	R/I	Boulangier, Lili
R	Albéniz, Isaac	Con	Bowles, Paul
C	Albéniz, Mateo	R	Burgmüller, Johann Friedrich
C/R	André, (Johann) Anton	R	Busoni, Ferruccio
R	Arensky, Anton	C/R	Camidge, Matthew
B	Arne, Thomas	Con	Casella, Alfredo
C	Attwood, Thomas	R	Chabrier, Alexis Emmanuel
B/C	Bach, Carl. Philipp Emmanuel	R	Chaminade, Cécile
C	Bach, Johann Christian	R	Chopin, Frédéric
B	Bach, Johann Sebastian	C	Cimarosa, Domenico
C	Bach, Johann Christoph Friedrich	C	Clementi, Muzio
B/C	Bach, Wilhelm Friedemann	Con	Copland, Aaron
R	Bach-Busoni	B	Corelli, Arcangelo
R	Bach-Rachmaninoff	Con	Corigliano, John
R	Balakirev, Mily	Con	Coulthard, Jean
Con	Barber, Samuel	B	Couperin, François
Con	Bartók, Béla	Con	Covello, Stephen
R	Beach, Amy	Con	Cowell, Henry
C	Beethoven, Ludwig van	Con	Creston, Paul
C	Benda, Georg Antonin	Con	Crumb, George
Con	Berg, Alban	R	Czerny, Carl
Con	Bernstein, Leonard	B	Daquin, Louis-Claude
Con	Bernstein, Seymour	I	Debussy, Claude
R	Beyer, Ferdinand	Con	Dello Joio, Norman
R	Biehl, Albert	Con	Dett, Nathaniel
Con	Bilotti, Anton	C/R	Diabelli, Anton
R	Bizet, Georges	Con	Diamond, David
I-Con	Bloch, Ernest	C	Dittersdorf, Carl
C	Boccherini, Luigi	R/Con	Dohnányi, Ernst
R	Böhm, Carl	B/C	Duncombe, William
Con	Bolcom, William	R	Durand, Marie-Auguste
R	Brahms, Johannes	C	Dussek, Franz
Con	Britten, Benjamin	C	Dussek, Jan Ladislav

PIANO SAT COMPOSER CLASSIFICATION LIST

Page 2 of 4

R	Dvořák, Antonin	R	Hensel, Fanny Mendelssohn
R	Elgar, Edward	Con	Hindemith, Paul
R	Ellmenreich, Albert	Con	Honegger, Arthur
R	Enesco, Georges	C	Hook, James
R/I	Falla, Manuel de	Con	Hovhaness, Alan
R	Fauré, Gabriel	C	Hummel, Johann Nepomuk
R	Field, John	I/Con	Ibert, Jacques
Con	Finney, Ross Lee	R/I	Ireland, John
R	Franck, César	Con	Ives, Charles
R	Gade, Niels	R	Janáček, Leoš
B/C	Galuppi, Baldassare	Con	Joplin, Scott
Con	Gershwin, George	Con	Kabalevsky, Dmitri
Con	Ginastera, Alberto	Con	Kennan, Kent
R	Glazounov, Alexander	Con	Khatchaturian, Aram
R/Con	Glière, Reinhold	R	Kirchner, Theodor
R	Glinka, Mikhail	B	Kirnberger, Johann Philipp
C	Gluck, Willibald Christoph	Con	Kodály, Zoltán
R	Godard, Benjamin	R	Koellig, Carl
R/Con	Goedicke, Alexandre	R	Köhler, Louis
R	Gounod, Charles	C	Kramer, Franz
R	Gräffe, Friedbald	B	Krebs, Johann Ludwig
B/C	Grafe, Johann Friedrich	R	Kreisler, Fritz
R	Granados, Enrique	Con	Krenek, Ernst
B	Graupner, Christoph (Johann)	B	Krieger, Johann
R/Con	Gretchaninoff, Alexander	C	Kuhlau, Friedrich
R	Grieg, Edvard	B	Kuhnau, Johann
I/Con	Griffes, Charles	R	Kullak, Theodor
R/Con	Guastavino, Carlos	C/R	Latour, Jean Theodore
R	Guilmant, Alexandre	R	LeCouppey, Félix
R	Gurlitt, Cornelius	Con	Lecouna, Ernesto
B	Handel, George Frederic	Con	Lees, Benjamin
Con	Hanson, Howard	Con	Liebermann, Lowell
C/R	Haslinger, Tobias	R	Lichner, Heinrich
C	Hassler, Johann Wilhelm	Con	Ligeti, György
C	Haydn, Franz Joseph	R	Liszt, Franz
R	Heller, Stephen	R	Lorenz, Alfred

PIANO SAT COMPOSER CLASSIFICATION LIST

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B	Lully, Jean-Baptiste	I/Con	Rebikov, Vladimir
R	Lynes, Franz	R	Reger, Max
R	MacDowell, Edward	R/Con	Respighi, Ottorino
Con	Martin, Frank	C	Reinagle, Alexander
Con	Martinů, Bohuslav	R	Reinecke, Carl
R	Massenet, Jules	R	Reinhold, Hugo
Con	Maykapar, Samuel	R	Rimsky-Korsakov, Nicolai
R	Mendelssohn, Félix	R	Rossini, Gioacchino
Con	Menotti, Carlo	I/Con	Roussel, Albert
Con	Messiaen, Olivier	R	Rubinstein, Anton
Con	Milhaud, Darius	R	Saint-Saëns, Camille
Con	Mompou, Federico	B/C	Sammartini, Giovanni
R	Moszkowski, Moritz	Con	Satie, Erik
R	Mussorgsky, Modest	B	Scarlatti, Alessandro
C	Mozart, Leopold	B	Scarlatti, Domenico
C	Mozart, Wolfgang Amadeus	I/Con	Schmitt, Florent
Con	Muczynski, Robert	R	Schmitt, Jacob
R/Con	Nielsen, Carl	C/R	Schubert, Franz
B	Pachelbel, Johann	Con	Schuman, William
R	Paderewski, Ignace	R	Schumann, Clara
I/Con	Palmgren, Selim	R	Schumann, Robert
B	Pergolesi, Giovanni	R	Schytte, Ludvig
Con	Persichetti, Vincent	I/Con	Scott, Cyril
B	Pescetti, Giovanni	R/Con	Scriabin, Alexander
B	Pezold, Christian	B	Seixas, Carlos de
Con	Piazzolla, Astor	Con	Shostakovich, Dmitri
R	Pieczonka, Albert	R	Sibelius, Jean
Con	Pinto, Octavio	Con	Siegmeister, Elie
C/R	Pleyel, Ignaz Joseph	B	Soler, Padre Antonio
I/Con	Ponce, Manuel	R	Spindler, Fritz
Con	Poulenc, Francis	C	Sporh, Louis
Con	Prokofiev, Sergei	C	Stamitz, Carl
B	Purcell, Henry	C	Stamitz, Johann
R/Co	Rachmaninoff, Sergei	Con	Starer, Robert
B	Rameau, Jean-Philippe	R	Strauss, Richard
I	Ravel, Maurice	Con	Stravinsky, Igor

PIANO SAT COMPOSER CLASSIFICATION LIST

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Con	Stravinsky, Soulima	C	Türk, Daniel Gottlob
R	Streabbog, Jean Louis	C	Vanhal, (or Wanhal) Johann
I/Con	Szymanowski, Karol	R/Con	Vaughan Williams, Ralph
Con	Tauriello, Antonio	Con	Villa-Lobos, Heitor
Con	Tansman, Alexandre	B	Vivaldi, Antonio
R	Tchaikovsky, Peter	C/R	Weber, Carl Maria von
Con	Tcherepnin, Alexander	Con	Webern, Anton
Con	Tcherepnin, Ivan	C/R	Wesley, Samuel
Con	Tedesco, Mario	R	Zeckwar, Camille
B	Telemann, Georg Philipp	B	Zipoli, Domenico
Con	Turina, Joaquín		

RESOURCES FOR THE PREPARATION OF MELODY PLAYBACK

For Levels 1 to 5

- Ear Training for Practical Examinations: Melody Playback/Singback, Book 1. Boris Berlin and Andrew Markow. Carl Fischer Music, 1986.
- Four Star Sight Reading and Ear Tests, Levels 1 - 4. Boris Berlin and Andrew Markow, Frederick Harris Music, 2015
- Written Examples in the Piano SAT Handbook for each level.

For Levels 6 to 12

- Ear Training for Practical Examinations: Melody Playback/Singback, Book 1 - 3. Boris Berlin and Andrew Markow. Carl Fischer Music, 1986.
- Four Star Sight Reading and Ear Tests, Levels 5 - 10. Boris Berlin and Andrew Markow, Frederick Harris Music, 2015
- Written Examples in the Piano SAT Handbook for each level.

INSTRUCTIONS FOR THE EXAMINER OF MELODY PLAYBACK

Test questions are taken from the examples in the Piano SAT Handbook

- Ask the student to stand, so that the student's eyes are not facing the keyboard.
- In Levels 1 - 5, establish the tonality by playing a five-finger pattern and the broken and blocked tonic triad in the key of the testing example. In Levels 6 - 12, play an octave scale and the broken and blocked tonic triad in the key of the testing example.
- Tell the student the starting note, for example "I'm starting on the G above middle C."
- Set the metronome to establish the tempo and turn it off.
- At the established tempo, count two measures.
For example, in 4/4 time: "1-2-3-4-1-2-Ready-Listen."
- Play the testing example two times at the established tempo, with a one-measure pause between repetitions. The example may be played one more time if requested.
- Student comes to the piano and will be shown the starting note.
- The student will have two chances to play the melody in order to receive full credit.

CHORD HARMONIZATION

Triads

A capital letter indicates the chord root. “G” would be a G Major triad in root position. Major triads are indicated by a capital letter. “C” indicates a C Major triad in root position. Minor triads are indicated by a capital letter and lower case “m”, for example Dm indicates a D minor triad in root position.

Seventh Chords

“7” after a capital letter indicates a Dominant 7th chord. For example, “F7” indicates an F major Dominant 7th chord in root position starting on F. Students can either play the four-note chord “F-A-C-E \flat ” or omit the 5th and play “F-A-E \flat ”.

Inverted Triads and Dominant Seventh Chords

Inverted Triads

When a capital letter is followed by a slash, the capital letter indicates a Major triad, and the letter after the slash indicates the triad’s lowest note. For example, “F/C” indicates an F Major triad in 2nd inversion, with the C as the lowest note. “Em/G” indicates an E minor triad in 1st inversion, with G as the lowest note.

Inverted Dominant Seventh Chords

The slash after a Dominant 7th chord indicates chord’s lowest note. For example, “A7/C \sharp ” indicates an “A7” chord in first inversion with the C \sharp in the bass.

HARMONIZING A BASS LINE

Learning to harmonize a bass line is a useful skill for several reasons. It helps students learn to hear harmony from the bass line up, which is very useful in understanding music from the Baroque, Classical and Romantic periods. It gives students the experience of what figured bass playing is about while relating it to skills that students have been learning since Level 6 in all the areas of testing, but especially in the areas of chord harmonization, chorale reading and chord progressions. While harmonizing a bass line is not really figured bass reading, it prepares students for it who might be interested in exploring it further.

ROOT POSITION CHORDS LEVELS 11

Example 1. Realized Bass Line:

C F C G C F G C

I IV I V I IV V I

Example 1A. Unrealized Bass Line for Practice:

Fill in the inner two notes of the 3-voice right hand chords, keeping the common tone where possible. Play the bass line as written. When the bass line has stepwise motion, the right hand moves in the opposite direction to avoid parallel 4ths, 5ths, and octaves, which makes the musical texture sound thin.

For practice, listen as you try these examples with the first right hand chord starting in different inversions. You will notice that starting in certain inversions gives a little more interesting soprano line.

In figured bass playing, the range of the right hand only rarely goes above the staff to stay out of the range of the solo instruments.

C F C G C F G C

I IV I V I IV V I

Example 1B.

C F C G C F G C

I IV I V I IV V I

Example 2. For Practicing in Different Keys:

Fill in the inner two notes of the 3-voice right hand chords, keeping the common tone where possible and playing the bass line as written. When the bass line has stepwise motion, the right hand moves in the opposite direction.

D A D G D G A D

2A

I V I IV I IV V I

G D G C G C D G

2B

I V I IV I IV V I

2C

F C F B \flat F B \flat C F

I V I IV I IV V I

Example 3. Root Position Chords with Repeated Notes in the Bass Line.

When you have a repeated note in the bass line, you have the option of:

1. Repeating the chord.
2. Playing the chord in another inversion to make the soprano part more interesting.
3. Or you can just play a single chord for the length of the two repeated bass notes.

The examples for practice show these three ideas.

3A

D G D A D G A D

I IV I V I IV V I

3B

G C G D G C D G

I IV I V I IV V I

3C

F B \flat F C F B \flat C F

I IV I V I IV V I

Example 4. More Examples with Repeated Notes in the Bass Line.

4A

C G C F G C G C F G C

I V I IV V I V I IV V I

4B

F C F B \flat C F C F B \flat C F

I V I IV V I V I IV V I

4C

G D G C D G D G C D G

I V I IV V I V I IV V I

4D

C G C F G C G C F G C

I V I IV V I V I IV V I

4E

B \flat F B \flat E \flat F B \flat F B \flat

I V I IV V I V I

Level 12. Harmonizing a Bass Line Using Root Position I, ii, iii, IV, V, and vi Chords.

Example 5:

C G Em Am F G C Em Am F G C

I V iii vi IV V I iii vi IV V I

Example 5A. For Practice.

C G Em Am F G C Em Am F G C

I V iii vi IV V I iii vi IV V I

Example 5B. For Practice.

C G Em Am F G C Em Am F G C

I V iii vi IV V I iii vi IV V I

More Examples for Practicing in Different Keys.

F B \flat Gm C F Dm Gm C Dm Gm C F Am Dm Gm C F

I IV ii V I vi ii V vi ii V I iii vi ii V I

G Em Am D G D Am D G D G Em Am D G Am D G

I vi ii V I V ii V I V I vi ii V I IV V I

B \flat F Dm Gm Cm F B \flat Dm Gm Cm F B \flat

I V iii vi ii V I iii vi ii V I

Level 12. Harmonizing a Bass Line in Minor Keys

Example 6. Harmonic Minor Keys, Using i, iv, V, and VI Chords. The sharp under the bass note indicates that the 3rd of the chord is raised. In this example, the 3rd would be F#

Gm D Gm E \flat Cm D Gm D Gm Cm Cm D Gm

i V i VI iv V i V i iv iv V i

Example 6A: For Practice.

Gm D Gm E \flat Cm D Gm D Gm Cm Cm D Gm

i V i VI iv V i V i iv iv V i

Example 6B: For Practice. Sometimes not moving your hand in stepwise motion helps to create more variety and makes a more interesting soprano line. Notice the second chord in the first measure.

Gm D Gm Eb Cm D Gm D Gm Cm D Gm

i V i VI iv V i V i iv V i

More examples for practice. Notice that in this case, the 3rd of the chord is raised with a natural sign instead of a sharp.

Cm Fm G Cm Ab Fm G Cm Fm G Cm Fm G Cm

i iv V i VI iv V i iv V i iv V i

Dm Gm A Dm Bb Gm A Dm Gm A Dm Gm A Dm

i iv V i VI iv V i iv V i iv V i

Cm Fm G Cm Ab Fm G Cm Fm G Cm Fm G Cm

i iv V i VI iv V i iv V i iv V i

E Am E Am Dm Am Dm E Am F F Dm E Am

V i V i iv i iv V i VI VI iv V i

Gm Eb Cm D Gm Eb Cm D Gm Cm Gm Cm D Gm

i VI iv V i VI iv V i iv i iv V i

Cm Ab Fm G Ab Fm G Cm

i VI iv V VI iv V i

D Bm G Em A D F#m Bm Em Em G A D

I vi IV ii V I iii vi ii ii IV V I

Eb Cm Fm Bb Eb Ab Eb Eb Gm Cm Fm Eb Bb Eb

I vi ii V I IV V I iii vi ii I V I

FIGURED BASS HISTORICAL PERSPECTIVE

Historical Perspective

Basso continuo, or thoroughbass, was a musical shorthand developed in the Baroque period. The bass line continuing through a piece served as the basis on which harmonies were improvised on a keyboard instrument such as the harpsichord or organ, or by other chord-playing instruments such as the lute, guitar or theorbo. The bass line could also be doubled by a cello, viola da gamba, bassoon, or other low bass instrument. Composers would use figures, which are Arabic numbers, along with accidentals, placed above or below the bass line, to indicate the harmonies, a practice known as figured bass. When no figure was given above a bass note, performers would usually assume a root position chord.

Learning to play the harmony in the right hand above a given bass line is a window into understanding music well into the Romantic period. It was a given that composers would be performers and would also be proficient as basso continuo or figured bass players. The figured bass part was practical in that it saved copying time and printing costs. It was creative in that it allowed the performer to adapt the accompaniment to his instrument and his playing style, something akin to what jazz musicians do today. Playing from a figured bass part instead of a written-out part also allowed the player to connect with the other instrumentalists in a more spontaneous way and to respond to circumstances of the moment, such as the sonority of the instrument, the resonance of the hall and the ensemble balance. Its value extends to improvising in any style, transposing, listening to and reading scores from the bass line up, and in jazz and pop music recognizing chord symbols in order to harmonize a tune. Figured bass can also serve as a shorthand, useful in the process of composing music and as an intermediate stage in memorizing music.

Because of the high value that composers set on spontaneity, they trusted their performers with figured bass and with free ornamentation. "An accompanist who can give rhythmic impetus to his part, adapt it to the momentary requirements of balance and sonority, thicken it here and thin it there, and keep every bar alive, can stimulate his colleagues and help to carry the entire ensemble along. This is not merely to fill in the harmony; nor is it merely to make the harmony into an interesting part; it is to share in the creative urgency of the actual performance. As with free ornamentation, it hardly matters how much is actually improvised, and how much is memorized or written out by the performer or the editor. It only matters that it should have the fresh and flexible feeling of an improvisation." (from *The Interpretation of Early Music*, New Revised Edition by Robert Donington, pages 289-290).

Figures can also be found in piano concerti, operas, and ensemble music of the classical period.



Michigan Music Teachers Association

AFFILIATED WITH THE MUSIC TEACHERS NATIONAL ASSOCIATION
FOUNDED IN 1885

Attention: **SAT Technique Judge**

From: The Teacher of Student No. _____

Student No.: _____ is using the following alternate fingering:

Scales:

Arpeggios:

Triads & Inversions:

Chord Progressions:

Other:



**MICHIGAN MUSIC TEACHERS ASSOCIATION
PIANO ACHIEVEMENT TEST - 2017 Sample**

ROOM # _____

PERFORMANCE RATING SHEET

STUDENT No: _____
INSTRUMENT: _____

PERF. TIME: _____
AGE: _____

PERF. LEVEL: _____
SCHOOL GRADE: _____

1. _____
Composer Title

Accuracy (5)	
Technique (5)	
Musicianship (5)	
Memory (5)	
TOTAL (20)	

2. _____
Composer Title

Accuracy (5)	
Technique (5)	
Musicianship (5)	
Memory (5)	
TOTAL (20)	

3. _____
Composer Title

Accuracy (5)	
Technique (5)	
Musicianship (5)	
Memory (5)	
TOTAL (20)	

TOTAL PERFORMANCE: _____
(60)

The performance will be judged on accuracy, technique, musicianship, memorization, and repertoire. A total of 55-60 points is required to be eligible for State Semi-Finals. Outstanding 60-58, Excellent 57-55, Very Good 54-52, Average 51, Fair 50-48, Needs Improvement 47 or less.

Judge's Name (Judge, do not sign, just print your name legibly)

Performance: _____ **Technique:** _____ **Sight-Reading:** _____ **Aural Awareness:** _____ **Theory:** _____
(60) (10) (10) (10) (10)

TOTAL POINTS: _____
(100)

EVALUATING CATEGORIES FOR PERFORMANCE RATINGS

The Judge will assess whether the student demonstrates or lacks these categories by marking a + or - sign in the appropriate box to the left of the performance remarks.

Accuracy

- Correct Notes, Values and Rests
- Precise Rhythm
- Flexibility (ritardando, accelerando, phrasing breath, rubato, etc.)
- Steady Beat

Technique

- Tone Quality
- Articulation
- Pedaling, clear and appropriate
- Posture, Hand Position

Musicianship

- Appropriate Tempo
- Balance, Clarity of Voices
- Dynamics
- Phrasing
- Stylistically Correct

Memory

- Continuity
- Recovery from slips
- Slips are so frequent that continuity is compromised
- Unable to finish the piece

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