

Northeast Wisconsin Piano Teacher Forum

Revised Syllabus 2007

About the syllabus

This syllabus is designed to guide the teachers and students of the Northeast Wisconsin Piano Teachers Forum through a logical and practical course from elementary to advanced levels of studying piano. It also serves as the basis for the theory and technique portions of the annual Classical Festival.

The syllabus is divided into ten levels. Each level is further divided into Technique, Theory, Music History (except level 1) and Vocabulary. Specific requirements are listed under each category.

In using this syllabus keep in mind that **all requirements are cumulative**. Students are expected to retain information and skills from level to level. In most cases, only the new requirements have been listed on each level.

In addition there is an appendix for A: Examples of the technique requirements. B: Suggested listening and C: Suggested Sources For Information.

Technique (consult Appendix A)

All technique should be memorized

No pedal should be used

Technique should be executed with correct fingering, correct notes, a controlled tempo and a good hand position.

Theory, History and Vocabulary

Fundamentals of Piano Theory by Keith Snell and Martha Ashleigh, published by Kjos, is the recommended reference. The text level appropriate for each level of the syllabus is indicated at the beginning of each level. If information required by the syllabus is not included in the suggested level of *Fundamentals of Piano Theory* a (*) has been placed next to that particular skill or vocabulary word. Teachers should consult the sources listed in Appendix C for further information.

Guidelines for test taking have been revised in 2007 and are available on the website.

**This syllabus is the property of
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and is intended solely for the use of its members.**

Appendix B

Suggested Listening

* indicates selections that are appropriate for the younger listener

Solo Keyboard

Baroque

- Couperin, *Pieces de Clavicin* (selections)
J. S. Bach, *Well Tempered Clavier Volume I: Prelude and Fugue #2 in C Minor*
*Anna Magdalena's Notebook: (selections) **
Two Part Inventions: F Major, A Minor
Domenico Scarlatti, *Sonata in D Major, L.465*
Cat's Fugue
G. F. Handel, *Suite # 5 (includes Harmonious Blacksmith)*

Classical

- Clementi, *Sonatina in C Major, Opus 36 #1**
Kuhlau, *Sonatina in C Major, Opus 20 #1**
Haydn, *Sonata in D major, H XVI:37*
Mozart, *Sonata in A Major, K 331 (includes Turkish Rondo*)*
Sonata in A Minor, K 310
Beethoven: *Sonata in C Minor, Opus 13*
Sonata in C# Minor, Opus 27 #2
*Rondo a Capriccioso (Rage Over a Lost Penny *)*, Opus 129

Romantic

- Schubert, *Impromptu in E-Flat, Opus 90 #2*
Schumann, *Papillons Opus 2*
*Album For the Young, Opus 68 (selections) **
Fantasy Pieces, Opus 12 #2 : Aufschwung
Mendelssohn, *Rondo and Capriccioso in E Major, Opus 14*
*Song Without Words (selections) **
Chopin, *Preludes, Opus 23 # 4, 6, 7, 9, 14,15, 20*
*Polonaise Militaire in A Major, Opus 40#1 **
Nocturne in E-Flat Major, Opus 9 #2
Nocturne in C Minor, Opus 48 #1
*Waltz in A Minor (post) **
Waltz in D-Flat Major, Opus 64 #1 (Minute Waltz)
Brahms, *Hungarian Dances (4-hand) (selections)**
Rhapsody in G Minor, Opus 79 #2
*Waltz in A Flat Major (Lullaby) **

Liszt, *Mephisto Waltz*
Hungarian Rhapsody #2
Rachmaninoff, *Prelude in C# Minor, Opus 3 #2*
MacDowell, *Woodland Sketches, Opus 51 (selections) **
Mousorgsky, *Pictures at an Exhibition: Hut of Baba Yoga and Great Gates of Kiev **
Grieg, *Lyric Suites Book I, Opus 12. Book III, Opus 43 (selections) **
Nocturne, Opus 54 #1
Granadas, *Spanish Dances (selections)*

Impressionism

Debussy, *The Children's Corner: (includes Golliwog's Cakewalk*)*
Preludes Book I and Book II: The Sunken Cathedral, Girl With the Flaxen Hair
and Minstrels
Suite Pour Le Piano: Prelude
Petit Suite (4-hand): Ballet
Suite Bergamasque : Clair de lune
Ravel, *Jeu D'eau*
Pavanne For a Dead Princess
Faure, *Dolly Suite (4-hand): Mi-a-ou **

Contemporary

Schoenberg, *Five Piano Pieces Opus 23*
Joplin, *Maple Leaf Rag**
Cage, *Sonatas and Interludes*
Bartok, *15 Hungarian Peasant Songs*
Allegro Barbaro
Rumanian Folk Songs
Gershwin, *3 Preludes*
Ginastera, *Danzas Argentinas*
Kabalevsky, *30 Children's Pieces Opus 27 **
Sonatina in C Major, Opus 13
Khatchachurian, *Toccata*
Shostokovich, *Three Fantastic Dances*
Cowel, *Piano Music: Cry of the Banshee, Aeloian Harp **

Piano and Orchestra

Classical

Beethoven, *Concerto #5 in E-Flat Major, Opus 73 (Emperor)*

Romantic

Schumann, *Concerto #1 in A Minor, Opus 54*
Brahms, *Concerto #2 in B-Flat Major, Opus 83*
Mendelssohn, *Concerto in G Minor, Opus 25*
Rachmaninoff, *Concerto #2 in C Minor, Opus 18*
Grieg, *Concerto in A Minor, Opus 16*
Tchaikovsky, *Concerto #1 in B-Flat Major, Opus 23*

Contemporary

Prokofiev, *Concerto #3, Opus 26*
Gershwin, *Rhapsody in Blue*

Chamber Music

Baroque

J. S. Bach, *Brandenburg Concerto # 2*
Handel, *Water Music*

Classical

Mozart, *Eine Kleine Nachtmusik, K255*
Beethoven, *Violin Sonata #9, Opus 47 (The Kreutzer)*

Romantic

Schumann, *Dichterliebe, Opus 48 (selections), (voice and piano)*
Mendelssohn, *Trio in D Minor, Opus 49*
Brahms, *Horn Trio in E-Flat Major, Opus 40*

Contemporary

Poulenc, *Sonata for Oboe and Piano*
Hindemith, *Sonata for Flute and Piano*
Copland, *Fanfare For the Common Man*
Barber, *Adagio for Strings*
Schoenberg, *Transfigured Night*

Large Ensemble (Orchestral and Vocal)

Baroque

Handel, *Messiah: Hallelujah Chorus* *
Vivaldi, *The Four Seasons*

Classical

Haydn, *Symphony #94 in G Major (Surprise Symphony)* *
Beethoven, *Symphony #5 in C Minor, Opus 67* *
Symphony #9 in D Minor, Opus 125

Romantic

Schubert, *Symphony #8 in B Minor (Unfinished Symphony)*
Mendelssohn, *Symphony #4 in A Major, Opus 90 (Italian Symphony)*
Brahms, *Symphony #3 in F Major, Opus 90*
Wagner, *Ride of the Valkyries from Die Walkure* *
Greig, *Peer Gynt Suite (selections)* *
Bizet, *Overture from Carmen*
Tchaikovsky, *Nutcracker (selections)* *
1812 Overture *
Symphony #6 (Pathetique)
Dvorak, *New world Symphony*
Berlioz, *Symphony Fantastique*

Impressionism

Debussy, *Prelude to the Afternoon of a Faun* *, *La Mer*
Ravel, *Bolero*

Contemporary

Stravinsky, *Rite of Spring*
Gershwin, *An American in Paris*
Prokofiev, *Peter and the Wolf* *
Britten, *Children's Guide to the Orchestra* *
Holst, *The Planets*
Shostokovich, *Symphony #5*
Orff, *Carmina Burana (selections)*
Villa Lobos, *Bachianas Brasilieras*
Richard Strauss, *Also Sprach Zarathustra*.

Level I

Recommended reference: *Fundamentals of Piano Theory: Preparatory Level*

Technique Requirements (See appendix A for examples)

Keys: CM/cm OR GM/gm OR FM/fm (for classical festival choose one set)

1. **Five finger pattern:** Hands together, up and down.
2. **Chords:** Root position tonic chord: To be played after execution of scale, above.
3. **Arpeggio:** Hand over hand, two octaves, up and down.

Theory Requirements

1. Note reading

All notes on grand staff plus middle C. (No other ledger lines required)
Accidentals: sharp, flat, natural

2. Note and rest values



3. Time signatures

2	3	4
4	4	4

4. Key Signatures: CM, GM, FM

5. Intervals

Half and whole steps
2nds, 3rds, 4ths, 5ths based on C, G and F. (Quantity only)

6. Scales

Five finger patterns (notes) for CM, GM, FM and cm, gm, fm
Half and whole step pattern for major five finger and minor five finger patterns.

7. Chords

Tonic triads for CM, GM, FM and cm, gm, fm.

Vocabulary

Accidental: Any sharp, flat or natural that appears in the music. Accidentals last for a bar.

sharp: Raise the note one-half step to the very next key higher.

flat: Lower the note one-half step to the very next key lower

natural: Cancel the sharp or flat.

enharmonic notes: Notes that sound the same and look the same on the keyboard but are written differently.

Articulation: Signs that tell you how to touch and release the keys.

accent: Strong emphasis

legato: Play smooth and connected

staccato: Play short and detached

tenuto: Hold for the full value with a slight emphasis

tie: A curved line between 2 notes of the same pitch. Each note is held for the full value but only the first note is played.

slur: A curved line over 2 or more notes that means to play those notes legato.

Chord: Three or more notes sounded together

triad: A three note chord

root position triad*: A three note chord each note a third apart.

arpeggio*: a chord played with one note after the other (broken chord)

tonic*: The first note of a scale or the triad built on the first note of a scale

Dynamics: Signs that tell us how loud or soft to play

piano (p) soft

mezzo piano (mp) medium soft

mezzo forte (mf) medium loud

forte (f) loud

crescendo (cresc) gradually louder

decrescendo* (decrec) gradually softer

diminuendo (dim) gradually softer

Interval: The distance between two notes

half step The distance from one key to the very next key (no key between)

whole step The distance from one key to the next key with one note between (2 half steps)

Signatures: Found at the beginning of a piece of music following the clef sign

key signature: Sharps or flats placed on each staff. This tells you the tonic note or key.

time signature: The two numbers written at the beginning of a piece of music right after the

key signature. The top number tells how many beats are in a measure. The bottom note tells you what kind of note gets one beat.

Staff: Five lines with four spaces on which music is written

treble clef sign (G clef): Used at the beginning of the treble staff denoting higher notes

bass clef sign (F clef): Used at the beginning of the bass staff denoting lower notes

grand staff: The treble staff and the bass staff joined together with a brace and bar line

bar line: divides music into measures

measure*: The space between two bar lines

double bar line: Placed at the end of a piece

repeat sign: play the music again

Tempos: (slow to fast)

andante: walking tempo

moderato: moderately

allegro: fast

Changing tempo:

fermata: Hold the note longer

ritardando: (rit.) gradually slower

a tempo: return to the tempo before the change

Composer*: A person who writes music

Level II

Recommended reference: *Fundamentals of Piano Theory* (Level I)

Technique Requirements (consult Appendix A For examples)

Keys: GM/em OR FM/dm (natural minor only)

(For Classical Festival: Choose one key group. Complete all requirements in major and repeat in minor).

1. Scales: One octave, hands together, major and natural minor
2. Cadence: Major keys only. I-V-I. Hands separately. (Authentic cadence, root position)
3. Chords: Based on the tonic chord build the following: Major, minor, diminished* and augmented*. Hands together.
4. Arpeggio: Two octave (thumb crossing), major and minor, hands separately

Theory Requirements (Write and identify)

1. Notes on the grand staff:

Up to 2 ledger lines in any direction including between the staves

2. Notes and rest values:



3. Time signatures

C: common time or 4

4. Key Signatures: CM, GM, FM, am, em, dm

5. Scales

CM, GM, FM,
am, em, dm (natural form only)

6. Intervals

2nds through octaves based on Major keys: C, G and F (quantity only)

7. Chords

Tonic (I) and Dominant (V) in Major keys: C, G and F only.

Major: 1,3 and 5 of a major 5-finger pattern

Minor: 1,3 and 5 of a minor 5-finger pattern

Augmented: 1, 3 and 5 of a major pattern with a raised 5th

Diminished: 1,3 and 5 of a minor pattern with a lowered 5th

Music History Requirements

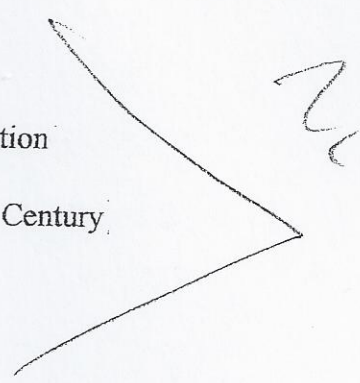
Periods of Music

Baroque: During the time of American colonies

Classical: During the time of The American Revolution

Romantic: During the time of Lincoln

Contemporary: During the time of the 20th and 21st Century



Vocabulary

Character or Style: help establish feeling, mood or performance style

cantabile: In a singing manner

con moto: with motion

dolce: sweetly

scherzando: playful

simile*: Continue in a similar manner

Dynamics

pianissimo (pp) very soft

fortissimo (ff) very loud

Form in Music

question and answer phrases: The question ends on a note other than tonic. The answer ends on the tonic

repetition: When a melodic or rhythmic pattern is repeated

binary form: (AB) Two sections

ternary form (ABA) Three sections. The repeat of A makes up the third section

Tempo (Listed slow to fast)

Lento (slow)

Andante

Moderato

Allegro

Other (Know name, definition and symbol)

Octave sign: Placed above the staff, play one octave higher. Placed below the staff, play one octave lower

Pedal sign: Use the right (the damper) pedal

D.C. al fine: Go back to the beginning and play to the word fine.

First and Second Ending: Play the 1st ending, repeat, skip first ending, play 2nd ending

Authentic Cadence*: V chord followed by a I chord.

Ledger Lines: Short lines drawn for note placement that extend the staff

Level III

Recommended reference: *Fundamentals of Piano Theory* (Level II)

Technique Requirements (consult appendix A for examples)

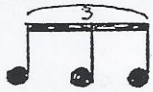
Keys: DM/bm (harmonic form only)

(For Classical Festival complete all technique in Major and then repeat in minor)

1. Scales: 1 octave, hands together, Major and harmonic minor form only
2. Cadence: Major key only, hands together.
Demonstrate an authentic cadence (V6 - I)
Demonstrate a plagal cadence (IV6/4 - I)
3. Arpeggio: Hands together, 2 octaves with thumb crossings.
4. Inversions: Hands separately I - I6 - I6/4 - I. Up and down.

Theory Requirements (Write and Identify)

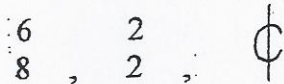
1. Notes and rest values (triplets are presented in Level I of recommended reference)



} . (preferred syllables are = i-la-li)

2. Rhythm and time signatures

Cut time or alla breve



3. Key signatures

Major: C, G, D and F

Minor: a, e, b and d

4. Scales

Whole and half step pattern for a major scale

Major: C, G, D and F

Minor: a, e, b and d (harmonic form only)

5. Intervals

2nds through octaves (quantity only) based on all white notes.

6. Chords

Roman numeral and name for primary triads in Major keys: C, G D and F
(tonic = I, subdominant = IV, dominant = V)

Inversions: Tonic triad only: Root, first and second inversion. (Figured bass numerals not required at this level) in Major: C, G, D and F and Minor: a, e, b and d.

7. Cadences

Write authentic (V-I) and plagal (IV-I) cadences in root position only and in Major keys: C, G, D and F.

Music History Requirements

Periods of Music (dates are approximate)

Baroque	1600-1750	Composer: Johann Sebastian Bach
Classical	1750-1825	Composer: Ludwig van Beethoven
Romantic	1825-1900	Composer: Johannes Brahms
Contemporary	1900-present	Composer: Bela Bartok

Vocabulary**Character or Style**

Espressivo: expression

Con brio: with spirit

Terraced dynamics*: repeated sections played at different dynamic levels

Dynamics

Pianississimo (ppp) very, very soft

Fortississimo (fff) very, very loud

Form in Music

Sequence: a melodic pattern repeated at a different pitch

Articulation

Sforzando*: (sf or sfz) Sudden strong accent

Tempos (listed slow to fast)

Lento

Adagio

Andante

Andantino: slightly faster than Andante

Moderato

Allegretto: somewhat fast, but slower than Allegro

Allegro

Other

Alberti Bass: an accompaniment pattern consisting of broken chords

Cadence: a chord progression often at the end of a piece or section.

Authentic cadence = V - I

Plagal = IV - I

Level IV

Recommended reference: *Fundamentals of Piano Theory* (Level III)

Technique Requirements (consult Appendix A for examples)

Keys: BbM/gm (harmonic form only)

(For Classical festival complete all technique in Major and then repeat in minor. Do chromatic scale at the end)

1. Scales: Hands together, one octave
2. Chord Progression: Hands together, I - IV^{6/4} - V⁶ - I (do not use V^{6/5})
3. Arpeggios: Hands together, 2 octaves
4. Inversions: Hands together, I - I⁶ - I^{6/4} - I, up and down.
5. Chromatic Scale: Hands together, 1 octave, contrary motion, begin as thumbs on middle D.

Theory Requirements (Write and identify)

1. Notes and rest values



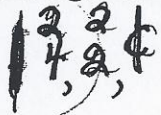
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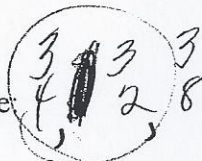
2. Rhythm and time signatures

Simple meter:

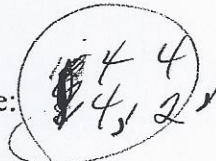
Duple:



Triple:



Quadruple:



C

3. Key signatures: Major: C, G, D, F and Bb

Minor: a, e, b, d, and g

4. Scales: Major: C, G, D, F, and Bb

Minor: a, e, b, d, and g (harmonic form only)

Chromatic: Ascending, beginning on any white note.

5. Intervals: Identify prime through octave by quantity and quality (major or perfect) based on the major scales of C, G, D, F and Bb.

6. Chords: Major, minor, diminished and augmented triads based on the tonics of major keys:

C, G, D, F, and Bb and minor keys: a, e, b, d, and g.

Primary triads in root position for major keys: C, G, D, F and Bb (I, IV and V) and minor keys: a, e, b, d, and g (i, iv and V) Use harmonic form of minor.

7. **Cadences:** Authentic and Plagal: All major and harmonic minors keys listed above.
 Write in root position
 Rewrite using common tones with inversions (IV6/4 - I and V6 - I for major)
 (iv6/4 - i and V6 - i for harmonic minor)

Music History Requirements

Periods of Music History (dates are approximate)

Baroque 1600-1750

Features: Binary Form, Bouree, Minuet, Allemande, Gigue, Gavotte

Composer: J. S. Bach: German. Bach came from a musical family and had 20 children of his own. He wrote a great deal of music including the *Well Tempered Clavier* in 2 Volumes.

Classical 1750-1825

Features: Ternary Form, Alberti Bass, Sonatina, Balanced phrases in 2, 4 or 8 measures.

Composer: Ludwig van Beethoven: German. Beethoven was totally deaf during the last part of his life yet he continued to compose until he died. Two of his most loved piano pieces are *Fur Elise* and *The Moonlight Sonata*.

Romantic 1825-1900

Features: Waltz, an increased use of the pedal, character pieces, long melodies with lush accompaniments

Composer: Johannes Brahms: German. Late in his life Brahms destroyed everything he had written before he was 19. He wrote *Waltzes* and *Hungarian Dances*.

Contemporary 1900-present

Features: New tonalities, Nationalism, Unusual harmonies, scales and rhythms.

Composer: Bela Bartok: Hungarian. Bartok used the sounds and rhythms of Hungarian folk songs in much of his music. He wrote the *Mikrococosmos* (6 books) for piano students.

Vocabulary

Character or style

Molto: very much

Poco: little

Spiritoso: spirited

Form

Dances: minuet, bouree, allemande, gigue, gavotte (This is a list of dance forms, definitions are not required on this level)

Theme and Variations*: A composition in which a theme is stated followed by any number of variations such as a change in mode, meter, accompaniment and texture.

Sonatina: a short sonata with 1, 2 or 3 movements which are usually contrasting in tempo and character.

Coda: ending section

Tempo (listed slow to fast)

Lento

Adagio: slow (new)

Andante

Andantino

Moderato

Allegretto

Allegro

Vivace: lively and quick (new)

Changing Tempo:

Accelerando (accel) gradually faster

Texture

Homophonic: Melody and accompaniment

Polyphonic: two or more independent voices.

Other

Pedal Signs

Una Corda: Depress the soft pedal

Tres Corda: Take the soft pedal off.

Level IX

Recommended Reference: *Fundamentals of Piano Theory: Levels VIII and IX*

Technique Requirements: (See appendix A for examples)

Keys: C#M/a#m AND F#M/d#m AND BM/g#m

1. **Scales:** Hands together, 4 octaves, major and harmonic minor form.
2. **Arpeggio:** Hands together, 4 octaves

Theory Requirements

1. **Key Signatures:** All major and minor
2. **Scales:** All major and natural, harmonic and melodic minor
3. **Chords:**
All triads and 7th chords of the major and harmonic minor scale in all positions using roman numerals and figured bass.

Music History Requirements

Periods of Music (dates are approximate)

Baroque 1600-1750

Features: basso continuo, improvisation, invention, toccata, canon, equal temperament

Composer: Jean Philippe Rameau: French. Rameau was a composer and a theorist. He devised his principles of harmony from the laws of acoustics and considered the chord the primary element of music. He established the tonic, sub dominant and dominant as the pillars of tonality and stated that modulation could occur through the use of pivot chords. He wrote several *Suites*.

Builder: Bartolomeo Christofori: Italian. He invented the piano in 1709

Classical: 1750-1825

Features: Absolute music, ancient Greek ideals of restraint, balance and clarity of form

Composer: Franz Joseph Haydn: Austrian. Haydn was the court musician for Prince Esterhazy and wrote many piano sonatas and concertos, symphonies and chamber music. He enlarged the symphony. He was known for his sense of humor and good nature and was lovingly referred to as Papa Haydn. He wrote *Fantasia in C*.

Romantic: 1825-1900

Features: programmatic music, virtuosity, wide range of dynamics, etudes, nocturnes, rhapsodies, ballades.

Composer: Sergei Rachmaninoff: Russian. Rachmaninoff's music is filled with a wide range of dynamics and lush, thick chords requiring a large hand to execute. Works include *Preludes* and several concertos.

Impressionism: 1890-1920

Features: Unresolved chords, whole tone and pentatonic scales, parallelism, delicacy, extended use of pedal, relaxed treatment of meter.

Composer: Maurice Ravel: French. Although an impressionist he preferred a more organized form and rhythmic approach to composition. Compositions include: *The Mother Goose Suite* (Piano Duet) and *Bolero* (Orchestra).

Contemporary: 1900-present

Features: tone clusters, polychords, aleatoric writing, prepared piano, electronic and computer influences, pointalism.

Composer: Alberto Ginastera: Brazilian. Ginastera was very influenced by the Brazilian gaucho culture and its music. He combined this with traditional art music. Compositions include: *Danzas Argentinas* and *12 American Preludes*.

Composer: John Cage: American. Cage was a pioneer of the avant-garde movement in the 1950's. He explored prepared piano and aleatoric writing. His compositions include *Sonatas and Interludes* and *4' 32''*.

Vocabulary

Character or style

Calando: gradually diminishing

Grave: solemn

Morendo: dying away (slower and softer)

Rinforzando: a sudden accent. Almost synonymous with sfz.

Stretto: 1. Quickening

2. Compressed. In a fugue treatment in which the entrances subject come sooner and often overlap with the answer.

Form

Cadenza: A solo section of varying length in the style of brilliant improvisation. It is usually near the end of a piece of music (most often a concerto). The performer is given the chance to exhibit virtuosity and technical skills.

Canon: A style of writing in which an extended melody is strictly imitated in entirety in one or more voices.

Absolute Music. Music that was written without programmatic intentions or inspiration.

Baroque Suite: A collection of dances (**Allemande, Courante, Saraband and Gigue**) in the same key. Common optional dances may include: minuet, bouree, gavotte, passepied, polonaise, anglaise, loure and air. Some include a prelude as the first movement.

Etude: A piece of music intended as a study to develop technical mastery.

Fugue: The most mature form of imitative, polyphonic composition for 2 or more voices. Examples by JS Bach are usually in 3 or 4 voices and consist of alternating expositions and episodes with subjects, counter subjects and answers.

Invention: an imitative, polyphonic composition for 2 or 3 voices.

Toccata or Fantasie: Composition written in a free style using full chords and running passages often in imitation.

Compositional devices

Modulation: The change of the tonal center or key within a composition.

Pedal Point: A note (usually tonic or dominant) that is sustained under changing harmony.

Phrases: Antecedent: the question or a statement of the subject
Consequent: the answer of an antecedent phrase

Rhythm Augmentation: The note values of a motive are doubled.

Diminution: The note values of a motive are halved.

Non harmonic tones

neighbor tone: Approached by step and left by step in the opposite direction

passing tone: Approached by step and left by step in the same direction

Melodic inversion: A melody is inverted by changing each ascending interval into a corresponding descending interval and vice versa.

Other

Virtuoso: a performer who excels in technical ability

Half step:

Chromatic: a half step between two notes with the same letter name

Diatonic: a half step between two notes of different letter names

Level V

Recommended reference: *Fundamentals of Piano Theory* (level IV)

Technique Requirements (consult Appendix A for examples)

Keys: AM/f#m (harmonic minor only)

(For Classical festival complete all technique in major and then repeat in minor)

1. **Scales:** 2 octaves, hands together
2. **Chord Progression:** hands together I - IV6/4 - I - V6/5 - I
3. **Arpeggio:** Hands together, 2 octaves
4. **Inversions:** V7 - V6/5 - V7 (4 notes in each chord) *(may arpeggiate these if hands small)*

Theory Requirements (write and identify)

1. Notes on the grand staff

Double flat (bb)*

Double sharp (x)*

2. Notes and rest values



3. Time signatures

Compound meter

Duple: 6
8

Triple: 9
8

Quadruple: 12
8

(For simple meters see level IV)

4. Key signatures:

Major: C, G, D, A, F, Bb, and Eb

Minor: a, e, b, f#, d, g and c

5. Scales:

Major: C, G, D, A, F, Bb, and Eb

Minor: a, e, b, f#, d, g and c (harmonic form only)

Chromatic: ascending and descending from any white note

Names of scale degrees: tonic, supertonic, mediant, subdominant, dominant, submediant, leading tone

6. Intervals

Quantity and quality for all intervals (prime through octave) based on the

Major scales: C, G, D, A, F, Bb and Eb and harmonic minor scales: a, e, b, f#, d, and g, c minor

Use M and m for 2nd, 3rd, 6th, 7th. Use P, A and d for Prime, 4th, 5th, and octave.

7. Chords (Based on Major: C, G, D, A, F, Bb, and Eb. Harmonic minor: a, e, b, f#, d, and g).

Dominant 7th: Root and 1st inversion, 4 voices. (Major and harmonic minor keys)

Primary triads: Root and all inversions. (Major and harmonic minor keys)

Secondary triads: Root and all inversions (Major keys only)

Roman numeral notation: Major: all chords (I, ii, iii, IV, V, vi, vii^o)

Harmonic Minor: Primary only: (i, iv, V)

add:
C minor

8. Cadences

Authentic, Plagal and Half (based on Major: C, G, D, A, F, Bb, and Eb and harmonic minor: a, e, b, f#, d, g and c.)

1. Write in root position

2. Rewrite using common tones with inversions (See Level IV)

Music History Requirements

Periods of Music History (dates are approximate)

Baroque 1600-1750

Features: Clavichord, Harpsichord, Polyphonic texture

Composer: George Frederick Handel: German but became British citizen. Handel wrote *The Messiah* (which includes the *Hallelujah Chorus*) in less than a month.

Classical 1750-1825

Features: Forte Piano, rondo, sonata, homophonic texture

Composer: Muzio Clementi: Italian. Clementi was considered the father of modern piano technique. He was also a piano builder and publisher. He wrote technical studies including *Gradus ad Parnassum* and many sonatas.

Romantic 1825-1900

Features: During this period the modern grand piano was born. Piano was very popular and many pieces were written during this time.

Composer: Frederic Chopin: Polish but lived in France. Chopin loved opera and it influenced him in his writing of beautiful, singing melodies. He composed almost exclusively for the piano. Three famous pieces are: *Minute Waltz*, *Raindrop Prelude* and *Military Polonaise*.

Contemporary 1900-present

Features: Atonal music, jazz, invention of sound recordings and electronic keyboards.

Composer: Dmitri Kabalevsky: Russian. Kabalevsky had a deep love for children and wrote many pieces for them to develop imagination and artistry. Some of these pieces are contained in the collection *Thirty Children's Pieces*.

Vocabulary**Character and Style**

Leggiero: lightly

Subito: suddenly

Form

Sonata-allegro (first movement)

Exposition, Development, Recapitulation

Motive: A short melodic or rhythmic pattern that appears throughout a piece

Imitation: The immediate restatement of a motive in another voice or hand

Repetition: A melodic pattern is repeated in the same voice or hand

Sequence: A melodic pattern is repeated starting on a different pitch

Tempo (listed slow to fast)

Lento

Adagio

Andante

Andantino

Moderato

Allegretto

Allegro

Vivace

Presto: Very fast

Other

Clavichord, clavier, harpsichord, virginal :early keyboard instruments

Ornaments: Melodic embellishments

Mordant: (most common execution) Start on principle note, step down a half or whole step and return to principle note.

Trill: (most common execution) Start on note above the principle. Length and speed is variable according to tempo and style of piece.

Half Cadence: A harmonic progression of I - V.

Level VI

Recommended reference: *Fundamentals of Piano Theory* (Level V)

Technique Requirements

Keys: EbM/cm (harmonic minor only)

(For Classical Festival: Complete all technique in major then repeat in minor)

1. **Scales:** hands together, 3 octaves
2. **Chord Progressions:** Hands together in major and harmonic minor
I - IV6/4 - I - V6/5 - I (minor: i - iv6/4 - V6/5 - i) AND
I6 - IV - I6 - V4/3 - I6 (minor: i6 - iv - i6 - V4/3 - i6)
3. **Arpeggio:** Hands together, 3 octaves
4. **Inversions:** Hands together: V7 - V6/5 - V4/3 - V2 (Use all four notes)

Theory Requirements (write and identify)

1. Key Signatures:

Major: C, G, D, A, F, Bb and Eb

Minor: a, e, b, f#, d, g, and c

Order of sharps and flats on the grand staff:

2. Scales

Major: C, G, D, A, F, Bb, and Eb

Minor: a, e, b, f#, d, g, and c. **Natural and harmonic forms:**

3. Intervals (based on the above mentioned key signatures)

Quantity and quality for all intervals prime through octave. Use M and m for 2nd, 3rd, 6th, and 7th. Use P, A and d for prime, 4th, 5th, and octave.

4. Chords (based on the above mentioned key signatures)

Dominant seventh: Root position and all inversions (figured bass symbols are not required on this level) Use all four notes.

Primary and secondary triads: Major and minor keys (harmonic form only)

Roman numerals: Major and minor keys (harmonic form only: i, ii^o, III+, iv, V, VI, vii^o)

5. **Cadences** (Based on the above mentioned key signatures)**Authentic, plagal and half**

1. Write in root position
2. Rewrite with common tones using inversions

Music History Requirements**Periods of Music** (dates are approximate)**Baroque:** 1600-1750

Features: Prelude and Fugue, written and improvised ornaments.

Composer: Domenico Scarlatti: Italian. Scarlatti composed over 500 binary form sonatas. Once his cat walked over his keyboard and he used the notes it played as the theme for his *Cat's Fugue*.

Classical: 1750-1825

Features: Minuet and Trio

Composer: Karl Czerny: Austria. Czerny was a pupil of Beethoven and a teacher of Liszt. He published over 1000 works including a set of etudes called *The School of Velocity*.

Romantic 1825-1900

Features: Intermezzo, impromptu

Composer: Robert Schumann: German. Schumann was an acclaimed performer until he injured his hand after which he dedicated himself to composing and critical writing. His wife Clara was also an acclaimed pianist. After his death she brought his music to the foreground by performing. He wrote *Album For the Young* and *Scenes from Childhood* for students.

Composer: Franz Schubert: Austrian. Schubert lived only 31 years. He died a pauper. His friends, who supported him, called him Tubby because of his size. He wrote over 600 songs and other works. *Marche Militaire* is a famous duet.

Contemporary: 1900-present

Features: Use of ethnic folk music.

Composer: Aaron Copland: American. Copland was very influenced by American folk music and is considered the Father of American Art Music. He died in 1990. He wrote *Rodeo* and *Appalachian Spring* which uses the hymn "Simple Gifts".

Vocabulary

Character or style

- Animato**: animated, with spirit
- Marcato**: marked or stressed
- Rubato**: flexible tempo used for espressivo
- Portato***: semi detached

Form

Rondo: ABACA

Sonata -Allegro form

Exposition

First theme (in tonic key)

Second theme (cadence in dominant or relative key)

Development

Themes from exposition manipulated by keys, texture, rhythm etc.

Recapitulation

First theme (in tonic key)

Second theme (cadence in tonic)

Ostinato*: A repeated pattern often in the bass

Tempos (listed slow to fast)

Largo: broad (new)

Lento

Adagio

Andante

Andantino

Moderato

Allegretto

Allegro

Vivace

Presto

Other

Glissando*: sound produced by rapidly sliding the hand over the keys

Ornaments (see Level V for Trill and mordant)

Appoggiatura: Small note is played on the beat

Turn: short melodic pattern involving upper and lower neighbor tones.

Voice: From low to high, the arrangement of a four note writing:

Bass, tenor, alto, soprano

Level VII

Recommended reference: *Fundamentals of Piano Theory (Level VI)*

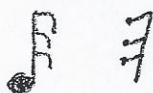
Technique Requirements (See appendix A for examples)

Keys: EM/c#m

1. **Scales:** Hands together, three octaves for major, harmonic minor and melodic minor
2. **Cadences:** Hands together, major and harmonic minor
Authentic: V6/5-I, Plagal: IV6/4-I, Half: I-V6, Deceptive: V6-vi
3. **Arpeggio:** Hands together, 3 octaves
4. **Inversions:** Hands together, up and down: V7 - V6/5 - V4/3 - V2. Major and harmonic minor.

Theory requirements

1. Note and rest values



2. **Key Signatures:** Major: C, G, D, A, E, F, Bb, Eb
Minor: a, e, b, f#, d, g, c
3. **Scales:** Major, natural minor, harmonic minor and melodic minor in all above mentioned keys.
4. **Intervals**
Prime through octave: Major, minor, perfect, augmented and diminished based on the above mentioned keys. (Include diminished and augmented 2nd, 3rd, 6th and 7th)
5. **Chords**
Quality of triads: Major, minor, augmented, diminished in all positions.
Triads of the scale: All positions with roman numerals and figured bass.
Use harmonic minor for minor keys
Dominant seventh chords: All positions with roman numerals (figured bass notation is not required on this level). Use harmonic minor for minor keys.

6. Chords

Dominant 7. Root and all inversions. Major and harmonic minor form. (Figured bass symbols for 7th chords are not required on this level)

7. Cadences (Use major and harmonic minor)

Half: I-V6 Deceptive: V-vi

Authentic: V6-I Plagal: IV6/4-I

Music History Requirements

Periods of Music History (dates are approximate)

Baroque 1600-1750

Composer: George Philip Telemann: German. Telemann was self taught and wrote over 3000 compositions. Among his most popular keyboard works are three books of *Fantasies*.

Composer: CPE Bach: German. CPE Bach was the son of JS Bach and was very important for developing the sonata and symphony forms. He wrote an important book about the interpretation of ornaments. His works have characteristics of both the Baroque and the Classical Periods. (This composer will not be used for test)

Composer: Leopold Mozart: Austrian. He was the father of Wolfgang Amadeus Mozart and like CPE Bach was a transitional composer. (This composer will not be used for test)

Classical: 1750-1825

Composer: Friedrich Kuhlau: German. When Napoleon invaded Germany Kuhlau had to escape to Denmark. He wrote many sonatas and sonatinas as well as duets for the piano.

Composer: Ludwig van Beethoven: German. Beethoven bridged the Classical and Romantic Periods. Some of his famous pieces that are both Classical and Romantic are *The Pathetique Sonata* and *The Third Symphony: The Eroica*.

Romantic 1825-1900

Composer: Edvard Grieg: Norwegian. Grieg was a pianist who wrote many compositions reflecting Scandinavian folk lore. Famous pieces include *Wedding Day at Trodhaugen* and *The Piano Concerto in A Minor*.

Composer: Peter Tchaikovsky: Russian: A wealthy widow paid him much money to

compose but she chose to never meet him. Two of his most popular works are the *Nutcracker* and *The 1812 Overture*.

Contemporary 1900-present

Composer: George Gershwin: American. Gershwin blended the characteristics of blues, jazz and ragtime with traditional art music. He wrote *Rhapsody in Blue* and *Three Preludes*.

Composer: Heitor Villa Lobos: Brazilian. Villa Lobos was very influenced by the Brazilian folk music and used its rhythms and harmonies in much of his music. He wrote *The Baby's Family* and *Suite for Children*.

Vocabulary

Character and style

Dolorosa: sadly, sorrowfully

Robusto: boldly, robustly

Tranquillo: peacefully, tranquil, calm

Pesante: heavily

Piu: more

Sostenuto: Sustaining the tone beyond its normal value

Harmonic Color: Consonance: tones that are harmonious and restful

Dissonance: tones that are not harmonious and often require resolution

Form

Concerto: A virtuoso composition for orchestra and soloist

Counterpoint: Music with 2 or more independent parts or voices (polyphonic texture)

Sonata: Multi movement form with contrasting movements. The three movement form is usually:

First movement: Usually fast and most often in Sonata-Allegro Form

Exposition: First theme (cadence in tonic)

Second theme (cadence in dominant or relative key)

Closing section (optional)

Development: Themes are manipulated by key, texture, rhythm etc. Rarely a new theme is added

Recapitulation: First and second theme cadences in tonic (closing theme optional)

Coda: Optional

Second movement: Usually a slow tempo and generally written in AB or ABA form.

Third movement: Usually fast and often written in Rondo Form

Other

Sempre: always

Opus: Work. Term used to catalogue the compositions of a composer.

Mano destra (m.d.): right hand

Mano sinistra (m.s.): left hand

Level VIII

Recommended reference: *Fundamentals of Piano Theory* (Level VII)

Technique Requirements (see Appendix A for examples)

Keys: AbM/ fm

(For Classical Festival do all technique in major and then repeat in minor)

1. **Scales:** Hands together, 4 octaves (harmonic and melodic form)
2. **Chord Progressions:** Hands together: I - vi6 - ii - V4/3 - I6 (major only)
3. **Arpeggio:** Hands together, 4 octaves

Theory Requirements (Write and identify)

1. **Time signatures:**

Irregular meter: 5/4, 7/8, 2 + 2 + 2/8

2. **Key signatures:**

Major: C, G, D, A, E, F, Bb, Eb, and Ab

Minor: a, e, b, f#, c#, d, g, c, and f

3. **Scales:** All above mentioned Major and minor keys. Minor forms include natural and harmonic and melodic

4. **Chords** (based on major and harmonic minor keys mentioned above)

All triads of the scale using Roman numeral and figured bass for inversions

Dominant 7 using figured bass for position (V7, V6/5, V4/3, V2)

Music History Requirements

Periods of Music (dates are approximate)

Baroque 1600-1750

Features: Major and minor tonality are established.

Composers: Francois Couperin: French. Couperin wrote 27 suites for harpsichord.

His compositions contain a great deal of ornamentation. His music moved away from the serious and more towards entertainment. He enjoyed hiding musical jokes.

and using sound effects. He often used fanciful titles such as : *The Butterflies*, *The Ticking Clock* and *The Nightingale in Love*.

Classical: 1750-1825

Features: Simplicity and symmetry were considered ideals

Composer: Wolfgang Amadeus Mozart: Austrian. Mozart concertized and wrote music at age 5. He wrote opera, symphonies, piano concertos and sonatas. He died at a very early age. Compositions include *Variations on Twinkle, Twinkle Little Star* and the opera, *The Magic Flute*.

Romantic: 1825-1900

Features: Primarily homophonic texture but frequent use of secondary melodies often resulted in a polyphonic texture.

Composer: Franz Liszt: Austrian. Liszt was considered one of the greatest pianist of all time. He composed over 1000 works for piano. Most of his music is very difficult. He was the first to play sideways on stage. He composed *Six Consolations* and *Hungarian Rhapsody No. 2*.

Composer: Edward McDowell: American. McDowell was the first American composer to gain international importance. His music reflects his love of nature and interest in the native American Indian. *Woodland Sketches* is a group of 10 pieces with titles *To a Wild Rose* and *From an Indian Lodge*.

Impressionism: 1890-1920

Features: The French style makes use of vague outlines of harmony and rhythm with soft, colorful tones and shimmering effects. Descriptive titles were used. Composers were very influenced by Claude Monet and the Impressionist School of painting.

Composer: Claude Debussy: French. Debussy rebelled against traditional harmony and strict forms. Popular pieces include *Clair de Lune* and *The Children's Corner* which includes *Golliwog's Cakewalk*.

Contemporary: 1900-present

Features: Bitonality, atonality and 12-tone rows.

Composer: Arnold Schoenberg: Austrian but immigrated to America. Schoenberg was influenced by the Expressionist School of Painting. He originated the twelve-tone technique of composition. Works include *Three Pieces* and *Transfigured Night*.

Vocabulary

Character or Style

Con fuoco: with fire

Grazioso: gracefully

Meno: less

Senza: without

Sotto voce: a soft, subdued tone

Dynamics

Forte-piano (fp) loud, then immediately soft

Tempo

Allargando: slowing down usually accompanied with a crescendo

Meno mosso: less motion (slower)

Piu mosso: more motion (faster)

Rallentando: gradually slower

Ritenuo: suddenly slower

Cesura*: a short pause

20th Century Idioms

Bitonality: music written simultaneously in two different keys

Atonal: Music without a key or key center

12 - tone technique: a compositional style that breaks down the conventions of tonality. All 12 tones of the chromatic are used one time before they are repeated to form a tone row. This twelve tone row is the basis of the composition. Normal chords and functional harmony are avoided.

Serialism: An extension of the 12- tone technique which may serialize other elements of a composition such as rhythm and dynamics.

Level X

Recommended reference: *Fundamentals of Piano Theory* (level IX and X)

Technique Requirements

Keys: All Major and Minor)

(For classical festival: Judge will choose one minor and one major key)

1. **Scales:** Hands together, 4 octaves (major and harmonic minor only)
2. **Arpeggio:** Hands together, 4 octaves

Theory Requirements (Write and identify)

1. Scales:

Whole tone

Pentatonic

Modes (from any tone):

Ionian: Major scale

Dorian: natural minor with raised 6th degree

Phrygian: natural minor with lowered 2nd degree

Lydian: Major with raised 4th degree

Mixolydian: Major with lowered 7th degree

Aeolian: Natural minor

Locrian: Natural minor with lowered 2nd and lowered 5th degrees

2. 7th chords in lead sheet notation (root position only)

C7, CM7, cm7, c^o7, c[♯]7

Music History Requirements

At this level the student is encouraged to study topics relative to the literature they are performing from sources such as those listed in Appendix C. (Students taking festival tests will be asked to write a 2-3 page essay on a specific question or topic chosen each year. Further instructions will be given with the question.)

Vocabulary

French Terms:

Au mouvement*: a tempo
Cédez*: rallentando
En dehors*: brought out
En retenant*: holding back
Leger*: lightly
m. d.* (main droit): right hand
m. g.* (main gauche): left hand
Moins*: less

Peu*: less
Sans*: without
Pressez*: accelerando
En serrant*: pressing forward
Plus*: more
Retenu*: held back
Vif*: brisk, animated

German terms

Bewegt*: animated
Dur*: major
Langsam*: slow
Moll*: minor
Schnell*: fast

Rash*: quickly
Lebhaft*: vivaciously
Sehr*: very much
Massig*: moderately

Other

Quartal harmony*: harmony based on a fourth
Tertian harmony*: harmony based on a third
Hemiola*: The changing of the basic unit of beat from simple to compound or vice versa such as 6 accented to be 3.
8 4
L'istesso tempo*: same tempo
Ossia*: an alternate version which is usually easier.
Stringendo*: accelerating
Tritone*: an interval resulting in an augmented 4th or diminished 5th so called because it spans three whole tones. Diabolis in musica (the devil in music), was considered the most dissonant interval and was avoided at all costs.

Appendix C

Suggested Sources for Information

Reference

- Harvard Dictionary of Music*, Willi Apel. Belmap/Harvard
Essential Dictionary of Music. Alfred
The Piano Duet, Lubin. Da Capo
Music For the Piano, Friskin and Freundlich. Dover
Pianist's Guide to Standard Teaching and Performance Literature, Magrath. Alfred
The Pianist's Bookshelf: A Practical Guide to Books, Videos and Other Resources,
Hinsen. Indiana
Guide to Pianist's Repertoire, Hinsin. Indiana

Theory

- Basics of Keyboard Theory*, McIntosh/Johnson. Johnson Press
Concepts of Music Theory, Rees/Sadler. ReSa Publications
Essentials of Music Theory. Alfred
Fundamentals of Music Theory, Snell/Ashleigh. Kjos
Harmony, Piston. Norton

History and Style

- A History of Western Music*, Grout. Norton
Meet the Great Composers, Montgomery/Hinson. Alfred
Spirit of...Series, Bachaus. Alfred
Five Centuries of Keyboard Music, Gillespie. Dover
Enjoyment of Music, Machlis. Norton
Fundamentals of Music Theory, Snell/Aslheigh. Kjos

Pedagogy

- How to Teach Piano Successfully*, Bastien. General Words and Music
Creative Piano Teaching, Lyke/Enoch. Stipes Publishing
Well Tempered Piano Teacher, Uszler/Gordan/Smith. Schirmer
Music For All: Teaching Music to People With Special Needs,
Birkenshaw-Fleming/Lois. Thompson Press

APPENDIX A

Technique Requirements - Level 1

Choose C/c OR G/g OR F/f

C Major

Musical notation for C Major exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

c minor

Musical notation for c minor exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: C3, D3, E3, F3, G3, A3, B3, C4. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: C5, B4, A4, G4, F4, E4, D4, C4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

G Major

Musical notation for G Major exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

g minor

Musical notation for g minor exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: G3, A3, B3, C4, B3, A3, G3. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

F Major

Musical notation for F Major exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

f minor

Musical notation for f minor exercise. The piece is in 2/4 time. The right hand (RH) starts with a treble clef and plays a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The left hand (LH) starts with a bass clef and plays a sequence of eighth notes: F3, G3, A3, B3, C4, B3, A3, G3. Both hands play together for 8 measures. A double bar line is placed after the 4th measure. The second half begins with a fermata over the 4th measure of the first half. The second half starts with a treble clef and plays a sequence of eighth notes: F4, G4, A4, B4, C5, B4, A4, G4. The left hand continues with the same sequence of eighth notes. A fermata is placed over the 4th measure of the second half. The label "lh 2" is positioned above the second staff.

Tecnnique Level II

Choose G/e OR F/d

G Major

First system of musical notation for G Major. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef is a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef accompaniment consists of eighth notes: G3, A3, B3, C4, B3, A3, G3. The system concludes with a whole note chord in the treble clef (G4, B4, D5) and a whole note chord in the bass clef (G3, B2, D3).

Second system of musical notation for G Major. It features a grand staff. The treble clef contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef contains a series of chords: G major (M), A major (A), B minor (m), and D minor (d). Handwritten annotations include '1 2 3 1' above the treble clef and '5 4 2 1 4' above the bass clef. The system ends with a whole note chord in the treble clef (G4, B4, D5) and a whole note chord in the bass clef (G3, B2, D3).

e minor (natural form)

First system of musical notation for e minor (natural form). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef is a series of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The bass clef accompaniment consists of eighth notes: E3, F#3, G3, A3, G3, F#3, E3. The system concludes with a whole note chord in the treble clef (E4, G#4, B4) and a whole note chord in the bass clef (E3, G#2, B2).

Second system of musical notation for e minor (natural form). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one sharp (F#). The melody in the treble clef is a series of eighth notes: E4, F#4, G4, A4, G4, F#4, E4. The bass clef accompaniment consists of eighth notes: E3, F#3, G3, A3, G3, F#3, E3. The system concludes with a whole note chord in the treble clef (E4, G#4, B4) and a whole note chord in the bass clef (E3, G#2, B2).

F Major

First system of musical notation for F Major. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (Bb). The melody in the treble clef is a series of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The bass clef accompaniment consists of eighth notes: F3, G3, A3, Bb3, A3, G3, F3. The instruction 'play hands 1 oct. apart' is written in the treble clef. The system concludes with a whole note chord in the treble clef (F4, Ab4, C5) and a whole note chord in the bass clef (F3, Ab2, C3).

Second system of musical notation for F Major. It features a grand staff. The treble clef contains a melody of eighth notes: F4, G4, A4, Bb4, A4, G4, F4. The bass clef contains a series of chords: F major (M), A major (A), Bb minor (m), and D minor (d). The system ends with a whole note chord in the treble clef (F4, Ab4, C5) and a whole note chord in the bass clef (F3, Ab2, C3).

d minor (natural form)

First system of musical notation for d minor (natural form). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (Bb). The melody in the treble clef is a series of eighth notes: D4, E4, F4, G4, F4, E4, D4. The bass clef accompaniment consists of eighth notes: D3, E3, F3, G3, F3, E3, D3. The system concludes with a whole note chord in the treble clef (D4, F4, Ab4) and a whole note chord in the bass clef (D3, F2, Ab2).

Second system of musical notation for d minor (natural form). It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has one flat (Bb). The melody in the treble clef is a series of eighth notes: D4, E4, F4, G4, F4, E4, D4. The bass clef accompaniment consists of eighth notes: D3, E3, F3, G3, F3, E3, D3. The system concludes with a whole note chord in the treble clef (D4, F4, Ab4) and a whole note chord in the bass clef (D3, F2, Ab2).

D Major

play hands 1 oct. apart

b minor (harmonic form)

play hands 1 oct. apart

Technique Level IV

Bb Major

First system of musical notation for Bb Major. It consists of two staves: a treble clef staff and a bass clef staff. Both staves contain a sequence of eighth notes, starting with a Bb in the treble and an F in the bass, moving up and down chromatically. The system concludes with four chords: Bb major, F major, Bb major, and F major.

Second system of musical notation for Bb Major. It consists of two staves. The treble clef staff contains a sequence of eighth notes starting on Bb, moving up and down chromatically. The bass clef staff contains a sequence of eighth notes starting on F, moving up and down chromatically. A text instruction "play hands 1 oct. apart" is written above the treble staff. The system concludes with four chords: Bb major, F major, Bb major, and F major.

g minor harmonic form

First system of musical notation for g minor harmonic form. It consists of two staves. The treble clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically, with a sharp sign above the final note. The bass clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically. A text instruction "play hands 1 oct. apart" is written above the treble staff. The system concludes with four chords: G minor, D minor, G minor, and D minor.

Second system of musical notation for g minor harmonic form. It consists of two staves. The treble clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically, with a sharp sign above the final note. The bass clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically. The system concludes with four chords: G minor, D minor, G minor, and D minor.

Chromatic scale (contrary motion)

Musical notation for a chromatic scale in contrary motion. It consists of two staves. The treble clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically. The bass clef staff contains a sequence of eighth notes starting on G, moving up and down chromatically. The system concludes with a whole note chord labeled "C" in the bass clef staff.

Technique Level IX Play 4 octave scales and arpeggios.
To save space, only 2 octaves are written.
Hands play 1 octave apart.

B Major

Musical notation for B Major, showing two staves (treble and bass clef) with scales and arpeggios. The key signature has two sharps (F# and C#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart.

g# minor (harmonic form)

Musical notation for g# minor (harmonic form), showing two staves (treble and bass clef) with scales and arpeggios. The key signature has three sharps (F#, C#, and G#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart.

F# Major

Musical notation for F# Major, showing two staves (treble and bass clef) with scales and arpeggios. The key signature has three sharps (F#, C#, and G#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart.

d# minor (harmonic form)

Musical notation for d# minor (harmonic form), showing two staves (treble and bass clef) with scales and arpeggios. The key signature has four sharps (F#, C#, G#, and D#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart.

C# Major

Musical notation for C# Major, showing two staves (treble and bass clef) with scales and arpeggios. The key signature has four sharps (F#, C#, G#, and D#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart.

a# minor (harmonic form)

Musical notation for a# minor (harmonic form), showing two staves (treble and bass clef) with scales and arpeggios. The key signature has five sharps (F#, C#, G#, D#, and A#). The scales are written in two octaves, and the arpeggios are also written in two octaves. The hands play one octave apart. There are handwritten 'X' marks above and below the notes in the second measure of the bass staff.

Technique

Level V

A Major

(play hands 1 oct. apart)

The first system of musical notation for A Major. It consists of two staves: a treble clef staff and a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody in the treble clef starts on A4 and ascends stepwise to A5. The bass clef part starts on A2 and ascends stepwise to A3. The piece concludes with a final chord of A major triad (A-C#-E) in both hands.

play hands 1 oct. apart

The second system of musical notation for A Major. It continues the stepwise ascent of the melody in the treble clef and the bass clef. The piece concludes with a final chord of A major triad (A-C#-E) in both hands.

f# minor (harmoniĉ form)

The first system of musical notation for f# minor (harmoniĉ form). It consists of two staves: a treble clef staff and a bass clef staff. The key signature has three sharps (F#, C#, G#), and the time signature is 4/4. The melody in the treble clef starts on F#4 and ascends stepwise to F#5. The bass clef part starts on F#2 and ascends stepwise to F#3. The piece concludes with a final chord of f# minor triad (F#-A-C#) in both hands.

play hands 1 oct. apart

The second system of musical notation for f# minor (harmoniĉ form). It continues the stepwise ascent of the melody in the treble clef and the bass clef. The piece concludes with a final chord of f# minor triad (F#-A-C#) in both hands.

To save space, only 2 octaves are written.

Eb Major

play hands 1 oct. apart

play hands 1 oct. apart

c minor (harmonic form)

play hands 1 oct. apart

play hands 1 oct. apart

To save space, only 2 octaves are written.

Hands Play 1 octave apart.

E Major

Musical score for E Major, 5-octave scale and arpeggios. The score is written for piano with two staves (treble and bass clef). The key signature is E Major (three sharps). The piece consists of two systems of two staves each. The first system shows a 5-octave scale in both hands, with the right hand starting on E4 and the left hand on E3. The second system shows arpeggios in both hands, starting on E4 and E3 respectively.

c# minor (harmonic form)

Musical score for c# minor (harmonic form), 5-octave scale and arpeggios. The score is written for piano with two staves (treble and bass clef). The key signature is c# minor (three sharps). The piece consists of two systems of two staves each. The first system shows a 5-octave scale in both hands, with the right hand starting on C#4 and the left hand on C#3. The second system shows arpeggios in both hands, starting on C#4 and C#3 respectively.

c# minor (melodic form)

Musical score for c# minor (melodic form), 5-octave scale and arpeggios. The score is written for piano with two staves (treble and bass clef). The key signature is c# minor (three sharps). The piece consists of two systems of two staves each. The first system shows a 5-octave scale in both hands, with the right hand starting on C#4 and the left hand on C#3. The second system shows arpeggios in both hands, starting on C#4 and C#3 respectively. Handwritten fingering numbers are present above the right-hand scale notes: 2 3 1, 1, 1, 3 2 1 3, 2 1 4 3, 2 1, 3 2 1 3 2.

Technique

Level VIII

Play 4 octave scales and arpeggios.

To save space, only 2 octaves are written

Hands play 1 octave apart.

Ab Major

Musical notation for Ab Major, showing two systems of piano accompaniment. The first system features a treble clef with a scale of eighth notes and a bass clef with a scale of eighth notes. The second system features a treble clef with chords and a bass clef with a scale of eighth notes.

f minor (harmonic form)

Musical notation for f minor (harmonic form), showing two systems of piano accompaniment. The first system features a treble clef with a scale of eighth notes and a bass clef with a scale of eighth notes. The second system features a treble clef with chords and a bass clef with a scale of eighth notes.

f minor (melodic)

Musical notation for f minor (melodic), showing two systems of piano accompaniment. The first system features a treble clef with a scale of eighth notes and a bass clef with a scale of eighth notes. The second system features a treble clef with chords and a bass clef with a scale of eighth notes.

Technique Level X

Prepare all major and minor (harmonic form) scales and arpeggios.

Play 4 octaves each.

Consult previous levels for examples.