



Colorado State Music Teachers Association

Student Achievement Plan Achievement Day



Comprehensive Guidelines
2012 Revision

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General Guidelines

Purpose

- To recognize and encourage achievement in music study in a non-competitive performance event.
- To encourage students to prepare and display individual music related talents by selecting from several options.
- To support and guide the teachers in the effort to provide a quality music education for each student.

Event Description and Procedure

Achievement Day is open to music students of all ages and abilities on any instrument or voice. There is a preparatory level and levels one through twelve.

Each student performs privately in front of an evaluator. Students may enter as solo players or as part of an ensemble (see "Ensemble for Achievement Day" below). Upon completion of all Achievement Day activities, students receive a certificate, written comments from the evaluator, and graded tests.

Ensemble is a separate category with all students who are Achievement Day entrants and complete all Achievement Day options: two piano students, or two or more students in a chamber group, or two or more students in a vocal ensemble, one student vocalist with a student accompanist. Teachers or non-participating students or adults may not accompany an ensemble, but may perform with them in the Collaborative Option (C.5). The **Collaborative option (C.5)** offers the opportunity for the Achievement Day student to perform with another Achievement Day student, OR, any teacher, adult or non-achievement day student.

Local associations are encouraged to offer "Super Achiever" status by awarding medals or ribbons to students who meet the criteria described below.

Levels and Detailed Guidelines

Levels and detailed guidelines are available at the CSMTA website: www.comusicteachers.net/AchievementDay.

Student Requirements and Procedures

1. Students perform two pieces:
 - Students may perform two solo pieces, or two ensemble pieces as part of an ensemble (see "Ensemble for Achievement Day" below)
 - Memorization is required for one solo piece, but is optional for the second solo piece (see repertoire guidelines for levels). Ensemble entrants are not required to memorize their pieces.
 - Students name the key of each piece
 - Students perform the pentascale or scale (as appropriate) for each piece.
 - Students complete a minimum of two options, chosen from the Options list below

Options

Options do not have to be at the same level as a student's performance level. Detailed guidelines for options are available at www.comusicteachers.net/AchievementDay.

A. Technique Options

A.1 Scales	See detailed guidelines
A.2 Arpeggios	See detailed guidelines
A.3 Chords	See detailed guidelines

B. Musical Knowledge Options

B.1 Theory Tests	See detailed guidelines
B.2 Terms & Signs Tests	See detailed guidelines
B.3 Ear Training Test	See detailed guidelines
B.4 Music History Test	See detailed guidelines

C. Related Options

C.1 Additional Piece	Students perform an addition piece. Memorization is optional.
C.2 Sight Reading	See detailed guidelines
C.3 Improvisation	See detailed guidelines
C.4 Play from a Lead Sheet	See detailed guidelines
C.5 Collaborative Performance	Students prepare and perform a piece with another instrumentalist or vocalist.
C.6 Performance on a 2nd Instrument	Students prepare and perform on an instrument different from the one used for required pieces.
C.7 Transposition	See detailed guidelines
C.8 Original Composition	See detailed guidelines
C.9 Written Project	Students prepare a report, research paper, poem, story or other written project.
C.10 Art or Constructed Project	Students prepare a creative project related to music.
C.11 Dance	Students prepare and perform a dance.
C.12 Other	Students prepare something not listed above. Can be used by Local Associations for additional activities

Super Achiever Award:

Local Associations may adjust the "Super Achiever" requirements as needed.

To receive the Super Achiever status, students must:

- Perform the required two pieces and receive a 'PASS' in a pass/fail grading system

- Complete 4 options, including at least one Technique Option and at least one Musical Knowledge option.
- Receive a 'PASS' in Technique Options and Related Options in a pass/fail grading system.
- Score 80% or higher in Musical Knowledge Options.

Ensemble for Achievement Day

Students have the option of entering Achievement Day as part of a student ensemble. Ensembles receive an Ensemble Certificate.

1. An ensemble is defined as two or more student performers. All students must be Achievement Day participants. Teachers or other adults (unless they are students entering Achievement Day) may not accompany or participate in an ensemble.
2. Each student in the ensemble enters in their individual level and completes options accordingly.
3. Ensembles are evaluated as a group and receive one evaluation, but each student receives a certificate.
4. Ensembles perform 2 selections.
5. There is no memorization requirement.
6. Students may earn both ensemble and individual certificates. Local Associations will determine if there is a separate entry fee for each category.
7. Certificates will reflect the level of the individual but will read "Ensemble" on the instrument line

Certificates

Certificates of completion featuring the CSMTA President's signature are freely available at: www.comusicteachers.net/AchievementDay

Local Associations Responsibilities:

Each Local Association is responsible for all details of their Achievement Day including:

- Assigning a chair
- Coordinating the event by setting up the date and place
- Preparing certificates
- Coordinating evaluators
- Establishing fees
- Sending a final report to the CSMTA Achievement Day Chair following the event
 - Number of students participating
 - Number of teachers entering students
 - Entry fee charged
 - Number of students taking each option
 - Number of Super Achievers and how they are rewarded
 - Special procedures or events unique to that Local Association

The Local Association Achievement Day Chair may obtain samples of registration forms, evaluation sheets, certificates, study guides, and practice tests from the CSMTA website.

Each association may modify Achievement Day guidelines to accommodate its needs.

Support from CSMTA

For questions regarding Achievement Day, contact the CSMTA Achievement Day Chair.
For questions regarding accessing the website, contact the CSMTA Executive Assistant.

Piano and Organ Repertoire Guidelines

Use this list as a reference for determining the level of piano and organ students.

The following piano guidelines make reference to the book *The Pianist's Guide to Standard Teaching and Performance Repertoire* by Jane Magrath, published by Alfred Publishing in 1995. Acceptable piano pieces include repertoire within one level above or below the Magrath levels in the following table.

Level	Piano	Organ
Prep	Method books Primer Level	none
1	Method books level 1	Belwin Organ Library, level 1
2	Method books level 2	Belwin Organ Library, level 1
3	Magrath level 1 pieces. E.g.: "Song" from <i>First Term at the Piano</i> by Bartok	Belwin Organ Library, level 2
4	Magrath level 2 pieces. E.g.: "Soldier's March" from <i>Album for the Young</i> by Schumann; "A Little Joke" From <i>24 Pieces for Children</i> Op. 39 by Kabalevsky	Belwin Organ Library, level 3
5	Magrath level 3 pieces. E.g.: Sonatina in G major, Anh. 5, No. 1 by Beethoven; "The Happy Farmer" from <i>Album for the Young</i> by Schumann; Toccata from <i>Children's Pieces</i> Op. 27 by Kabalevsky	Belwin Organ Library, level 3
6	Magrath level 4 pieces. E.g.: Minuet in G Anh. 116 in the <i>Anna Magdalena Bach Notebook</i> ; Sonatina Op. 36, No. 1 by Clementi; "Reaper's Song" from <i>Album for the Young</i> by Schumann	Belwin Organ Library, level 4
7	Magrath level 5 pieces. E.g.: Sonatina Op. 36, No. 2 by Clementi; "Hunting Song" from <i>Album for the Young</i> by Schumann; Sonatina from <i>Children's Pieces</i> Op. 27 by Kabalevsky	Belwin Organ Library, level 5
8	Magrath level 6 pieces. E.g.: Sonatina in C, Op. 55, No. 1 by Kuhlau; "Little Romance" No. 19, from <i>Album for the Young</i> by Schumann; "Avalanche" from <i>25 Studies</i> Op. 45 by Heller.	Belwin Organ Library, level 5
9	Magrath level 7 pieces. E.g.: Sonata "Facile" in C, K. 545 by Mozart; "Für Elise" WoO 59 by Beethoven; "Knight Rupert" from <i>Album for the Young</i> by Schumann; Invention No. 13 in A minor, BWV 784 by Bach	Belwin Organ Library, level 6
10	Magrath level 8 pieces. E.g.: Sonata in D major Hob. XVI/37 by Haydn; Prelude in E major, Op. 28, No. 9 by Chopin; Arabesque No. 1 by Debussy.	Intermediate literature
11	Magrath level 9 pieces. E.g.: Sinfonia in G major, BWV 796 by Bach; Nocturne in Eb, Op. 9, No. 2, by Chopin; "La fille aux cheveux de lin" by Debussy.	Intermediate literature
12	Magrath level 10 pieces. E.g.: Prelude and Fugue in Bb from the Well-Tempered Clavier volume 1 by Bach; Sonata "Pathetique" in C minor, Op. 13 by Beethoven	At level of J. S. Bach's Eight Little Preludes and Fugues

Guitar Repertoire Guidelines

Use this list as a reference for determining the level of guitar students.

Acceptable pieces include repertoire within one level above or below the levels in the following table.

Special thanks to Kathryn Lewis for compiling these guidelines.

Preparatory

Kathryn Lewis *First Guitar Book for KIDS (w/CD)*
[available from Rockley Music 303-233-4444 or Kathryn Lewis
realifeguitar@comcast.net

Guitar Method for Young Beginners, Book 1 (w/CD) by Gary Turner. Koala

Classic Guitar for Young Beginners By William Bay. Mel Bay

Level 1 Technique: Notes on E, B, and G Strings

<i>Spanish Theme</i>	<u>Hal Leonard Guitar Method Book 1</u>
<i>Ode to Joy</i>	Beethoven – <u>HL Method Book 1</u>
<i>Au Claire de la Lune</i>	French Traditional – <u>HL Method Book 1</u>

Level 2 Technique: Notes on D, A, and Low E Strings

<i>Worried Man Blues</i>	<u>Hal Leonard Guitar Method Book 1</u>
<i>Do Wop</i>	<u>Hal Leonard Guitar Method Book 1</u>
<i>Valse d'Automne</i>	Lyse Ginras – <u>RCGS Introductory Level</u>
<i>Contentment</i>	Shawn Bell – <u>RCGS Introductory Level</u>
<i>Lesson 61</i>	Julio S. Sagreras - <u>RCGS Introductory Level</u>
<i>Spanish Study</i>	Isaac Albeniz arr. Frederick Noad <u>Solo Guitar Book I</u> by Frederick Noad

Level 3 Technique: Second Position

<i>Moonlight</i>	Stephan Rak – <u>RCGS Introductory Level</u>
<i>Moorish Dance</i>	Aaron Shearer – <u>RCGS Introductory</u>
<i>Dreams</i>	Richard Summers – <u>RCGS Introductory</u>
<i>Iberian Dance</i>	arr. Michael Connor – <u>RCGS Introductory</u>

Level 4 Technique: Notes up to 5th fret Technique: Music in Two Lines

<i>Freight Train</i>	Elizabeth Cotton
<i>Waltz</i>	Fernando Carulli – <u>RCGS Level 1</u>
<i>Moderato Opus 31 No. 1</i>	Fernando Sor – <u>RCGS Level 1</u>
<i>Minuetto</i>	Carlo Domeniconi – <u>RCGS Level 1</u>

<u>Level 5</u>	<u>Technique:</u> E and A form Bar Chords	
	<i>Packington's Pound</i>	Anonymous – <u>RCGS Level 2</u>
	<i>The Ash Grove</i>	arr. Paul Garrits – <u>RCGS Level 2</u>
	<i>Jesu Joy of Man's Desiring</i>	J. S. Bach
	<i>Pavana</i>	Gaspar Sanz
<u>Level 6</u>	<u>Technique:</u> Notes up to 7 th fret	
	<i>Liberty Rag</i>	Traditional
	<i>Etude No. 5</i>	Fernando Sor – <u>RCGS Level 2</u>
	<i>Valse Chôro</i>	Francis Kleynjans – <u>RCGS Level 3</u>
	<i>Andantino Opus 44 No. 3</i>	Fernando Sor – <u>RCGS Level 3</u>
	<i>Etude, Opus 60, No. 1 Allegro</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
<u>Level 7</u>	<u>Technique:</u> Notes up to the 8 th Fret	
	<i>Etude, Opus 60, No. 2</i>	Matteo Carccassi. Op. 60 for Guitar
	<i>Moderato con Espressivo</i>	
	<i>Etude, Opus 60, No. 7 Allegro</i>	Matteo Carccassi
	<i>Study in E Minor</i>	Francisco Tárrega <u>The Student Repertoire Series 1</u> Ed. Lawrence Ferrara
<u>Level 8</u>	<u>Technique:</u> Notes up to the 10 th Fret	
	<i>Living in the Country</i>	Pete Seeger <u>Finger Picking Styles- Happy Traum</u>
	<i>Study TI ii – 26</i>	Francisco Tárrega <u>RCGS Level 3</u>
	<i>Song</i>	Milton Barnes <u>RCGS Level 3</u>
	<i>Etude, Opus 60, No. 3 Andantino</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
<u>Level 9</u>	<u>Technique:</u> Notes up to the 12 th Fret	
	<i>Wilson Rag</i>	Elizabeth Cotton
	<i>Etude, Opus 60, No. 4 Allegretto</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
	<i>Etude in Bm</i>	Fernando Sor <u>Solo Guitar Book I – Frederick Noad</u>
<u>Level 10</u>	<i>Lagrima</i>	Francisco Tárrega <u>RCGS Level 4</u>
	<i>Estudio 1 Opus 6, No. 8</i>	Fernando Sor <u>HL Twenty Studies for the Guitar</u>

	Etude, Opus 60, No. 10 <i>Allegretto</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
<u>Level 11</u>	<i>Españoleta</i>	Gaspar Sanz <u>RCGS Level 5</u>
	Etude, Opus 60, No.16 <i>Andante</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
	Etude, Opus 60, No. 19 <i>Allegro Moderato</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
<u>Level 12</u>	<u>Technique: Music using the entire neck</u>	
	<i>St Louis Tickle</i>	Dave Van Ronk
	Etude, Opus 60, No. 23 <i>Allegro in A Major</i>	Matteo Carccassi <u>Carcassi Opus 60 for Guitar</u>
	<i>Canarios</i>	Gaspar Sanz <u>The Baroque Guitar– Frederick Noad</u>

References

- Hal Leonard. Guitar Method Book 1 By Will Schmid [with CD]. HL 00699027
- Frederick J. *Guitar Series Albums*. Introductory, 1, [2, 3, 4, 5]. GTR 00, 01,02. Harris. Royal Conservatory of Music
- Hal Leonard. Carcassi Opus 60 for Guitar. 25 Melodic and Progressive Studies. HL00696506.
- Amsco Publications. Solo Guitar Playing 1. FN 100000 by Frederick Noad
- GSP. The Student Repertoire Series 1 Ed. Lawrence Ferrara
- Hal Leonard. Twenty Studies for the Guitar by Fernando Sor. HL00695012
- Kathryn Lewis *First Guitar Book for KIDS (w/CD)* [available from Rockley Music 303-233-4444 or Kathryn Lewis realifeguitar@comcast.net]
- Koala. *Guitar Method for Young Beginners, Book 1 (w/CD)* by Gary Turner. Koala CP18322
- Mel Bay. *Classic Guitar for Young Beginners* By William Bay. Mel Bay MB 20307 BCD

Voice Repertoire Guidelines

Use this list as a reference for determining the level of voice students.

Acceptable pieces include repertoire within one level above or below the levels in the following table.

Special thanks to Barbara Taylor, NCTM, for compiling these guidelines.

Level	Classical repertoire	Popular repertoire
1	Sing, From Sesame Street, Raposo My Lord, What a Mornin'!, American Spiritual	Zip-A-Dee-Do-Do-Dah From Song of the South
2	My Little Pretty One, 16 th century melody Fairies, Anderson	Bibbidi-Bobbidi-Boo From Cinderella
3	The Mocking Bird, Appalachian folk song Amazing Grace, Newton	A Spoonful of Sugar From Mary Poppins
4	The Merry Peasant, Schumann El tra la la y el punteado, Granados	My Favourite Things From the Sound of Music
5	Nel cor piu non mi sento, Paisiello All Through the Night, Traditional Welsh	Chim Chim Cheree From Mary Poppins
6	An die Musik, Schubert Weep You No More, Quilter	Nobody Knows the Trouble I've Seen Arr. Jay Althouse
7	Ombra mai fu, Handel Oh Rest in the Lord, Mendelssohn	Just you Wait Henry Higgins From My Fair Lady
8	Vergin, tutto amor, Durante When Daises Pied, Arne	It Might As Well Be Spring From My Fair Lady
9	Sebben crudele, Vivaldi It Was a Lover and His Lass, Morley	I Enjoy Being a Girl, From Flower Drum Song
10	Amarilli, mia bella, Caccini I Attempt from Love's Sickness, Purcell	I Could Have Danced All Night From My Fair Lady
11	Per la Gloria d'adorarvi, Bononcini 'Tis The Last Rose of Summer, Moore	Someone Like You From Jekyll & Hyde
12	Voi che sapete, Mozart Silent Noon, Williams	Shy From Once Upon a Mattress
13	Apres un reve, Faure Love's Philosophy, Quilter	Your Daddy's Son From Ragtime

Flute Repertoire Guidelines

Use this list as a reference for determining the level of flute students.

Acceptable pieces include repertoire within one level above or below the levels in the following table.

Special thanks to Bonnie Jean Hoffman for compiling these guidelines.

Level	Piece
Prep	March in F Major. Anonymous. (Trevor Wye, A Beginners Book for the Flute Part One) Lullaby. Alan Ridout (Same)
1	Suite: Dawn Until Night. Alan Ridout. (Trevor Wye, A Very Easy 20 th Century Album) Gavotte from Sonata, op. 10, no. 5. A. Corelli. (Mel Bay Solo Pieces for the Beginning Flutist)
2	Rondo from Sonatina No. 1, Op.48. Pleyel. (Mel Bay Solo Pieces for the Beginning Flutist) Minuet in G. J.S. Bach
3	Siciliana from Sonata in Eb. J.S. Bach Marionette. Stephen Dodgso. (Trevor Wye, A Very Easy 20 th Century Album)
4	Suite in A minor, Menuet II. Telemann Rumba. Joseph Horowitz. (Trevor Wye, A Very Easy 20 th Century Album)
5	Suite in B Minor, II. Rondeau III. Sarabande IV. Bourree 1 & 2. J. S. Bach Menuet from L'Arlesienne, Suite No. 2. Georges Bizet
6	Arioso and Presto. J. J. Quantz Petite Suite. Gilliam and McCaskill. (Mel Bay Solo Pieces for the Intermediate Flutist)
7	Sonata in G Major. Telemann Syrinx, Debussy
8	Suite in B minor, I. Overture VII. Badinerie. J. S. Bach Madrigal. Philippe Gaubert
9	Sonata in E minor. J. S. Bach BWV 1034 Preludes for solo flute. Muczynski Op. 18
10	Hungarian Pastorale Fantasie. F. Doppler Op. 26 Reflections. Katherine Hoover
11	Fantaisie. Gabriel Faure Op. 79 Concerto In G Major. J. J. Quantz QV 5: 174
12	Concerto in D Major. Mozart KV 314 Concertino. Chaminade Op. 107

Violin Repertoire Guidelines

Use this list as a reference for determining the level of violin students.

Acceptable pieces include repertoire within one level above or below the levels in the following table.

Special thanks to Patsy Zick for compiling these guidelines.

Level	Piece
Prep	Twinkle, Twinkle Little Star Variations
1	Minuets - Bach. Suzuki Gavotte - Gossec. Suzuki
2	Chorus - Handel Gavotte (Mignon) - Thomas Minuet - Boccherini
3	Puppet Show - Trott. Schirmer Bourree - Bach. Suzuki Humoresque - Dvorak
4	Rumanian Folk Dances - Bartok. Boosey & Hawkes Concerto in a min. - Vivaldi
5	Sarabande in g m - Bohm. Carl Fischer Concertante in G M - Ruegger. Carl Fischer
6	Adoration - Borowski. Presser Polish Dance - Severn. Carl Fischer
7	Meditation from Thais - Massenet. Carl Fischer Concerto in e m - Nardini. Carl Fischer
8	Concerto in E M - Bach. Schirmer Liebesleid - Kreisler. Foley
9	Romances - Beethoven. International Concerto #3 in G M - Mozart. Schirmer
10	Legende - Wieniawski. Carl Fischer Concerto #7 in G M - de Beriot. Carl Fischer
11	Concerto - Mendelssohn Praeludium and Allegro - Kreisler
12	Concerto in g m - Bruch Chaconne in g - Vitali
13	Concerto - Tchaikowsky Ziguenerwiesen - Sarasate

Saxophone Repertoire Guidelines

Use this list as a reference for determining the level of saxophone students.

Acceptable pieces include repertoire within one level above or below the levels in the following table.

Special thanks to Charles Niemczura for compiling these guidelines.

Level	Piece
1	Essential Elements 2000 Bk 1. Zorro's Theme; Pirates of the Caribbean
2	Rubank Elementary Method. Lesson #8 Dance of the Reed Flutes (Tchaikovsky). Ed Sueta Method Hungarian Waltz. Belwin Method #1
3	Rubank Elementary Method. Lesson #20 Gavotte (Gossec); Dance of the Spirits (Gluck). Belwin Method #2
4	Rubank Elementary Method. Lesson #28 The Wild Horseman (Schumann); Poet and Peasant Overture (Von Suppe). Belwin Method #2
5	Rubank Elementary Method. Lesson #38 Hungarian Dance #5 (Brahms). Belwin Method Dance of the Swans (Tchaikovsky). A New Tune-A-Day
6	Rubank Intermediate. Chromaticism. Spring Song (Mendelssohn); Entry of the Gladiators (Fucik). A New Tune-A-Day
7	Rubank Intermediate (pg 48). Articulation Etude 81 Allegro (H Soussmann). 222 Studies for Saxophone
8	Rubank Advanced #1 (pg 19). Melodic Interpretation Valse #9, Op 69 #1. (Chopin); Adagietto from Symphony #5. (Mahler). A New Tune-A-Day
9	Rubank Advanced #1(pg 23). Ornamentation Adagio con espressione. (Ferling); Moderato. (Barret). 48 Famous Studies for Oboe/Saxophone
10	Rubank Advanced #1. (pg 54). Fingering, Altissimo and Speed Studies Etude 18. Vivace; Etude 24. Scherzando (Ferling). 48 Famous Studies for Oboe/Saxophone
11	Rubank Advanced #2. (pg 47). Studies in Articulation, Alternate Fingering, Embellishments. Concertante Andante (E Paladihe); Andante and Allegro. (Andre Chailleux). Rubank Advanced #2
12	Alto Saxophone Contest and Festival Performance Solos. Published by Theodore Presser Excerpts from Sonata for Eb Alto Saxophone (Bernhard Heiden) Concerto for Alto Saxophone (Glazounov)

Option A.1. Scales (piano)

Levels are cumulative, and do not correspond with repertoire levels. Students are not required to choose the same level as their pieces. Evaluators may choose to listen to a few scales in each level.

Level	Option A.1. Scales (piano)
Prep	4 pentascales, any kind, HS or HT
1	4 scales, any kind, 1 octave, HS or HT
2	5 scales, any kind, 1 octave, HS or HT
3	6 scales, any kind, 2 octaves, HS or HT
4	6 scales, any kind, include at least 2 minor, 2 octaves, HS or HT
5	6 scales, any kind, include at least 3 minor, 2 octaves, HT
6	8 scales, include at least 3 minor, 2 octaves, HT
7	8 major scales, 4 additional of any kind, 2 octaves, HT
8	10 major scales, 5 additional of any kind, include at least 1 each: natural, harmonic, melodic minor, 3 octaves, HT
9	All 12 major scales, 7 additional of any kind except "a minor," include at least 2 each: natural, harmonic, melodic minor, 3 octaves, HT
10	All major scales, 9 additional scales either in minor keys with 2 sharps, 2 flats and up, or in modes, include at least 2 each: natural, harmonic, melodic minor, a chromatic scale, 3 octaves, HT
11	Same scales as level 10, 4 octaves HT
12	All major and minor scales, 4 octaves, HT

Option A.2. Arpeggios (piano)

Levels are cumulative, and do not correspond with repertoire levels. Students are not required to choose the same level as their pieces.

Level	Option A.2. Arpeggios (piano)
Prep	2 major or minor, root position, 2 octaves, cross hands
1	4 major or minor, root position, 4 octaves, cross hands
2	4 major or minor, root position, 4 octaves, cross hands
3	4 major, 4 minor, root position, 4 octaves, cross hands
4	4 major, 4 minor, root position, 2 octaves (thumb under), HS
5	6 major, 6 minor, root position, 2 octaves (thumb under), HS
6	4 major, 4 minor, root position, 2 octaves (thumb under), HT
7	7 major, 7 minor, root position, 2 octaves (thumb under), HT
8	10 major, 10 minor, root position, 2 octaves (thumb under), HT
9	12 major, 12 minor, root position, 3 octaves (thumb under), HT
10	12 major, 12 minor, root position, 4 octaves (thumb under), HT
11	4 major, 4 minor, 1st and 2nd inversions, 4 octaves (thumb under), HT
12	6 major, 6 minor, 1st and 2nd inversions, 4 octaves (thumb under), HT

Option A.3. Chords (*piano*)

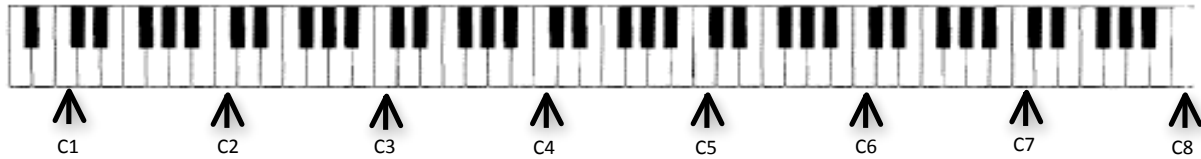
Levels are cumulative, and do not correspond with repertoire levels. Students are not required to choose the same level as their pieces.

Level	
Prep	2 chords, any kind, root position, HS (may play root and 5th, optional)
1	4 major or minor, root position, HS
2	5 major or minor, root position, HS
3	6 major or minor, root position, HS
4	6 chords and inversions, 2 of which must be minor, HS
5	8 chords and inversions, at least 3 of which must be minor, HS I-IV-I-V-I progression, in any 3 major keys, root position, HS
6	10 chords and inversions, at least 4 of which must be minor, HS I-IV-I-V-I progression, in any 4 major keys, root position, HS
7	6 chords and inversions in the key of 2 sharps or 2 flats and up, at least 2 of which must be minor, HS I-IV-I-V-I progression, in any 4 major keys except C major, root position, HS i-iv-i-V-i progression, in 2 harmonic minor keys, root position, HS
8	6 chords and inversions in the key of 3 sharps, 3 flats and up, at least 2 of which must be minor, HS Major, minor, diminished, augmented in root position in 3 major keys, HS I-IV-I-V7-I progression, in any 3 major keys of 2 sharps, 2 flats and up, root position, HS i-iv-i-V7-i progression, in 3 harmonic minor keys, root position, HS
9	6 chords and inversions in the key of 4 sharps, 4 flats and up, at least 2 of which must be minor, HS Major, minor, diminished, augmented in root position in 4 major keys, HS I-IV-I-V7-I progression, in any 3 major keys of 3 sharps, 3 flats and up, root position, HS i-iv-i-V7-i progression, in 4 harmonic minor keys, root position, HS
10	6 chords and inversions in the key of 5 sharps, 4 flats and up, at least 2 of which must be minor, HS Major, minor, diminished, augmented in root position in 4 major keys, in the keys of 2 sharps, 2 flats and up, HS I-IV-I-V7-I progression, in any 3 major keys of 4 sharps, 4 flats and up, root position, HS i-iv-i-V7-i progression, in any 5 harmonic minor keys except "a minor," root position, HS
11	3 chords and inversions in the key of 5 sharps, 5 flats and up, major or minor, HS Major, minor, diminished, augmented in root position in 3 major keys, in the keys of 3 sharps, 3 flats and up, HS I-IV-I-V7-I progression, in 4 major keys, 1st inversion position, HS i-iv-i-V7-i progression, in 2 harmonic minor, 1st inversion position, HS
12	3 chords and inversions in the key of 5 sharps, 5 flats and up, major or minor, HS Major, minor, diminished, augmented in root position in 3 major keys, in the keys of 3 sharps, 3 flats and up, HS I-IV-I-V7-I progression, in 4 major keys, 2nd inversion position, HS i-iv-i-V7-i progression, in 2 harmonic minor, 2nd inversion position, HS

Option B.1. Theory Tests

These tests may include some review questions from previous levels.

Practice tests available online at www.comusicteachers.net/AchievementDay.



C4 is middle C

Option B.1.a. Theory Test (Grand Staff)

Level Option B.1.a Theory Test (Grand Staff)	
Prep A	Notes going up, down, or same (no staff) How many counts in quarter note, half note, dotted quarter note, whole note, quarter rest Alphabet note names Find keys on keyboard Draw an arrow to indicate way that sound goes higher or lower
Prep B	Space notes, line notes Notes going up, down or same on staff Skip or step notes on staff Reading notes and locating them on keyboard - note range F3~G4 How many counts in 4/4
1	Half rest, whole rest, sharp, flat Half step, whole step on staff and on keyboard Writing notes on grand staff Drawing bar lines in 4/4 or 3/4 Fill in missing time signature of 4/4 or 3/4 in a music example Identify notes and locate them on keyboard - note range C3~C5
2	Eighth note, eighth rest Intervals 2nd~5th Rule about accidentals Draw bar lines in 2/4 Fill in missing time signature of 4/4, 3/4, or 2/4 Write counting 1+2+3+... in 3/4 Identify notes and locate them on keyboard - note range G2~G5
3	Applied to contents in this level: Key signature up to 1 sharp, 1 flat (C, a, G, e, F, d) Write ascending scales in major and natural minor Identify major/minor key by looking at given key signature Identify root and quality of chords Triplets, dotted quarter note Write whole step, half step pattern on major scale Write relative minor triads of given major triads Interval 2nd~octave Draw bar lines in cut time, common time Identify notes with up to two ledger lines and locate them on keyboard

Level	Option B.1.a Theory Test (Grand Staff)
4	Applied to contents in this level: Key signature up to 2 sharps, 2 flats (D, b, B flat, g,) Interval unison~ 10 th Identify inversions (root, 1st, 2nd) and root and quality of chords Sixteenth note, sixteenth rest Draw bar lines and write counting in 5/4 and 6/8
5	Applied to contents in this level: Key signature up to 3 sharps, 3 flats (A, f#, E flat, c) Draw chords on staff to match given Roman numerals in major key (I, ii, iii, IV, V, vi) Draw bar lines in 3/8 Write key signatures Identify Perfect and Major intervals
6	Applied to contents in this level:Key signature up to 4 sharps, 4 flats (E, c#, A flat, f) Write parallel minor of given major chords Identify minor intervals Music excerpt analysis in major key with Roman numerals (I, ii, iii, IV, V, vi)
7	Applied to contents in this level: Key signature up to 5 sharps, 5 flats (B, g#, D flat, b flat) Augmented and diminished intervals Write harmonic minor scale in key up to 1 sharp, 1 flat Draw chords to match given Roman numerals in minor (i, III, iv, V, VI)
8	Applied to contents in this level key signature up to 6 sharps, 6 flats (F#, d#, G flat, e flat) Write harmonic minor scale in key up to 2 sharp, 2 flats, melodic minor in key up to 1 sharp, 1 flat in ascending and descending Determine root and quality of chords using M, m, +, ° Diminished Roman numerals (ii°, vii°) Transpose a melody from C major to D major Music excerpt analysis in minor key with Roman numerals (i, ii°, III, iv, V, VI, vii°)
9	Applied to contents in this level key signature up to 7 sharps, 7 flats (C#, a#, C flat, a flat) Circle of fifths Write harmonic minor scale in key up to 3 sharp, 3 flats Write melodic minor in key up to 2 sharps, 2 flats Transpose a melody from C major to G major Determine inversion of chords using root, 6, 6/4 Write key signature of 7 sharps and 7 flats on staff
10	Write melodic minor in key up to 3 sharps, 3 flats Identify quality of 7th chords in root position using symbols (M7, Mm7, m7, ø7, °7) Identify cadences (Authentic, Half, Plagal, Deceptive) Music excerpt analysis with Roman numerals and inversion symbols Identify modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
11	Write a modal scale Identify root and inversion of inverted 7th chords using figured bass symbols (7, 6/5, 4/3, 4/2) Re-write inverted 7th chords to root position and identify quality Find non-chord tones in music excerpt Identify type of cadence in music excerpt
12	Identify four types of non-chord tones (passing tone, neighboring tone, suspension, appoggiatura) Identify three types of modulation (common-chord, monophonic, direct) Roman numeral analysis in common-chord modulation in music excerpt Identify inversion and quality of 7th chords in music excerpt

Option B.1.b. Theory Test (Treble Clef Instruments)

Level	Option B.1.b. Theory (Treble Instruments)
Prep	Space notes, line notes How many counts in quarter note, half note, dotted quarter note, whole note, quarter rest Alphabet note names Notes going up, down or same on staff Skip or step notes on staff Reading notes - note range E4~F5 How many counts in 4/4
1	Half rest, whole rest; sharp, flat Half step, whole step on staff Write "W" (whole step) and "H" (half step) pattern of a major scale Draw bar lines in 4/4 or 3/4 Fill in missing time signature of 4/4 or 3/4 in a music example Draw notes on the staff
2	Eighth note, eighth rest Intervals 2nd~5th Rule of accidentals Draw bar lines in 2/4 Fill in missing time signature of 4/4, 3/4, or 2/4 Write counting 1+2+3+... in 3/4 Read notes with accidentals - note range C4~G5
3	Applied to contents in this level: Key signature up to 1 sharp, 1 flat (C, a, G, e, F, d) Write ascending scales in major and natural minor Identify major/minor key by looking at given key signature Identify root and quality of chords Triplets, dotted quarter note Write whole step, half step pattern on major scale Write relative minor triads of given major triads Interval 2nd~octave Draw bar lines in cut time, common time Identify notes with up to one ledger line below staff and two ledger lines above staff Change given major arpeggio to minor arpeggio
4	Applied to contents in this level: Key signature up to 2 sharps, 2 flats (D, b, B flat, g) Interval unison/prime~ 10th Sixteenth note, sixteenth rest Draw bar lines and write counting in 5/4 and 6/8
5	Identify inversions (root, 1st, 2nd) and root and quality of chords Applied to contents in this level: Key signature up to 3 sharps, 3 flats (A, f#, E flat, c) Draw chords on staff to match given Roman numerals in major key (I, IV, V) Draw bar lines in 3/8 Draw key signatures Identify Perfect and Major intervals
6	Applied to contents in this level: Key signature up to 4 sharps, 4 flats (E, c#, A flat, f) Write parallel minor of given major chords Identify minor intervals Draw chords on staff to match given Roman numerals in major key (ii, iii, vi)

Level	Option B.1.b. Theory (Treble Instruments)
7	Applied to contents in this level: Key signature up to 5 sharps, 5 flats (B, g#, D flat, b flat) Augmented and diminished intervals Write harmonic minor scale in key up to 1 sharp, 1 flat Draw chords to match given Roman numerals in minor (i, III, iv, V, VI)
8	Applied to contents in this level: Key signature up to 6 sharps, 6 flats (F#, d#, G flat, e flat) Draw harmonic minor scale in key up to 2 sharp, 2 flats, melodic minor in key up to 1 sharp, 1 flat in ascending and descending Determine root and quality of chords using M, m, +, ° Diminished Roman numerals (ii°, vii°) Transpose a melody from C major to D major Roman numeral analysis in music excerpt in major key
9	Applied to contents in this level: Key signature up to 7 sharps, 7 flats (C#, a#, C flat, a flat) Bass clef; Circle of fifths Draw harmonic minor scale in key up to 3 sharp, 3 flats, melodic minor in key up to 2 sharps, 2 flats Transpose a melody from C major to G major Determine inversion of chords using root, 6, 6/4 Draw key signature of 7 sharps and 7 flats on staff Roman numeral analysis in music excerpt in minor key
10	Draw melodic minor scale in key up to 3 sharps, 3 flats Identify quality of 7th chords in root position using symbols (M7, Mm7, m7, ø7, °7) Identify cadences (Authentic, Half, Plagal, Deceptive) Music excerpt analysis with Roman numerals and inversion symbols Identify modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
11	Draw a modal scale Identify root and inversion of inverted 7th chords using figured bass symbols (7, 6/5, 4/3, 4/2) Re-write inverted 7th chords to root position and identify quality Find non-chord tones in music excerpt Identify type of cadence in music excerpt
12	Identify four types of non-chord tones (passing tone, neighboring tone, suspension, appoggiatura) Identify three types of modulation (common-chord, monophonic, direct) Roman numerals analysis in common-chord modulation in music excerpt Identify inversion and quality of 7th chords in music excerpt

Option B.2. Terms and Signs Tests

These tests may include review questions from previous levels. Practice tests available online at www.comusicteachers.net/AchievementDay.

Option B.2.a. Terms & Signs Test (Grand Staff)

Level	Option B.2.a Terms and Signs Test (Grand Staff)
Prep A	Quarter note; half note; dotted half note; whole note; quarter rest; forte; piano; recognizing 2 and/or 3 black keys; finger numbers; which hand is L.H.; meaning of forte or piano; alphabet names on the keyboard

Level	Option B.2.a Terms and Signs Test (Grand Staff)
Prep B	Treble clef, bass clef; time signature of 4/4; staff; measure; bar line; double bar line; slur; tie; how many lines and spaces on staff; note reading between F below middle C to G above middle C on grand staff
1	Whole rest; half rest; quarter rest; repeat sign; brace; grand staff; names and meanings of fermata, sharp, flat, natural, mezzo forte, mezzo piano, staccato; drawing a bass clef; arrange f, mf, p, mp in order of softest to loudest; half step, whole step on keyboard
2	Identify names and meanings of eighth note, eighth rest, crescendo, diminuendo, fortissimo, pianissimo, ritardando, accent, tenuto; meaning of phrase, interval, tempo, dynamic signs, legato, Allegro, Andante; identifying triad (chord), accidentals; identifying faster tempo, Andante or Allegro; draw a treble clef
3	Meaning of D.C. al Fine, key, pentascale, tetrachord scale, key signature, root position, arpeggio, decrescendo, major scale, natural minor scale, 8va, Moderato, Adagio; structure of chord; arrange Andante, Adagio, Moderato, Allegretto in order of slowest to fastest; identify value of dotted quarter note, triplet; choosing time signatures that are same as cut time and common time; identify pedal marking, first and second ending, Alberti bass, ostinato, upbeat, ledger lines. Relation between a major key and its relative minor
4	Meaning of non, meno mosso, simile, a tempo, dolce, coda, ottava, poco, key signature, imitation, binary, compose, transpose, vivace, Andantino; sixteenth note, sixteenth rest, grace note; arrange Allegro, Vivace, Moderato, Adagio in order of slowest to fastest; answer how to follow D.S. al Coda
5	Meaning of con, poco a poco, cantabile, più, un, maestoso, vivo, e, marcato, accelerando, fortissimo, pianissimo, inversion, ternary, canon, improvise, Largo, Presto; draw stems on notes; arrange Presto, Andante, Vivace, Largo, Allegro in order of slowest to fastest; scale degree names; Roman numerals of I, ii, iii, IV, V, vi
6	Meaning of con spirito, con brio, con moto, sempre, segue, subito, misterioso, sforzando, una corda, Lento, Grave, Largetto; identify trill, roll, & glissando signs; Rondo form; parallel minor; write a melody in treble clef one octave lower on a staff with bass clef; identify syncopation
7	Meaning of pesante, cantando, animato, molto, scherzando, tre corde, alla Marcia, rallentando, tempo primo; Roman numerals of i, ii°, III, iv, V, VI; 32nd note; turn; appoggiatura; answer how the turn is played; answer whether two given notes are enharmonic or not; identifying major scale, minor scale, whole tone scale, or chromatic scale; write a natural minor scale in the key up to 2 sharps or 2 flats; change the natural minor scale to harmonic minor scale
8	Meaning of semplice, smorzando, grazioso, leggero, espressivo, rinforzando, sostenuto, brillante; identifying sequence; writing a melodic minor scale in the key up to 2 sharps, 2 flats; names of three types of minor scales; Roman numerals of ii°, vii°; value of quarter note triplets, half note triplets; structure of major, minor, augmented, and diminished triads
9	Meaning of non troppo, rubato, senza, calando, ma, attacca, legatissimo, energico, morendo, forzando; double sharp, double flat; meter types (duple, triple, quadruple), beat types (simple, compound); pedal marking; definition of diatonic scale; identify primary chords
10	Meaning of giocoso, con fuoco, L'istesso, risoluto, ben (bene), volante, agitato, allargando, tranquillo, stringendo; definition of cadence; four types of cadences (authentic, half, plagal, deceptive); names of each section in sonata form (exposition, development, recapitulation); structure of 7th chords (major 7th, major-minor 7th, minor 7th, half diminished 7th, diminished 7th); all 7 modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
11	Meaning of tanto, pochissimo, assai, tempo giusto, largamente, il tema, comodo, sotto voce, perdendosi, marziale, ritmico (ritmo), portato; two types of mordents; definition of modulation; definition of monophony, polyphony; definition of non-chord tone; definition of counterpoint; figured bass symbols (7, 6/5, 4/3, 4/2)
12	Meaning of (Italian) ossia, quasi, affetuoso, poi, con sordina, (French) sans, dans, très, et, mouvement (Au Mouvt), m.g.(main gauche), m.d.(main droite), peu a peu, Cédez, (German) dur, moll; 3 types of modulation (direct, common chord, monophonic); 4 types of non-chord tones (suspension, appoggiatura, neighboring tone, passing tone);

Option B.2.b. Terms & Signs Test (Treble Clef)

Level	Option B.2.b. Terms & Signs (Treble Clef)
Prep A	Identify names of the following symbols - quarter note, half note, dotted half note, whole note, quarter rest, forte, piano, time signature, measure, repeat sign, tie, slur, treble clef, double bar line, staff, bar line Meaning of forte or piano Know how many lines and spaces the staff has Note reading - range C4~G4
1	Identify the following symbols - whole rest, half rest, sharp, flat, natural, mezzo forte, mezzo piano, fermata, staccato Meanings of fermata, sharp, flat, natural, mezzo forte, mezzo piano, staccato Arrange f, mf, p, mp in order of softest to loudest Definition of half step, whole step
2	Identify names and meanings of eighth note, eighth rest, crescendo, diminuendo, fortissimo, pianissimo, ritardando, accent, tenuto Meaning of phrase, interval, tempo, dynamic signs, legato, Allegro, Andante, accidentals Identify faster tempo, Andante or Allegro; draw a treble clef Draw a treble clef
3	Meaning of D.C. al Fine, key, pentascale, key signature, decrescendo, major scale, natural minor scale, 8va, Moderato, Adagio Structure of chord Arrange Andante, Adagio, Moderato, Allegretto in order of slowest to fastest Identify value of dotted quarter note, triplet Choosing time signatures that are same as cut time and common time Identify first and second ending, Alberti bass, ostinato, upbeat, ledger lines Relation between major key and its relative minor key
4	Meaning of non, meno mosso, simile, a tempo, dolce, coda, ottava, poco, key signature, imitation, binary, compose, transpose, vivace, Andantino Sixteenth note, sixteenth rest, grace note Arrange Allegro, Vivace, Moderato, Adagio in order of slowest to fastest Answer how to follow D.S. al Coda
5	Meaning of con, poco a poco, cantabile, più, un, maestoso, vivo, e, marcato, accelerando, fortissimo, pianissimo, ternary, canon, improvise, Largo, Presto Draw stems on notes Arrange Presto, Andante, Vivace, Largo, Allegro in order of slowest to fastest
6	Meaning of con spirito, con brio, con moto, sempre, segue, subito, misterioso, sforzando, Lento, Grave, Largetto Identifying trill, glissando signs, Rondo form, syncopation Relation between major key and parallel minor key Write a melody one octave higher Scale degree names and Roman numerals (I, ii, iii, IV, V, vi) in major key
7	Meaning of pesante, cantando, animato, molto, scherzando, alla Marcia, rallentando, tempo primo Roman numerals of i, III, iv, V, VI 32nd note, turn, appoggiatura Answer how the turn is played Answer whether two given notes are enharmonic or not Identify major scale, minor scale, whole tone scale, or chromatic scale Write a natural minor scale and harmonic minor scale in the key up to 2 sharps or 2 flats
8	Meaning of semplice, smorzando, grazioso, leggero, espressivo, rinforzando, sostenuto, brillante Identifying sequence Write a melodic minor scale in the key up to 2 sharps, 2 flats Names of three types of minor scales Roman numerals of ii°, vii° Value of quarter note triplets, half note triplets Structure of major, minor, augmented, and diminished triads

Level	Option B.2.b. Terms & Signs (Treble Clef)
9	Meaning of non troppo, rubato, senza, calando, ma, attacca, legatissimo, energico, morendo, forzando, double sharp, double flat Meter types (duple, triple, quadruple), beat types (simple, compound) Definition of diatonic scale Identify primary chords
10	Meaning of giocoso, con fuoco, L'istesso, risoluto, ben (bene), volante, agitato, allargando, tranquillo, stringendo Definition of cadence; four types of cadences (authentic, half, plagal, deceptive) Names of each section in sonata form (exposition, development, recapitulation) Structure of 7th chords (major 7th, major-minor 7th, minor 7th, half diminished 7th, diminished 7th) All 7 modes (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, Locrian)
11	Meaning of tanto, pochissimo, assai, tempo giusto, largamente, il tema, comodo, sotto voce, perdendosi, marziale, ritmico (ritmo), portato Know how to play two types of mordents Definition of modulation, monophony, polyphony, non-chord tone, counterpoint Figured bass symbols for 7th chords (7, 65, 43, 42)
12	Meaning of (Italian) ossia, quasi, affetuoso, poi, (French) sans, dans, très, et, mouvement (Au Mouvt), peu a peu, Cédéz, (German) dur, moll 3 types of modulation (direct, common chord, monophonic) 4 types of non-chord tones (suspension, appoggiatura, neighboring tone, passing tone)

Option B.3. Ear Training Test

Levels are cumulative. Practice tests and sound files will be available at www.comusicteachers.net/AchievementDay after revision of Ear Training is completed.

Note: Ear training guidelines and tests are still under revision as of June 2012. The following guidelines are from the previous revision. Revised guidelines are expected to be finished by November 2012.

Level	Option B.3. Ear Training Test
1	High and low; up and down
2	Steps, skips, same or different. Write in last note of a melody
3	Two intervals - same or different. Write last note of simple folk song. Rhythmic dictation. 4/4, 3/4 - quarter, dotted half notes.
4	Interval and quality: M2, M3, P4, P5, M6, M7, P8. Write in last note of melody. Rhythmic dictation 4/4, 3/4 - quarter, eighth, dotted quarter notes.
5	Interval and quality: M, m, P. Major and minor chords. Rhythmic dictation - eighth, quarter, dotted half, dotted quarter, quarter rest.
6	Interval and quality. Major and minor chords. Rhythmic dictation. Write in last note of melody - use accidentals. Scale identification: major, minor (three forms)
7	Interval and quality. Scale identification: major, minor, Dorian, Mixolydian. Chord progression identification: I, V7. Rhythmic dictation: triplets. Write in last note of melody - use accidentals
8	Interval and quality. Scale identification: previous plus whole tone. Chord progression identification: I, IV, V7. Write in last note of melody - use accidentals
9	Interval and quality. Scale identification: plus Phrygian. Chord progression identification: I, IV, V7. Complete the melody - missing notes within measures.

Level	Option B.3. Ear Training Test
10	Interval and quality. Scale identification: plus Lydian. Chord progression identification: I, ii, IV, V7, vi. Rhythmic dictation 2/4, 6/8, 3/4. Write in last note of melody. Add top note of a chord.
11	Interval and quality. Scale identification: plus Locrian. Rhythmic dictation. Write in last note of melody. Chord quality: M, m, dim, aug. Melodic dictation: bass notes.
12	Interval and quality. Scale identification: plus Hungarian minor. Chord progression identification. Rhythmic dictation. Write in last note of melody. Chord quality: M, m, dim, aug, dim 7, Dom 7.

Ear training resources

Books

- Berlin, Boris and Andrew Markow. *Four Star Sightreading and Ear Tests*. Frederick Harris
- Marlais, Helen, Peggy O'Dell and Kristen Avila. *Write, Play and Hear Your Theory Every Day*. FJH

Websites:

- Teoria. www.teoria.com
- Theta Music Training Games. <http://trainer.thetamusic.com/en/content/music-training-games>

Tablet apps:

- C-sharply (search for it on Google)
- Perfect Ear (search for it on Google)

Software:

- Auralia and Musition. <http://www.sibelius.com/products/auralia/index.html>
- EarMaster for Mac and Windows. www.earmaster.com
- Adventus Ear Training Coach. www.adventus.com/store/ear-training-coach/

Option B.4. History Test

Levels do not correspond to repertoire. Sound files with excerpts, study guides, and practice tests are available at www.comusicteachers.net/AchievementDay.

Levels are cumulative. Listening quizzes: students will hear each excerpt for 30 seconds, then answer questions.

Level 1

Terms (match the names and definitions.)	Ensemble, orchestra, band, choir
Instruments (match the names and pictures)	Strings---violin, viola, cello, double bass, harp Woodwinds---flute, oboe, clarinet, bassoon Brass---trumpet, horn, trombone, tuba Percussion---timpani, xylophone, triangle, cymbals
Listening quiz (identify instruments that play melody, answer questions about dynamics, tempo, major/minor, etc.)	Violin --- Meditation of Taïs / Jules Massenet Cello --- Cello suite in G major, BWV1007/J.S. Bach Flute --- Prelude to the Afternoon of a Faun/Debussy Oboe --- Oboe sonata, Op.166, I/Camille Saint-Saëns Trumpet --- Trumpet concerto/Joseph Haydn Horn --- Horn concerto No.4, III, K495, (1786)/Mozart Trombone --- Trombone concerto/Erik Larsson Timpani --- Timpani concerto/William Kraft Band --- Marine's Hymn Orchestra --- The Young Person's Guide to the Orchestra/ Benjamin Britten
Other listening pieces (Not in the test. Just for study purposes.)	Viola---Viola Sonata, Op.120, No.1/ Johannes Brahms Bass - Elephant from <i>Carnival of Animals</i> /Saint-saëns Harp --- O'Carolan's Dream/Turlough O'Carolan Clarinet --- Clarinet sonata/Johannes Brahms Bassoon --- Caprices for bassoon Tuba --- Carnival of Venice Xylophone --- Fossils from <i>Carnival of the Animals</i> /Camille Saint-saëns Triangle, cymbal, drum --- Triangle lesson Choir --- O NataLux/Morton Lauridsen

Level 2

Terms (match the names and definitions.)	Symphony, minuet, waltz, march, toccata, toccatina, sonata, sonatina, theme & variation, Opus (Op.)
Composer & picture. Match names and pictures. Choose countries.	Beethoven, J. S. Bach, Mozart
Listening quiz 1	Handel ---- Minuet from <i>Water Music</i>

(choose name of piece and composer, answer questions.)	J.Strauss Jr. ---- The Blue Danube Waltz Sousa ---- Stars and Stripes Forever Pachelbel ---- Canon in D Rossini ---- William Tell Overture Offenbach ---- Can Can
Listening quiz 2 (choose name of piece and composer)	J.S.Bach ---- Toccata in d minor Mozart -- Twelve variations on "Ah vous dirai-je, maman" (Twinkle variation) Beethoven ---- Symphony, No.5, I Beethoven ---- Für Elise
Other	Q: What instrument plays Bach's Toccata in d minor?

Level 3

Terms (match the names and definitions.)	Ballet, chorus, air (arioso), ecossaise, tarantella, song, lyrics, lieder
Composer & picture. Match names and pictures. Choose countries.	Schubert, Haydn, R. Schumann
Period	Baroque (1600~1750) - J. S. Bach Classical (1750~1825) - Mozart, Haydn, Beethoven Romantic (1825~1900) - R. Schumann
Listening quiz (choose name of piece and composer)	Tchaikovsky ---- "Trepak" from <i>Nutcracker Suite</i> Beethoven ---- Symphony No.9, IV "Ode to Joy" Handel ---- "Hallelujah Chorus" from <i>Messiah</i> Schubert ---- Ave Maria Schubert ---- Erlkönig Haydn ---- Symphony No.94, II "Surprise" J.S.Bach ---- Jesu, Joy of Man's Desiring Beethoven ---- Sonata, Op.27, No.2, I "Moonlight" R.Schumann ---- "Happy Farmer" from <i>Album für die Jugend, Op.68, No.10</i> R.Schumann ---- "Traümerei" from <i>Kinderszenen, Op. 15, No.7</i>
Other	Q: How many symphonies did Beethoven write? Q: Who invented a devise that was supposed to help him play the piano faster, used it, but he hurt his finger?

Level 4

Terms (match the names and definitions.)	Chamber music (duo, trio, quartet, quintet), chorale, prelude, rhapsody, invention, barcarolle, program music
Composer & picture. Match names and pictures. Choose countries.	Vivaldi, Copland, Tchaikovsky

Period	Baroque (1600~1750) - Vivaldi Romantic (1825~1900) - Tchaikovsky 20th Century (1900~2000) - Copland
Listening Quiz (choose name of piece and composer)	Schubert ---- Piano Quintet "The Trout" Mozart ---- Eine Kleine Nachtmusik Brahms ---- Hungarian Dance No.5 Chopin ---- Prelude Op.28, No.15 "Rain Drop" Gershwin ---- Rhapsody in Blue Vivaldi ---- "Spring" from <i>Four seasons</i> Copland -- The Gift To Be Simple from <i>Appalachian Spring</i> Copland ---- Hoedown from <i>Rodeo</i> Tchaikovsky ---- Overture to Act II from <i>Swan Lake</i> Grieg ---- In The Hall Of Mountain King from <i>Peer Gynt</i>
Other	Q: Swan Lake, Sleeping Beauty, and the Nutcracker are... (3 choices) Q: Much of Copland's music is based on... (3 choices) Q: "Four Seasons" is... Variations, program music, nocturne, or prelude?

Level 5

Terms (match the names and definitions.)	Concerto, cadenza, virtuoso, harpsichord, nocturne, arabesque, Kirkpatrick, Longo, BWV, jazz, ragtime
Composer & picture. Match names and pictures. Choose countries.	Handel, Debussy, Joplin
Period	Baroque (1600~1750) - Handel Impressionistic (1890~1930) - Debussy 20th Century (1900~2000) - Joplin
Listening Quiz (choose name of piece and composer)	Beethoven ---- Piano Concert No. 5, I "Emperor" Mendelssohn ---- Violin Concerto in E minor, Op.64, I Grieg ---- Piano Concerto in A minor, I J.S.Bach ---- Brandenburg Concerto.No.5, I Chopin ---- Nocturne in C sharp minor (1830) Scarlatti ---- Sonata in D minor, Kk.141 Joplin ---- Maple Leaf Rag Debussy ---- "Clair de lune" from <i>Suite Bergamasque</i> Satie ---- Gymnopédie, No.1 Handel ---- Alla Hornpipe from <i>Water music</i>
Other	Order of movements of Classical and Romantic concertos

Level 6

Terms (match the names and definitions.)	Mazurka, suite, a capella, Gregorian chant, Köchel, WoO
Composer & picture. Match names and pictures. Choose countries.	Chopin, Brahms, Ravel

Period	Medieval (300~1400) Renaissance (1400~1600) Romantic (1825~1900) - Chopin, Brahms Impressionistic (1890~1930) - Ravel
Listening Quiz (choose name of piece and composer)	Chopin ---- Mazurka, Op.7, No.1 J. S. Bach --"Gigue" from <i>French Suite</i> , No.5, BWV816 Anonymous ---- Dies Irae (Day of Wrath) (chant) Palestrina ---- "Kyrie" from <i>Missa Papae Marcelli</i> J. S. Bach ---- Prelude in C major from <i>WTC Book I</i> Berlioz ---- Symphonie Fantastique, V Brahms ---- Lullaby Op.49, No.4 "Wiegenlied" Rachmaninoff ---- Piano Concerto No.3, I Ravel ---- Bolero Ravel ---- Pavane for a Dead Princess
Other	Q: Which composer wrote pieces mostly for piano, such as nocturnes, mazurkas, preludes, and hardly any for other instruments? Q: Who wrote the WTC?

Level 7

Terms (match the names and definitions.)	Opera, overture, aria, recitativo, fantasie, Hoboken (H.), consonance, dissonance
Composer	Mendelssohn, Dvořák, Stravinsky
Period	Romantic (1825~1900) - Mendelssohn, Dvořák 20th Century (1900~2000) - Stravinsky
Listening Quiz (choose name of piece and composer)	Verdi ---- La donna e mobile, from <i>Rigoletto</i> Mozart ---- Overture, from <i>Marriage of Figaro</i> Rossini ---- Figaro, from <i>Il barbiere di Siviglia</i> Bizet ---- Habanera from <i>Carmen</i> Saint-Saëns -- Royal March of the Lion from <i>Carnival of the Animals</i> Prokofiev ---- Peter and the Wolf Stravinsky ---- "Spring Divinations" from <i>The Rite of Spring</i> Rodrigo ---- Concierto de Aranjuez, II Mendelssohn -- Wedding March from <i>Midsummer Night's Dream</i> Dvořák ---- Symphony No.9, IV Op.95 "New World"
Other	Q: During which period did the sonata form develop? Q: What are the birth years J. S. Bach, Mozart, Beethoven?

Level 8

Terms (match the names and definitions.)	Fugue, ballad (ballade), polonaise, etude, scherzo, intermezzo, atonal, extended techniques
Composer & picture. Match names and	Liszt, Wagner, Mussorgsky

pictures. Choose countries.	
Period	Write descriptions of three periods of your choice. Choose from: Baroque, Classical, Romantic, Impressionistic, 20th Century
Listening Quiz (choose name of piece and composer)	J.S.Bach ---- "The Little" Fugue, BWV 578 Chopin ---- Polonaise in A flat major, "Heroic" Chopin ---- Etude "Revolutionary" Brahms ---- Intermezzo Op.118, No.2 Schoenberg ---- "Mondestrunken" from <i>Pierrot lunaire</i> Cowell ---- "The Banshee" Bernstein ---- Mambo from <i>West Side Story</i> Mussorgsky ---- Promenade from <i>Pictures at an Exhibition</i> Wanger ---- Ride of the Valkyries from <i>Die Walküre</i> Liszt ---- Hungarian Rhapsody No.2
Other	Q: Franz Liszt was... A: a virtuoso pianist and a teacher. Q: Who wrote Hungarian dances and short pieces such as intermezzi?

Teaching Resources

See study guide and practice tests at www.comusicateachers.net/AchievementDay

Option C.1. Additional piece

Students perform an additional piece. Memorization is optional.

Option C.2. Sight-reading (piano)

Students sightread two pieces that are 2 or 3 levels lower than their chosen performance level. Local Associations provide sight-reading pieces for the test.

Teaching Resources

- Marlais, Helen, Kevin Olson and Julia Olson. *Sight Reading and Rhythm Every Day*. FJH
- Berlin, Boris and Andrew Markow. *Four Star Sightreading and Ear Tests*. Frederick Harris

Option C.3. Improvisation

No leveling has been developed for this option. If you are interested in developing guidelines for improvisation, please contact the current CSMTA Achievement Day chair.

Teaching resources

Mack, Glenn. *Adventures in Improvisations at the Keyboard*. Summy-Birchard. Out of print, but may be able to get used copy on amazon.com

Norton, Christopher, and Scott McBride-Smith. *American Popular Piano*. Novus Via.

Collins, Ann. *Jazz Works: Jazz Tehcniques for Intermediate to Advanced Level Pianists*. Alfred. Excellent intro to jazz elements for you and your advanced students. Comes with CD.

Olson, K. and Rossi, W. A. (2007). *Music by me*. Fort Lauderdale, FL: FJH Music Company.

Kinney, A. and F. Kinney. (2010). *Pattern play: Inspiring creativity at the piano*. Ontario: Frederick Harris Music Co.

Evans, L. (2006). *Discovering blues improvisation*. Milwaukee, WI: Hal Leonard.

Agrell, J. (2008). *Improvisation games for classical musicians: 500+ non-jazz games for performers, educators, and everyone else*. Chicago, IL: GIA Publications, Inc.

Option C.4. Play from a Lead Sheet

These levels do not correspond with levels in other options. Students are not required to choose the same level as their pieces.

Level 1

- Melodies in major or minor keys up to 2 sharps or flats
- Single notes in LH (roots only, as opposed to full chords. See example)
- Harmonies are indicated with Roman numerals or lead sheet notation

Level 2

All of the above, and:

- Melodies in major or minor keys up to 3 sharps or flats
- Root position chords in LH, or IV6/4 and V6 inversions
- Major or minor triads
- Block chord accompaniment pattern (see example)

Level 3

All of the above, and:

- Melodies in major or minor keys up to 4 sharps and flats
- Chords in LH in root position or inversions
- Major, minor, augmented and diminished triads
- Major-minor 7th chords ('dominant sevenths')

- Broken chord, arpeggio and Alberti bass accompaniment patterns (see examples)

Broken chord

Musical notation for Broken chord accompaniment. The piece is in 2/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays broken chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), G major (G-B-D), C major (C-E-G), G7 (G-B-D-F), and C major (C-E-G). Chord symbols are placed above the staff.

Arpeggio

Musical notation for Arpeggio accompaniment. The piece is in 2/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays arpeggiated chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), G major (G-B-D), C major (C-E-G), G7 (G-B-D-F), and C major (C-E-G). Chord symbols are placed above the staff.

Alberti bass

Musical notation for Alberti bass accompaniment. The piece is in 2/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays an Alberti bass pattern (C-E-G-E) over broken chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), G major (G-B-D), C major (C-E-G), G7 (G-B-D-F), and C major (C-E-G). Chord symbols are placed above the staff.

Level 4

All of the above, and:

- Melodies in major or minor keys up to 5 sharps and flats
- Major 7th, minor 7th, half diminished 7th and fully diminished 7th chords
- Stride bass accompaniment pattern (see example)
- Stride bass

Musical notation for Stride bass accompaniment. The piece is in 2/4 time. The right hand plays a melody of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a stride bass pattern (C-E-G-E) over broken chords: C major (C-E-G), F major (F-A-C), C major (C-E-G), G major (G-B-D), C major (C-E-G), G7 (G-B-D-F), and C major (C-E-G). Chord symbols are placed above the staff.

Level 5

All of the above, and:

- Melodies in all major or minor keys
- "Keyboard" style: RH plays melody "on top" and fills in with chord notes under melody when appropriate, LH plays chords, stride bass or single notes ("walking" bass") when appropriate
- Sustain chords, added 6 chords, major and minor 9th chords

"Keyboard" style

Level 6

All of the above, and:

- Altered chords, 11th and 13th chords
- Chord substitution in jazz style

Teaching resources**Fakebooks:**

Ziegler, Karen. *Folk Song Fake Book*. Excellent and inexpensive selection of folk melodies with chords. The author is a member of BAMTA: kznates@revealmail.com

Fake book series. Hal Leonard. Titles include "The Ultimate Fakebook", etc. Many different styles, easy to advanced chording

The Easy Fake Book. Hal Leonard. Easier pieces, less expensive than the Ultimate Fake Book by the same publisher.

"Real book" series. Warner Bros. Variety of styles and easy to advanced chords

Frackenpohl, Arthur. *Harmonization at the Piano*. WC Brown. Melodies organized sequentially according to chord complexity. Contains excerpts for analysis and transposition, plus open scores, improvisation exercises, etc

Hackett, Patricia. *The Melody Book*. Prentice Hall. A fakebook with traditional and world songs. Easy chording, includes pieces appropriate for children.

Texts:

Collins, Ann. *How to Use a Fake Book*. Hal Leonard. Excellent introduction on how to use a fakebook

Collins, Ann. *Lead Lines and Chord Changes*. Alfred. Another good intro to fakebooks

Collins, Ann. *Jazz Works: Jazz Techniques for Intermediate to Advanced Level Pianists*. Alfred.

Excellent intro to jazz elements for you and your advanced students. Comes with CD. Good resource also to learn improvisation

Evans, Lee, and Martha Baker. *Learn to Harmonize and Transpose at the Piano*. Hal Leonard. Written for adults and children, it provides sequentially organized lessons to develop these skills.

Neely, Blake. *How to Play from a Fake Book*. Hal Leonard. A thorough introduction for beginners to reading lead sheet notation and creating convincing accompaniments.

Smith, Gail. *Mel Bay's Complete Book of Improvisation, Fills, & Chord Progressions Book*. Mel Bay. It teaches students about chords, how to improvise and how to add LH accompaniment patterns among other things.

Option C.5. Collaborative Performance

Students prepare and perform a piece with another instrumentalist or vocalist.

Option C.6. Performance on a Second Instrument

Students prepare and perform on an instrument different from the one used for required pieces.

Option C.7. Transposition (piano)

Levels of this option do not correspond with performance levels. Number of measures are suggestions.

Level 1 - One simple melody to one other key. 8 m.

Level 2 - Two simple melodies to one other key. 8 m.

Level 3 - Two simple melodies to two other keys. 8 m.

Level 4 - Two level 1 pieces to two other keys. 8 m.

Level 5 - Two level 2 pieces to two other keys. 16 m.

Level 6 - Two level 3 pieces to two other keys. 16 m.

Level 7 - Two level 4 pieces or folk songs into two other keys. 16 m.

Level 8 - Two level 5 pieces or hymns into two other keys. 16 m.

Option C.8. Original Composition

Students will submit their original composition notated by hand or computer, as directed by each local association.

Teachers are encouraged to guide students in the composition of their pieces, and proofread the final copy.

Compositions will receive comments on:

- Creativity, originality, and musicality
- Form and phrasing
- Melodic and harmonic elements
- Notation accuracy and neatness of manuscript
- Sign and symbol placement accuracy

Other suggestions that Local Associations may consider:

- Submit a sound recording in addition to the score.
- Create an artwork cover for the composition.

Option C.9. Written Project

Students prepare a report, research paper, poem, story or other written project related to music.

Some ideas for research papers, analysis papers and reports are listed below. Local Associations may modify these guidelines to meet their needs. Research Papers and Written Reviews can be typed (double spaced) or handwritten (skip lines).

Research papers

Topics may include composers, instruments, performers, music genres such as jazz and folk music, and musical forms such as Nocturne, Sonata, etc.

Level 1-4: One to two pages, at least two references need to be listed.

Level 5-8: Two to four pages, at least three references need to be listed.

Level 9-12: Four to six pages, at least four references need to be listed.

Scrapbooks

Topics may include musical signs and symbols, theory terms, instruments, composers, performers, student's music study history, etc.

Level 1-4 : Two to four pages.

Level 5-8: Four to eight pages.

Level 9-12: Eight to twelve pages

Composition Analysis

Analysis or essay on style, harmony, form, melody, thematic material, orchestration, composition technique, etc. of a published composition.

Level 1-4: One to two pages.

Level 5-8: Two to three pages.

Level 9-12: Three to four pages.

Written review of a live performance or a recording

Student attends a concert or listens to an entire CD, and writes a review (critique) of the performance. Two to three typed pages, double spaced.

Creative Writing

Student creates a poem, story, play or other creative writing related to music.

Option C.10. Art or Constructed Project

Students prepare a creative project related to music. Project may include music-related elements such as musical symbols, instruments and composers. Otherwise, if the project was inspired by a piece of music, its title may be attached. Attach student's name and age, and teacher's name for display.

Art

Any type of painting (oil, pastel, etc.) or any type of drawing (crayon, color pencil, markers, chalk).

Construction

Any type of constructed objects (pillows, collages, mobiles, sculptures, musical games, painted clothes, jewelry, wall-hangings, room decorations, scale models of instruments, quilts with musical design, hand-made costumes of early musicians, etc.

Option C.11. Dance

Students prepare and perform a dance.

Option C.12. Other

Students prepare something not listed above. This option can be used by Local Associations for additional activities such as conducting.