

MacPhail

CENTER FOR MUSIC

Crescendo for Piano

Handbook

Crescendo for Piano Revision Presented by:
Irina Elkina, Crescendo for Piano Coordinator
In collaboration with the MacPhail Keyboard and Suzuki Piano Faculty

Crescendo for Piano Handbook

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Teachers- are encouraged to photocopy the Program Overview, Policies, Level Requirements, Quick Guides and Technical Skills Checklists to aid student preparation.

Crescendo for Piano

Program Overview

CRESCENDO (Italian for “growing”) is a unique, year-long, graded piano program that promotes students’ personal and musical growth. Through a carefully developed, student-centered curriculum, Crescendo aims to develop well-rounded musicians, set benchmarks for the advancement of musical skills and reward progress.

Crescendo:

- Guides students through a flexible, yet structured curriculum that rewards achievement.
- Engages students to take ownership, with their studio teacher, of their musical progress.
- Enriches the private lesson experience by offering numerous additional activities (participation is optional).
- Promotes positive sense of community by providing group learning opportunities.
- Motivates students by providing numerous performance opportunities with professional feedback.

Crescendo Includes:

- **Crescendo Labs.** These active and engaging sessions are designed to expand students’ musical experience and deepen their musical knowledge. Sessions fall into three broad categories: LISTEN (concerts, multi-media events, music appreciation); PLAY (repertoire classes, jury preparation classes, additional performance opportunities); and DO (hand-on, active experiential learning sessions focusing on composition, improvisation, music theory, and/or music history).
- **Piano Play-a-thon.** This is an opportunity for students to perform for written feedback without needing to prepare an etude, answer theory questions, or perform technical requirements. Play-a-thon is an informal event and family and friends are welcome to attend. The Play-a-thon is held twice a year, in the fall and spring.
- **Crescendo Take Out Concerts.** This is a special opportunity for students to perform a week before juries at a local nursing home or community location.
- **Juries.** Students play prepared pieces for a member of MacPhail’s piano faculty, who provides constructive written feedback about the performance. The specific requirements for a jury depend on the student’s level. Most levels involve: performing two contrasting repertoire pieces, playing a designated etude, demonstrating mastery of technical skills, and answering theory questions about the music prepared. These requirements may be fulfilled at one jury, or spread out over several juries. **Trophies** are awarded when a student passes all components of a level.
- **Gala Recitals and Award Ceremonies.** These celebratory events recognize students for their achievements. All Crescendo participants receive a certificate; those who pass a level are given a trophy; and some students are nominated to perform based on exceptional performances at their jury. Gala Recitals are held twice a year, in the fall and the spring.

Cost of the program: Preparatory A through Artist Diploma: \$115 per year (2020 rate)

Crescendo for Piano

Quick Guide for Teachers

- Teacher determines each student's entry level.
- Student's family calls Student Services and registers for Crescendo for Piano. Cost: Preparatory –Artist Diploma: \$115 per year (2020 rate)
- Teacher and student prepare for juries. Fall semester juries are held in mid-January and spring semester juries are held in mid-May. There are four time-frames offered per semester.
- **Close attention to the Crescendo for Piano Handbook and Policies are essential for teachers and students to be well-prepared for juries.**
- NEW: Online Jury registration forms will be emailed to participating families well in advance of the scheduled juries. Once families have filled out the forms, they are automatically forwarded to their studio teachers. (please check your junk mail if you do not see them in your inbox.) **Teachers are required to sign off on their student(s) testing areas of the jury form following instructions on the email they receive.**
- After the Jury, written feedback is given to the teacher to distribute to the student. Written feedback will NOT be sent directly to the student.
- Students attend the Gala Recital and Awards Ceremony to receive their certificates or trophies and, if nominated, perform one of their pieces. If students cannot attend the Gala Recital, certificates or trophies will be given to their teacher/available for pick up at the Minneapolis front desk. Certificates and trophies cannot be distributed to students before the Gala ceremony.
- In the fall and spring, students may choose to perform at the Crescendo Play-a-Thon in the GSPS. This involves preparing one or two repertoire/etude pieces for written feedback from a judge to help prepare for the upcoming jury. There are no technical requirements or theory questions. The setting is informal and parents and family are invited to attend.
- Students may attend Crescendo Labs, offered four times per school year, as optional and enriching opportunities. One week before a session, students should RSVP by emailing Irina Elkina at elkina.irina@macphail.org.
- Crescendo for Piano Coordinator Irina Elkina coordinates Labs, Play-a-thons, Galas, Juries, as well as secures MacPhail keyboard faculty judges, and communicate the student's performance time to teachers and families. Irina is available as a resource to teachers to answer any questions and to provide approval for various options as listed in this Handbook.

Crescendo for Piano

Policies Guide

Enrollment Policies:

- Crescendo is a yearlong program (September through June).
- New students may join Crescendo in the Spring Semester; the cost will be prorated.
- Students must be enrolled in a minimum of 8 hours of private instruction per semester at MacPhail.

Crescendo Lab Policies:

- All Crescendo students are encouraged to attend our optional, enriching Crescendo Lab sessions.
- To reserve their spot, students should RSVP by contacting the Crescendo for Piano Coordinator, Irina Elkina at **612.767.5364** or **elkina.irina@macphail.org** no later than **ONE WEEK** before a scheduled session. If an earlier RSVP date is required, it will be posted.
- Teachers may RSVP for their students, again no later than **ONE WEEK** before a scheduled session.

Jury Policies:

- Specific requirements for each level are detailed in this Handbook.
- Entry level is determined by the teacher and the student.
- Students must satisfactorily complete all components of each level in order to pass to the next level.
- **NEW:** Partial Juries are permitted but all components must be passed within the timeframe of **4 consecutive** semesters (excluding summers).
- **Once students reach level five, the general guideline for instructors and students is to test no more than the equivalent of one Crescendo level for the school year to encourage depth of proficiency.** If a student has their instructor's approval to test more than the equivalent of one level for the year, the instructor must email Irina Elkina two months prior to the jury for approval.
- In some circumstances, students may skip a level upon recommendation of their teacher. Consult the Crescendo for Piano Coordinator for more information and to attain approval.
- If a student has fulfilled three of the four playing requirements for a level, s/he may attempt to complete that level and components from the next level in the same jury. The lowest level requirement must be performed first. If it is passed, the remainder of the jury will count toward the next level. If it is not passed, the judges will listen to and comment on the next components, but they will not be counted towards the next level.
- Components include:
 - **Repertoire:** two contrasting pieces – **NEW – one piece should be from the Required Repertoire List as noted in this Handbook** and the second piece can be chosen by the instructor at a comparable level of difficulty to the listed repertoire.
 - Memorization is required for a piece to be eligible for performance at the Crescendo Gala.
 - **If instructor and student have a piece that they would like to submit as a substitute for the Required Repertoire List piece, the score and an email request must be submitted the Crescendo coordinator two months before the jury for approval. Please contact Irina Elkina Elkina.Irina@MacPhail.org**
 - **If instructor and student would like to submit a piece listed a level higher than they are testing, one substitution is allowed.**
 - Between levels 7 and 10, while still submitting two contrasting repertoire pieces per level, over the course of these levels teachers and students should test at least one piece from each of the following categories: polyphonic piece, classical sonata, major Romantic work, 20th or 21st Century piece, and concert etude.
 - Repertoire pieces **cannot** be used again for future jury levels, with the exception of the Artist Diploma level. Pieces previously performed from levels 7-10 may be included in the Artist Diploma recital.

- **Etude:** one selection from the designated list
- **Theory questions:**
 - Theory questions will be asked before repertoire piece(s) and are required to pass as part of completing the level/earning a trophy.
 - If a student does not pass the theory questions for one repertoire piece, yet performs the repertoire piece satisfactorily, the repertoire piece will pass. However, the student will be required to competently answer the theory questions and perform that piece or an equivalent piece again at the next jury in order to pass the theory requirement for the level.
 - Although understanding form and context of etudes is informative, theory questions will only be required of the repertoire pieces in juries.
- **Technical requirements:** as listed in this 2017-18 Handbook.

Gala Recital Policies:

- Judges will nominate students to perform based on their Jury.
- Pieces must be memorized to be considered for nomination.
- Student performers are expected to dress appropriately and perform from memory at the Gala.
- Gala Recitals are held in Antonello Hall

Crescendo Play-a-Thon and Take Out Concert Policies:

- Registration occurs via email; both studio teachers and families should coordinate a RSVP to Irina Elkina
- Students may perform one or two pieces. Etudes can be submitted for the program if desired.
- Students will receive written feedback (given to their teacher) and an award for participating. (Play-a-Thons only)
- Parents and families are welcome and encouraged to attend these informal events.

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MacPhail Center for Music Crescendo for Piano Level Preparatory A

Required Repertoire :

Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:

- Forest Drums (*Faber Level 1, Lesson p. 36-37*)
- Square Dance (*Faber Level 1, Performance p. 16-17*)
- Miniature Sonatina by Kuffner (*both mvmts*) (*Faber Level 1, Performance*)
- San Francisco Trolley (*Faber Level 1, Performance*)
- Sleeping Beauty Waltz (*Faber Level 1, Performance p. 24-25*)
- Legend of the Buffalo (*Faber Level 1, Technique p. 20-21*)
- Kaleidoscope Colors (*Faber Level 1, Technique p. 24-25*)
- Ocean, Ocean (*Faber Level 1, Technique p. 38-39*)
- Drum and Bugle by Sam Holland (*Music Tree 1, p. 38*)
- First Boogie by Sam Holland (*Music Tree 1, p. 34*)
- Modern Dragon by Sarah Louise Dittenhaver (*Music Tree 2A, p. 62-63*)
- Brisk March by Sam Holland (*Music Tree 2A, p. 28*)

Memorization is required for a piece to be eligible for performance at the Crescendo Gala.

Theory Questions (will be asked about each repertoire piece):

- There are no official theory questions for this level. However, students are expected to know the meaning of any markings (general music markings, note letters and values etc... in the score) and will be asked without receiving a grade for their answer.

Technical Requirements:

- There are no official technical requirements for these levels.

MacPhail Center for Music Crescendo for Piano Level Preparatory B

Required Repertoire :

Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:

- The Juggler (*Faber 2A, Performance 2*)
- March of the English Guard (*Faber 2A, Performance*)
- Coconut Shuffle (*Faber 2A, Performance*)
- Pachyderm Caravan (*Faber 2A, Performance*)
- The Loch Ness Monster (*Faber 2A, Performance p. 14-15*)
- The Horseman's Night Ride (*Faber 2A, Performance p. 28-29*)
- Dance of the Irish (*Faber 2A Performance p. 30-32*)
- Colorful Sunset (*Faber 2A, Technique p. 12-13*)
- Storms on Saturn (*Faber 2A, Lesson p. 24-25*)
- The Queen's Royal Entrance (*Faber 2A Lesson p. 32-33*)
- Sword Dance (*Faber 2A Lesson p. 42-43*)
- Knights at the Ball by Sam Holland (*Music Tree 2A, p. 46*)
- Skating on the Pond by Sarah Louise Dittenhaver (*Music Tree 2B, p. 54*)
- Celebration by Roger George (*Music Tree 2B, p. 63*)
- Broken Record Boogie by David Kraehenbuehl (*Music Tree 3, p. 8-9*)
- Stomp Dance by Jon George (*Music Tree 3, p. 64*)

Memorization is required for a piece to be eligible for performance at the Crescendo Gala.

Theory Questions (will be asked about each repertoire piece):

- There are no official theory questions for this level. However, students are expected to know the meaning of any markings (general music markings, note letters and values etc... in the score) and will be asked without receiving a grade for their answer.

Technical Requirements:

- There are no official technical requirements for these levels.

MacPhail Center for Music Crescendo for Piano Level 1

Required Repertoire :		Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> German Dance in D Major, Hob. IX:22, no. 2 by Hayden (<i>Celebration Series Level 1, 2015 edition</i>) Andante in g minor by Telemann (<i>Celebration Series Level 1, 2015 edition</i>) Waltz, op.39, no. 13 by Kabalevsky (<i>Celebration Series Level 1, 2015 edition</i>) Dream Journey by C. Donkin (<i>Celebration Series Level 1, 2015 edition</i>) Mist by C. Poole (<i>Celebration Series Level 1, 2015 edition</i>) A Starry Night by Taranta (<i>Celebration Series Level 1, 2015 edition</i>) The Time Machine (<i>Faber 2B Performance Book</i>) The Dragon Hunt (<i>Faber 2B Performance Book</i>) Sunburst Waltz (<i>Faber 2B Performance Book</i>) Horse Drawn Carriage (<i>Faber 2B Lesson Book</i>) Spanish Caballero (<i>Faber 2B Lesson Book</i>) Grand Waltz In F (<i>Faber 2B Technique Book</i>) Winter Wind (<i>Faber 2B Technique Book</i>) March of the Fleas by Glover (<i>sheet</i>) Chimes through the Mist by Bernice Frost (<i>Music Tree 4, p. 34-35</i>) Rhythm Machine by Lynn Freeman Olson (<i>sheet</i>) Ladybug Boogie by Martha Mier (<i>sheet</i>) March of the Fleas by David Carr Glover (<i>sheet</i>) The Red Drum by Walter Noona (<i>sheet</i>) Victorious Knight by Scott Price (<i>sheet</i>) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p>		<ul style="list-style-type: none"> Bartók: Dialogue (<i>First Term at the Piano; Technic is Fun – Elementary A</i>) Bartók: Relay Race (<i>An Introduction to Classics to Moderns</i>) Czerny: Melody, op.777 no. 3 (<i>Technic is Fun Elementary A</i>) Gurlitt: Morning Greeting Op.117, no. 13 (<i>Celebration Series Piano Etudes Level 1, 2015 edition</i>) Crosby Gaudet: Celebration (<i>Celebration Series Piano Etudes Level 1, 2015 edition</i>) Kabalevsky: Scherzo, op.39 no. 12 (<i>Celebration Series Piano Etudes Level 2, 2015 Edition; Best Traditional Piano Etudes Book 1</i>) Kohler: Etude in Imitation, op.218 (<i>First Steps in Keyboard Literature</i>) Kohler: Flying Fish (<i>Technic is Fun Elementary B</i>)
Theory Questions (will be asked about each repertoire piece):		
<ul style="list-style-type: none"> Harmony: <ol style="list-style-type: none"> Name any sharps or flats in your piece. (Judges will skip this question if there are none.) Historical Context: <ol style="list-style-type: none"> What is the Title of your piece? Who is the composer? Articulation, Dynamics, & Tempo Markings: <ol style="list-style-type: none"> Point to a slur / staccato / <i>p</i> / <i>f</i>. What does it tell you to do? Form & Structure: <ol style="list-style-type: none"> How many sections are in your piece? Please point them out. (For example: A section, B Section, A1 Section) 		
Level 1 Technical Requirements: (Major Keys: C & G; Minor Keys: A & E Natural Minor)		
SCALES <ol style="list-style-type: none"> Pentascales: all level 1 keys; HT ♩ = 60; play eighth notes Major & Relative Minor Scale, 1 8ve HS ♩ = 60; play eighth notes 	ARPEGGIOS <ol style="list-style-type: none"> Cross Hand Arpeggios, 2 8ves ♩ = 50; play triplets 	CADENCES & CHORDS <ol style="list-style-type: none"> Broken Triads (Root Position and 1st Inversion) going up and down, HS ♩ = 50; play triplets

MacPhail Center for Music Crescendo for Piano Level 2

Required Repertoire :		Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> Fanfare Minuet (<i>Faber 3A Performance Book</i>) Persian Market (<i>Faber 3A Performance Book</i>) The Fly's Adventure (<i>Faber 3A Performance Book</i>) Song of Kilimanjaro (<i>Faber 3A Performance Book</i>) Ecossaise In G Major, WoO 23 by L. v. Beethoven (<i>Celebration Series Level 2, 2015 edition</i>) Menuetto in C Major by W. A. Mozart (<i>Celebration Series Level 2, 2015 edition</i>) Allegretto In C Major by C.g. Neefe (<i>Celebration Series Level 2, 2015 edition</i>) On a Quiet Lake by W. Gillock (<i>Celebration Series Level 2, 2015 edition</i>) The Mouse In The Coal Bin by C. Poole (<i>Celebration Series Perspectives Level 2</i>) Turkish Bazaar by M. Mrozinski (<i>Celebration Series Level 2, 2015 edition</i>) I Spy by M. Bober (<i>Celebration Series Level 2, 2015 edition</i>) The Sparkling Brook by M. Goldston (<i>Celebration Series Level 2, 2015 edition</i>) Song of the Dark Woods by Elie Siegmeister (<i>American Kaleidoscope, WB Music</i>) Wheels by Lynn Freeman Olson (<i>sheet</i>) March of the Trolls by David Kraehenbuehl (<i>Music Tree Part 3</i>) The Great Smoky Mountains by David Carr Glover (<i>sheet</i>) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p>		<ul style="list-style-type: none"> Berens: Bicycle Riding (<i>Technic is Fun Elementary B</i>) Concone: Clouds (<i>Technic is Fun</i>) Duvernoy: German Waltz (<i>Technic is Fun Elementary B</i>) Gurlitt: Up and Down the Escalator (<i>Technic is Fun Elementary B</i>) Kohler: Busy Street (<i>Technic is Fun Elementary B</i>) Vogel: Bold (Brave) Knight (<i>Beautiful Etudes Book 1</i>) Gurlitt: Etude in d minor, op.82, no. 65 (<i>Celebration Series Piano Etudes Level 2, 2015 edition</i>) Czerny: Etude in C Major op.261, no. 3 (<i>Celebration Series Piano Etudes Level 2, 2015 edition</i>)
Theory Questions (will be asked about each repertoire piece):		
<ul style="list-style-type: none"> Harmony: <ol style="list-style-type: none"> Name any sharps or flats in your piece. (Judges will skip this question if there are none.) Historical Context: <ol style="list-style-type: none"> What is the Title of your piece? Who is the composer? Articulation, Dynamics, & Tempo Markings: <ol style="list-style-type: none"> Point to a slur / staccato / <i>p</i> / <i>f</i>. What does it tell you to do? Form & Structure: <ol style="list-style-type: none"> How many sections are in your piece? Please point them out. (For example: A section, B Section, A1 Section) 		
Level 2 Technical Requirements: (Major Keys: C & F; Minor Keys: A & D Natural & Harmonic Minor)		
SCALES <ol style="list-style-type: none"> Major & Minor Scales, 1 8ve HS ♩ = 72; play eighth notes C Major Contrary Motion Scale, 1 8ve HT ♩ = 60; play eighth notes 	ARPEGGIOS <ol style="list-style-type: none"> Cross Hand Arpeggios, 4 8ves ♩ = 60; play triplets 	CADENCES & CHORDS <ol style="list-style-type: none"> Broken Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve ♩ = 60; play triplets Blocked Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve ♩ = 108; two beats per chord

MacPhail Center for Music Crescendo for Piano Level 3

Required Repertoire :		Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> Bach: Polonaise in G Minor BWV Anh. 119 (<i>Celebration Series Level 3, 2015 edition</i>) Anonymous: Musette in D Major BWV Anh. 126 (<i>Celebration Series Level 3, 2015 edition</i>) Petzold: Minuet in G Major or G Minor (<i>AMB Notebook</i>) Tchaikovsky: Morning Prayer; Old French Song; The Sick Doll Burgmuller: Arabesque, Op.100, No. 2 Spindler: Sonatina in C Major, Op.157 No.1, 1st or 2nd mvmt. Kabalevsky: Clowns (<i>Celebration Series Level 3, 2015 edition</i>) Bartók: Play Song Kabalevsky: A Little Song, Op.27 No.1 Nakada: The Song of Twilight (<i>Celebration Series Level 3, 2015 edition</i>) Variations on a Russian Folksong by I. Berkovich (<i>Celebration Series Level 3, 2015 edition</i>) Gretchaninov: After the Ball Street Games by Elie Siegmeister (<i>American Kaleidoscope</i>) Raspberry Rag by Melody Bober (<i>Best of Melody Bober, Bk 1</i>) Dialogue (No.3) by Vincent Persichetti (<i>from Little Piano Book</i>) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p>		<ul style="list-style-type: none"> Arnold: Gigue (<i>Beautiful Etudes Book 2</i>) Bartók: Hungarian Folk Song (<i>First Term at the Piano; Beautiful Etudes Book 2</i>) Czerny: Springtime (<i>Technic is Fun Late Elementary; Czerny Germer # 23</i>) Gurlitt: Study # 19 (<i>Best Traditional Etudes</i>) Le Couppey: Musette (<i>Essential Keyboard Repertoire Volume 1</i>) Spindler: Mountain Climbing (<i>Technic is Fun Late Elementary</i>) Czerny: Etude in d minor op.261, no. 53 (<i>Celebration Series Piano Etudes Level 3, 2015 edition</i>) Bartok: Minuet (<i>Celebration Series Piano Etudes Level 3, 2015 edition</i>) Fitch: Chinese Kites (<i>Celebration Series Piano Etudes Level 3, 2015 edition</i>)
Theory Questions (will be asked about each repertoire piece):		
<ul style="list-style-type: none"> Harmony: <ol style="list-style-type: none"> What is the key signature / what key is your piece in? Historical Context: <ol style="list-style-type: none"> What is the Title of your piece? Who is the composer? Tell us something about the person who wrote your piece. Articulation, Dynamics, & Tempo Markings: <ol style="list-style-type: none"> The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called and what you do with it. Form & Structure: <ol style="list-style-type: none"> Is your piece in Binary Form (AB), Ternary Form (ABA), or something different? Please show us the form in your music. 		
Level 3 Technical Requirements: (Major Keys: G & D; Minor Keys: E & B Harmonic & Melodic Minor)		
SCALES <ol style="list-style-type: none"> Major & Minor Scales, 1 8ve HT J = 80; play eighth notes Major & Minor Scales, 2 8ves HS J = 92; play eighth notes G Major Contrary Motion Scale, 1 8ve HT J = 80; play eighth notes Chromatic Scale beginning on G, 1 8ve HS J = 80; play eighth notes 	ARPEGGIOS <ol style="list-style-type: none"> Triad Arpeggios, 2 8ves HS J = 60; play triplets 	CADENCES & CHORDS <ol style="list-style-type: none"> Broken Tonic Triad and Inversions (3 note-chords): going up and down, 2 8ves, HS. J = 60; play triplets Blocked Tonic Triad and Inversions (3 note-chords): going up and down, 1 8ve HT J = 120; two beats per chord

MacPhail Center for Music Crescendo for Piano Level 4

Required Repertoire :		Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> Handel: Air In D Minor, Hwv 461 Bach: March in D Major, BWV Anh. 122 (<i>Celebration Series Level 4, 2015 edition</i>) Telemann: Fantasia In E Minor, Twv 33:21, 3rd Section Clementi: Sonatina in C Major, op.36 no. 1, any mvmt Diabelli: Sonatina in F Major Op.168, No. 1, mvmt 1 Schumann: The Wild Horseman; The Happy Farmer; Melody; Poor Orphan Ellmenreich: Spinning Song Tchaikovsky: In Church; March of the Wooden Soldiers Burgmuller: Ballade from 25 Etudes Op.100 Little Sonatina Albert Biehl (sheet) Seascape by William Gillock (from Lyric Preludes in Romantic Style) Magnificent Monarch by Melody Bober (sheet) Reveil (No. 1) by Alexandre Tansman (from Pour les enfants Book 3) Shallows by Robert Benedict (from Watercolours) Tonnerre sur les plaines (Thunder On The Plains) by Jennifer Linn (Les Petites Images) Le fin d'hiver (Winter's End) by Jennifer Linn (Les Petites Images) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p>		<ul style="list-style-type: none"> Czerny: Study # 17 (Czerny Germer) Czerny: Gypsy Dance (Czerny Germer; <i>Technic is Fun Late Elementary</i>) Czerny: Winter Wind (Czerny Germer; <i>Technic is Fun Book 2</i>) Gillock: Dragon Fly (Lyric Preludes in Romantic Style; <i>Celebration Series Piano Etudes Level 4, 2015 edition</i>) Niamath: Masquerade (<i>Celebration Series Piano Etudes Level 4, 2015 edition</i>) Schoenmehl: The Somersault King (<i>Celebration Series Piano Etudes Level 4, 2015 edition</i>)
Theory Questions (will be asked about each repertoire piece):		
<ul style="list-style-type: none"> Harmony: <ol style="list-style-type: none"> What is the key signature / what key is your piece in? Historical Context: <ol style="list-style-type: none"> What is the Title of your piece? Who is the composer? Tell us something about the person who wrote your piece. Articulation, Dynamics, & Tempo Markings: <ol style="list-style-type: none"> The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called and what you do with it. Form & Structure: <ol style="list-style-type: none"> Is your piece in Binary Form (AB), Ternary Form (ABA), or something different? Please show us the form in your music. 		
Level 4 Technical Requirements: (Major Keys: A & B-flat; Minor Keys: A & G Harmonic & Melodic Minor)		
SCALES <ol style="list-style-type: none"> Major & Minor Scales, 2 8ves HT J = 92; play eighth notes Contrary Motion Scale, 1 8ve HT J = 80; play eighth notes (Major only) Chromatic Scale beginning on D, 1 8ve HT J = 80; play eighth notes Chromatic Scale beginning on D, 2 8ves HS J = 100; play eighth notes 	ARPEGGIOS <ol style="list-style-type: none"> Triad Arpeggios, 2 8ves HS J = 68; play triplets 	CADENCES & CHORDS <ol style="list-style-type: none"> Broken Octave Chords (4 notes: double the root), all inversions, 1 8ve HS J = 60; play eighth notes Blocked Triads and Inversions, 2 8ves HT J = 120; two beats per chord

MacPhail Center for Music Crescendo for Piano Level 5

Required Repertoire :		Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> • Telemann: Fantasia in C Major (<i>Celebration Series Level 5, 2015 edition</i>) • Bach: Little Prelude in C Major, BWV 939 • Graupner: Intrada in C Major • Rameau: Deux Rigaudons • Handel: Sonata in B-flat Major • Clementi: Sonatina op.36 no. 2 any mvmt; op.36 no. 4 any mvmt • Beethoven: Sonatina in F Major • Diabelli: Sonatina in C, op.151 no. 2; Sonatina in G, op.151 no. 1 • Tchaikovsky: Song of the Lark; Polka • Grieg: Waltz, op.12 no. 2; Watchmen's Song; Elfin Dance • Schumann: Sicilienne • Heller: Avalanche • Kabalevsky: Sonatina in A Minor; A Slow Waltz • Khachaturian: Ivan Sings • Prokofiev: March; Little Fairytale (Children's Pieces) • Springer: Sunset in Rio (<i>Celebration Series Level 5, 2015 edition</i>) • Telfer: When Rivers Flowed on Mars (<i>Celebration Series Level 5, 2015 edition</i>) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p>		<ul style="list-style-type: none"> • Berens: Monkey Chatter (<i>Technic is Fun Book 2</i>) • Czerny: Allegro in D (<i>Czerny Germer # 29</i>) • Czerny: Chasing Butterflies (<i>Czerny Germer # 31; Technic is Fun Book 2</i>) • Kabalevsky: Prelude, op.39 no. 19 (<i>Celebration Series Piano Etudes Level 5, 2015 edition</i>) • Rohde: Dance of the Dragonflies op.76, no. 7 (<i>Celebration Series Piano Etudes Level 5, 2015 edition</i>) • Crosby Gaudet: Dragonfly Scherzo (<i>Celebration Series Piano Etudes Level 5, 2015 edition</i>) • Maykapar: Staccato Prelude op.31, no. 6 (<i>Celebration Series Piano Etudes Level 5, 2015 edition</i>)
Theory Questions (will be asked about each repertoire piece):		
<ul style="list-style-type: none"> • Harmony: <ol style="list-style-type: none"> 1. What key is your piece in? 2. Name the relative major or minor. • Historical Context: <ol style="list-style-type: none"> 1. What is the Title of your piece? 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for?) 3. Which musical time period is s/he from? 4. Name some of his/her contemporaries. • Articulation, Dynamics, & Tempo Markings: <ol style="list-style-type: none"> 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called and what you do. 2. What is/are the tempo marking(s) for your piece? Please define them. • Form & Structure: <ol style="list-style-type: none"> 1. Describe/show the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are. If it is in Rondo form, please show where the A, B, A, C sections are 		
Level 5 Technical Requirements: (Major Keys: E-flat & B; Minor Keys: C & G-sharp Harmonic & Melodic Minor)		
SCALES <ol style="list-style-type: none"> 1. Major & Minor Scales, 2 8ves HT ♩ = 100; play eighth notes 2. Contrary Motion Scales, 2 8ves HT ♩ = 92; play eighth notes (Major only) 3. Chromatic Scale beginning on B-flat, 2 8ves HT ♩ = 100; play eighth notes 	ARPEGGIOS <ol style="list-style-type: none"> 1. Triad Arpeggios, 2 8ves HT ♩ = 76; play triplets 	CADENCES & CHORDS <ol style="list-style-type: none"> 1. Broken Octave Chords (4 notes, double the root), all inversions, 1 8ve HT ♩ = 80; play eighth notes 2. Blocked Triads and Inversions, 2 8ves HT ending with V⁷-I cadence (in any representation) ♩ = 132; two beats per chord

MacPhail Center for Music Crescendo for Piano Level 6, part I

Required Repertoire :	Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> • Bach: Little Preludes in C Major, BWV 924; F Major, BWV 927; G Minor, BWV 929; D Minor, BWV 926 • Handel: Sarabande and Variations in D Minor • Scarlatti Sonatas in A Major, K. 83b; A minor, K. 149; C Major, K. 95 • Cimarosa: Sonata in A Minor • Clementi: Sonatina, op.36 no. 3, 1st mvmt only; Sonatina, op.36 no. 5 any mvmt • Dussek: Sonatina in G op.19/20, no. 1 • Kuhlau Sonatinas, Op.20, No. 1; Op.55, no 2, 1st mvmt • Mozart: Sonata in C Major, K545; Viennese Sonatinas • Schumann: Children's Sonata, op.118a; Mignon, op.68, no. 35 • Chopin: Prelude in B Minor, op.28 no. 6; Mazurka in F Major • Grieg: Arietta • Tchaikovsky: Sweet Dreams (Reverie); Kamarinskya (Russian Dance) • Burgmuller: L'orage "The Storm" • Bartók: Drunkard's Song; Round Dance; Variations; Jeering Song; Evening at the Village • Satie: Trois Gymnopedies (any) • Casella: Galop • Scott: A Song From the East (The Romantic Spirit, Book I) • Muczynski: Animato, No.2 or Allegro Molto, No. 9 (from Diversions) <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p> <p><u>*See next page for Level 6 Theory and Technical Requirements*</u></p>	<ul style="list-style-type: none"> • Concone: Ride 'em Cowboys (<i>Technic is Fun Book 2</i>) • Concone: Etude in C Major, op.24, no. 10 (<i>Celebration Series Piano Etudes Level 6, 2015 edition</i>) • Kabalevsky: Toccata, op.27, no. 12 (<i>Celebration Series Piano Etudes Level 6, 2015 edition</i>) • Heller: Fluttering Leaves, op.46 no. 1 (<i>Celebration Series Perspectives Piano Studies Book 6</i>) • J. C. F. Bach: Solfeggio in D Major (<i>Celebration Series Piano Etudes Level 6, 2015 edition</i>) • Heller: Dance of the Goblin (<i>Technic is Fun Book 3</i>) • Waxman: Etude of Phrase Double Notes (<i>Donald Waxman 50 Etudes Book 1</i>)

Theory Questions (will be asked about each repertoire piece):

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for?)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
- **Form & Structure:**
 1. Describe/show the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Level 6 Technical Requirements: (Major Keys: A-flat & F-sharp; Minor Keys: F & F-sharp Harmonic & Melodic Minor)

SCALES	ARPEGGIOS	CADENCES & CHORDS
<ol style="list-style-type: none"> 1. Major and Minor Scales, 2 8ves HT ♩ = 50; play sixteenth notes 2. Chromatic Scale beginning on D, 2 8ves HT ♩ = 120; play eighth notes 3. Formula Pattern Scales, 2 8ves HT ♩ = 50; play sixteenth notes (Major only) 	<ol style="list-style-type: none"> 1. Triad Arpeggios, 2 8ves HT ♩ = 80; play triplets 	<ol style="list-style-type: none"> 1. Broken V⁷ Chords (all inversions), 2 8ves HS (in Major and minor keys) ♩ = 76; play eighth notes 2. Broken Octave Chords (4 notes, double the root), all inversions, 2 8ve HT ♩ = 92; play eighth notes 3. Major Cadence: I – IV – V⁷ – I (root in LH, RH plays chords in close position) ♩ = 60; play quarter notes 4. Minor Cadence: i – iv – V⁷ – i (root in LH, RH plays chords in close position) ♩ = 60; play quarter notes

MacPhail Center for Music Crescendo for Piano Level 6, part II

MacPhail Center for Music Crescendo for Piano Level 7, part I

Required Repertoire :

Etudes (choose one):

Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:

- Bach: Two-Part Invention in C Major; French Suites
- Pescetti: Presto in c minor
- Seixas: Toccata in f minor
- Beethoven: Sonata, op.49, no. 2; Fur Elise; Bagatelle in c minor, Op 119, No. 5 or Bagatelle in A Major, Op. 119, No. 4
- Mozart: Sonata in G Major, K283
- Grieg: Puck; Solitary Traveler; Valse Caprice, Op. 28, No. 3
- Mendelssohn: Venetian Boat Song, op.30, no. 6; Song without Words (choose one): Op. 19, No. 4; Op. 19, No. 6; Op. 30, No. 3; Op. 38, No. 4, or Op. 102, No. 6.
- Kabalevsky: Four Rondos, op.60; 6 Variations on a Ukrainian Folk Song, Op. 51, No. 5
- Bartók: Ballade (For Children 2, no. 35)
- Schumann: Knight Rupert; Italian Sailor's Song; Curious Story
- Chopin: Polonaise in g minor, op. Post; Mazurka in g minor, Op. 67, No. 2
- Tchaikovsky: Chanson Triste, op.40 No.2
- Liszt: Consolation 1
- Scriabin: Prelude in e minor, op.11 No. 4
- Prokofiev: Music for Young People, Op. 65 (choose one): No. 4, 11, or 12.
- MacDowell: Sung Outside the Princes Door, op.4 No. 1; To a Wild Rose
- Albeniz: Malagueña, op.165 no. 3
- Dello Joio: Prayer of the Matador or Russian Dancer, from Lyric Pieces for the Young
- Pinto: Run! Run!
- Nakada: Etude-Allegro
- Bloch: Dream (No. 10 from *Enfantines*)
- Rocktata by Michael Valenti (*from Preludes*)
- Remando (Tango) by Ernesto Nazareth (*from Beyond the Romantic Spirit, Book 2*)

□ *Between levels 7 and 10, while still submitting two contrasting repertoire pieces per level, over the course of these levels teachers and students should test at least one piece from each of the following categories: polyphonic piece, classical sonata, major Romantic work, 20th or 21st Century piece, and concert etude.*

Memorization is required for a piece to be eligible for performance at the Crescendo Gala.

See next page for level 7 theory and technical requirements

- Heller: Etude in G Minor, op.45 no. 18 (25 *Melodic Studies; Selected Studies*)
- Heller: Study in E Major, op.45 no. 9 (*Celestial Voices; Selected Studies; 25 Melodic Studies*)
- Concone: Etude in g minor op.24, no. 15 (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Schytte: Etude in d minor, op.68, no. 9 (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Waxman: Etude of Alternating Double Notes (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Telfer: Halley's Comet (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Bertini: Etude in c minor (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Kabalevsky: Etude, op.27 no. 3 (*Celebration Series Piano Etudes Level 7, 2015 edition*)
- Waxman: Etude # 20 (*Donald Waxman 50 Etudes Book 2*)

Theory Questions (will be asked about each repertoire piece):

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for?)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
- **Form & Structure:**
 1. Describe/show the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Level 7 Technical Requirements: (Major Keys: D-flat & F; Minor Keys: B-flat & D Harmonic & Melodic Minor)

SCALES

1. Major and Minor Scales, 4 8ves HT
♩ = 66; play sixteenth notes
2. Formula Pattern Scales, 4 8ves HT
♩ = 66; play sixteenth notes (Major only)

ARPEGGIOS

1. Triad Arpeggios (root position & 1st inversion), 4 8ves HT
♩ = 60; play sixteenth notes
2. V⁷ Arpeggios 2 8ves HT **(within Level 7 Major and minor keys)**
♩ = 60; play sixteenth notes

CADENCES & CHORDS

1. Blocked V⁷ Chords (all inversions), 2 8ves HT (Major and minor keys)
♩ = 80; play quarter notes
2. Broken vii^{o7} Chords (all inversions), 2 8ves HS **(within Level 7 minor keys only)**
♩ = 50; play sixteenth notes
3. Major Cadence: I – IV – V⁷ – I (root in LH, RH plays chords in close position)
♩ = 72; play quarter notes
4. Minor Cadence: i – iv – V⁷ – i (root in LH, RH plays chords in close position)
♩ = 72; play quarter notes

MacPhail Center for Music Crescendo for Piano Level 7, part II

MacPhail Center for Music Crescendo for Piano Level 8, part I

Required Repertoire :	Etudes (choose one):
<p><i>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</i></p> <ul style="list-style-type: none"> • Bach: Two-Part Inventions (except C Major) • Daquin: Le coucou • Telemann: Fantasia in d minor or F Major • Haydn: Sonata in C Major, Hob XVI:1: 1st mvmt; Sonata in Bb Major, Hob XVI:2 – 3rd mvmt; Sonata in A Major, Hob XVI:12 – any mvmt • Mozart: Six Variations, K. 180 or K. 54; Fantasy in D Minor • Beethoven: Bagatelle, Op.33 no. 1; Sonatas, op.49 no. 1; op.79 • Chopin: Mazurka, op.7 no. 2; Nocturne in G Minor Op.15 No. 3 • Mendelssohn: Spring Song, Op.62 No.6; From Song without Words: op.19, no. 2; op.62, no. 4; op.102, no. 2 • Schubert: Allegretto in c minor; Andante in C Major D 29, Scherzo in Bb Major, D 593 • Schumann: Fantasy Dance; Traumerei, Op.15 No.7 • Brahms: Waltz, op.39 no. 15 • Tchaikovsky: from The Seasons: October, April, May • Grieg: Butterfly; Nocturne • Palmgren: May Night • Casella: Bolero • Piazzolla: Milonga del angel • Ibert: A Giddy Girl (Histoires pour Piano) • Tcherepnin: Bagatelle No. 1 • Howard Hanson: Clog Dance • Turina: Clowns OR Fiesta (The Circus and Miniatures respectively) • Scriabin: Prelude in G-flat Major, Op.11 No 13 <p><i>Between levels 7 and 10, while still submitting two contrasting repertoire pieces per level, over the course of these levels teachers and students should test at least one piece from each of the following categories: polyphonic piece, classical sonata, major Romantic work, 20th or 21st Century piece, and concert etude.</i></p> <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p> <p><u>*See next page for level 8 theory and technical requirements*</u></p>	<ul style="list-style-type: none"> • Kabalevsky: Etude, Op.27 no.24 (<i>Celebration Series Piano Etudes Level 8, 2015 edition</i>) • Swimstead: Study in D Major for Left Hand (<i>Celebration Series Piano Etudes Level 8, 2015 edition</i>) • Heller: Study in D Minor, Op.45 no.15 (<i>Celebration Series Piano Etudes Level 8, 2015 edition</i>) • Cramer: Etude #5 in F-sharp Minor (<i>50 studies</i>) • Any study from Czerny-Germer Book 2

Theory Questions (will be asked about each repertoire piece):

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
 3. Point out Authentic Cadences, V – I (or i), that occur at significant cadence points (sectional endings) in your piece. If your piece does not contain these, please explain why. (Note- the Student should be responsible during the jury to select the cadence locations.)
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for? Etc...)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
 5. How does this piece demonstrate ideals of its musical time period?
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
 3. How does the composer use certain musical elements, such as articulation, dynamics, and tempo markings, to help fit the title and mood(s) of the piece?
- **Form & Structure:**
 1. Describe the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are and explain what distinguishes each section. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Level 8 Technical Requirements: (Major Keys: A-flat & E; Minor Keys: C-sharp & F Harmonic & Melodic Minor)

SCALES	ARPEGGIOS	CADENCES & CHORDS
<ol style="list-style-type: none"> 1. Major & Minor Scales, 4 8ves HT J = 88; play sixteenth notes 2. Formula Pattern Scales, 4 8ves HT J = 88; play sixteenth notes (Major only) 3. Formula Pattern Chromatic Scale beginning on F-sharp, 2 8ves HT J = 88; play sixteenth notes 	<ol style="list-style-type: none"> 1. Triad Arpeggios, all inversions, 4 8ves HT J = 72; play sixteenth notes 2. V⁷ Arpeggios (<u>within Level 8 Major and minor keys</u>) 4 8ves HT J = 72; play sixteenth notes 3. vii^{o7} Arpeggios (<u>within Level 8 minor keys only</u>) 4 8ves HT J = 72; play sixteenth notes 	<ol style="list-style-type: none"> 1. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT (<i>For students with smaller hands, Broken Octave Chords may be substituted here.</i>) J = 92; play half note speed 2. Major Cadence: I – IV - I ^{6/4} - V⁷ - I (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes 3. Minor Cadence: i – iv – i ^{6/4} - V⁷ – i (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes

MacPhail Center for Music Crescendo for Piano Level 8, part II

MacPhail Center for Music Crescendo for Piano Level 9, part I

Required Repertoire :	Etudes (choose one):
<p><i>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</i></p> <ul style="list-style-type: none"> • Bach: Three-Part Inventions • Scarlatti: Sonatas K. 9, K. 209 • Beethoven: Sonata, op.2 no. 1; Sonata, op.26 • Haydn: Sonata in G Major, Hob XVI:6 – any mvmt; Sonata in C Major, Hob, XVI:21 – any mvmt; Sonata in e minor, Hob. XVI:34 – any mvmt • Mozart: any sonata (except K. 545 and K. 283) • Schumann: Romance in F-sharp Major, op.28 no. 2; Slumber Song, Op. 124, No. 16; Abschied, Op. 82, No. 9: <u>Forest Scenes, Op. 82</u> • Chopin: Nocturne in E-flat Major, op.9 no. 2; Waltz in C-sharp Minor, op.64 no. 2 • Brahms: Ballade in d minor “Edward” Op.10 No. 1, Intermezzo in Bb Major, Op. 76, No. 4 • Mendelssohn: Scherzo in E Minor, Op.16 No.2, Song without Words: Op. 19, No. 1; Op. 30, No. 1; Op. 62, No. 1; Op. 67, No. 1; Op. 85, No. 4; Op. 102, No. 3 (Tarantella) • Debussy: Arabesque No. 1 or 2; Reverie; Valse Romantique • Ginastera: Danzas Argentinas (any) • Bartók: Bear Dance; Free Variations (Mikrokosmos, Vol. 6); Three Rondos on a Slovak Folk Tunes (any one) • Tchernepnin: Bagatelle No. 5 or No. 10 • Mompou: Cancions y Danzas, No. 5, 6, 7, or 8 • Copland: Four Piano Blues • Villa-Lobos: O Polichinelo • Shostakovich: Three Fantastic Dances (choose one); 24 Preludes, O. 34: (choose 1): No. 2, 6, 10, 14, 15, or 16 <p><i>Between levels 7 and 10, while still submitting two contrasting repertoire pieces per level, over the course of these levels teachers and students should test at least one piece from each of the following categories: polyphonic piece, classical sonata, major Romantic work, 20th or 21st Century piece, and concert etude.</i></p> <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p> <p><u>*See next page for level 9 theory and technical requirements*</u></p>	<ul style="list-style-type: none"> • Hofmann: To the Lute, Op.37, book 2 no.1 (<i>Celebration Series Piano Etudes Level 9, 2015 edition</i>) • Bertini: Etude in C Minor, Op.32 no.34 (<i>Celebration Series Piano Etudes Level 9, 2015 edition</i>) • Berens: Etude in A Minor, Op.61 no.13 (<i>Celebration Series Piano Etudes Level 9, 2015 edition</i>) • Concone: Study in A-flat Major, Op.30 no.19 (<i>Celebration Series Piano Etudes Level 10, 2015 edition</i>) • Any Etude from Czerny, Op.299

Theory Questions (will be asked about each repertoire piece):

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
 3. Point out Authentic Cadences, V – I (or i), that occur at significant cadence points (sectional endings) in your piece. If your piece does not contain these, please explain why. (Note- the Student should be responsible during the jury to select the cadence locations.)
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for? Etc...)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
 5. How does this piece demonstrate ideals of its musical time period?
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
 3. How does the composer use certain musical elements, such as articulation, dynamics, and tempo markings, to help fit the title and mood(s) of the piece?
- **Form & Structure:**
 1. Describe the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are and explain what distinguishes each section. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Level 9 Technical Requirements: (Major Keys: G-flat & A; Minor Keys: E-flat & F-sharp Harmonic & Melodic Minor)

SCALES	ARPEGGIOS	CADENCES & CHORDS
<ol style="list-style-type: none"> 1. Major & Minor Scales, 4 8ves HT ♩ = 104; play sixteenth notes 2. Formula Pattern Scales, 4 8ves HT ♩ = 96; play sixteenth notes <u>(Major and harmonic minor only)</u> 3. Formula Pattern Chromatic Scale beginning on B, 4 8ves HT ♩ = 96; play sixteenth notes 	<ol style="list-style-type: none"> 1. Triad Arpeggios, all inversions, 4 8ves HT ♩ = 80; play sixteenth notes 2. V⁷ Arpeggios <u>(within Level 9 Major and minor keys)</u> all inversions, 4 8ves HT ♩ = 80; play sixteenth notes 3. viiio⁷ Arpeggios <u>(within Level 9 minor keys only)</u> 4 8ves HT ♩ = 80; play sixteenth notes 	<ol style="list-style-type: none"> 1. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT ♩ = 100; play half note speed 2. Major Cadence: I – IV – I^{6/4} – V⁷ – I (single-note bass in LH, RH plays chords in close position) ♩ = 80; play quarter notes 3. Minor Cadence: i – iv – i^{6/4} – V⁷ – i (single-note bass in LH, RH plays chords in close position) ♩ = 80; play quarter notes

MacPhail Center for Music Crescendo for Piano Level 9, part II

MacPhail Center for Music Crescendo for Piano Level 10, part I

Required Repertoire :	Etudes (choose one):
<p>Perform two contrasting pieces, one from the Required Repertoire List below, one teacher choice of comparable level:</p> <ul style="list-style-type: none"> Bach: any Prelude and Fugue from WTC Book 1 or 2 Handel: Suite in d minor, HG II/ii/3 – any 3 mvmts; Suite No. 1 in A Major, HG/II/i/I – Allemande, Courante and Gigue Any Classical Sonata (except Beethoven op.49 & op.79 or Haydn: Sonata in C Major, Hob XVI:1: 1st mvmt; Sonata in Bb Major, Hob XVI:2 – 3rd mvmt; Sonata in A Major, Hob XVI:12 – any mvmt; Sonata in G Major, Hob XVI:6 – any mvmt; Sonata in C Major, Hob, XVI:21 – any mvmt; Sonata in e minor, Hob. XVI:34 – any mvmt or Mozart K. 283 & K. 545) – must perform a fast and slow movement from the same work (which qualifies as one repertoire submission for level 10.) Chopin: Impromptu, op.29; Nocturnes: Op.15 no. 2 or Op. 32, No. 1 or Op. 72, No. 1; Polonaise in C-sharp Minor; Fantasie-Impromptu, Op.66; Brahms: Ballade in g minor Op.79 no. 2; Ballade in d minor, Op. 10, No. 1; Intermezzo in A Major, Op. 76, No. 6; Intermezzo in Eb Major, Op. 117, No. 1; Intermezzo in a minor, Op. 76, No. 7 Mendelssohn: Rondo Capriccioso; Song without Words: Op. 19, No. 3: “Hunting Song”, or Op. 38, No. 6: “Duetto”, or Op. 67, No. 4: “Spinning Song” Liszt: Liebestraum; Valse Oubliee in F# Major, No. 1 Debussy: any movement from Suite Bergamesque, Preludes Book 1 (choose one): No. 1, 2, 4, 10, 12. Preludes Book 2 (choose one): 2, 5, 6, 10 Rachmaninoff Preludes in f# minor, op 23 no. 1 and G Major, op.23, no. 5; Polichinelle, Op. 3, No. 4; Humoreske, Op. 10, No. 5 Prokofiev: Four Pieces, Op 3 – any one; Ten Pieces, Op 12 (choose one): No 1, 3, 7, or 8. Ravel: Minuet: <i>Le tombeau de Couperin</i>; Miroirs: <i>Oiseaux tristes</i> or <i>La vallee des cloches</i> Bartók: Six Bulgarian Dances; Six Rumanian Folk Dances, Sz. 56 - complete Khachaturian: Toccata Joplin: Solace Gershwin: Preludes 1, 2 or 3 Copland: Cat and Mouse <p><i>Between levels 7 and 10, while still submitting two contrasting repertoire pieces per level, over the course of these levels teachers and students should test at least one piece from each of the following categories: polyphonic piece, classical sonata, major Romantic work, 20th or 21st Century piece, and concert etude.</i></p> <p>Memorization is required for a piece to be eligible for performance at the Crescendo Gala.</p> <p><u>*See next page for level 10 theory and technical requirements*</u></p>	<ul style="list-style-type: none"> Rachmaninoff: Etude-Tableau op.33, no.8 (<i>Celebration Series Piano Etudes Level 10, 2015 edition</i>) MacDowell, The Brook, Op.32 no.2 (<i>Celebration Series Piano Etudes Level 10, 2015 edition</i>) Haberbier, Serenade, Op.53 no.5 (<i>Celebration Series Piano Etudes Level 10, 2015 edition</i>) Any study from Czerny Op.744 Any Etude from Clementi <i>Gradus ad Parnassum</i> Any Etude by Chopin, Liszt, Scriabin, Moszowski

Theory Questions (will be asked about each repertoire piece):

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
 3. Point out Authentic Cadences, V – I (or i), that occur at significant cadence points (sectional endings) in your piece. If your piece does not contain these, please explain why. (Note- the Student should be responsible during the jury to select the cadence locations.)
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for? Etc...)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
 5. How does this piece demonstrate ideals of its musical time period?
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
 3. How does the composer use certain musical elements, such as articulation, dynamics, and tempo markings, to help fit the title and mood(s) of the piece?
- **Form & Structure:**
 1. Describe the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are and explain what distinguishes each section. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Level 10 Technical Requirements: (Major Keys: C, B-flat & D-flat; Minor Keys: A, G, & B-flat Harmonic & Melodic Minor)

SCALES

1. Major & Minor Scales, 4 8ves HT
J = 120; play sixteenth notes
2. Formula Pattern Scales, 4 8ves HT
J = 108; play sixteenth notes
(Major and harmonic minor only)
3. Formula Pattern Chromatic Scale beginning on C, 4 8ves HT
J = 100; play sixteenth notes

ARPEGGIOS

1. Triad Arpeggios, all inversions, 4 8ves HT
J = 92; play sixteenth notes
2. V⁷ Arpeggios **(within Level 10 Major and minor keys)**
all inversions, 4 8ves HT
J = 92; play sixteenth notes
3. vii^{o7} Arpeggios **(within Level 10 minor keys only)**
4 8ves HT
J = 92; play sixteenth notes

CADENCES & CHORDS

1. Blocked Octave Chords (4 notes, double the root), all inversions, 3 8ve HT
J = 112; play half note speed
2. Major Cadence: I – IV – I^{6/4} – V⁷ – I (single-note bass in LH, RH plays chords in close position)
J = 92; play quarter notes
3. Minor Cadence: i – iv – i^{6/4} – V⁷ – i (single-note bass in LH, RH plays chords in close position)
J = 92; play quarter notes

MacPhail Center for Music Crescendo for Piano Level 10, part II

MacPhail Center for Music Crescendo for Piano Artist Diploma

30- Minute Solo Recital consisting of repertoire appropriate for a college audition:

Repertoire should include at least three of the following:

- Bach Prelude and Fugue from WTC Book 1 or 2
- Complete Classical Sonata
- Major Romantic work
- Major 20th or 21st Century work
- Concert Etude

Memorization is required. Pieces previously performed from levels 7-10 may be included in this performance.

Theory Questions :

- The theory component will include a special project completed three weeks prior to the recital. Projects could include program notes, detailed harmonic analysis of your pieces, or a report on any specific topic regarding your piece.
- Projects are to be approved and guided by your instructor (who should contact the co-coordinators for more details), prepared throughout the semester/year of preparing for the Artist Level and then presented to the Crescendo Co-coordinators three weeks prior to your scheduled Artist Level Recital, at which time a pre-recital hearing of your recital program will also be scheduled.

Technical Requirements:

- There are no official technical requirements for this level.

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Quick Guide to Crescendo Theory Questions by Level

Theory Policies:

- It is the instructor's responsibility to prepare their students for theory questions well in advance of Crescendo juries to ensure each student is well-prepared for this important jury component. Please email Irina Elkina if any questions arise as you prepare answers to the questions below.
- **Theory questions will be asked before repertoire piece(s) and are required to pass as part of completing the level/earning a trophy (with the exception of Preparatory Levels, where there is no theory grading.)**
- If a student does *not* pass the theory questions for one repertoire piece, yet performs the repertoire piece satisfactorily, the repertoire piece will pass. **However, the student will be required to competently answer the theory questions and perform that piece or an equivalent piece again at the next jury in order to pass the theory requirement for the level.**
- Although understanding form and context of etudes is informative, theory questions will only be required of the repertoire pieces in juries.

Theory Questions by Levels:

Prep A and B

- There are no official theory questions for these levels. However, students are expected to know the meaning of any markings (general music markings, note letters and values etc... in the score) and will be asked without receiving a grade for their answer.

Levels 1-2

- **Harmony:**
 1. Name any sharps or flats in your piece. (Judges will skip this question if there are none.)
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer?
- **Articulation, Dynamics, & Tempo Markings:**
 1. Point to a slur / staccato / *p* / *f*. What does it tell you to do?
- **Form & Structure:**
 1. How many sections are in your piece?
 2. Please point them out. (For example: A section, B Section, A1 Section)

Levels 3-4

- **Harmony:**
 1. What is the key signature / what key is your piece in?
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer?
 3. Tell us something about the person who wrote your piece.
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
- **Form & Structure:**
 1. Is your piece in Binary Form (AB), Ternary Form (ABA), or something different?
 2. Please show us the form in your music.

Levels 5-7

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.

- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for?)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
- **Form & Structure:**
 1. Describe/show the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Levels 8-10

- **Harmony:**
 1. What key is your piece in?
 2. Name the relative major or minor.
 3. Point out Authentic Cadences, V – I (or i), that occur at significant cadence points (sectional endings) in your piece. If your piece does not contain these, please explain why. (Note- the Student should be responsible during the jury to select the cadence locations.)
- **Historical Context:**
 1. What is the Title of your piece?
 2. Who is the composer and tell us something about the person who wrote your piece (for example: Where are they from? What did they do for a living? What pieces are they known for? Etc...)
 3. Which musical time period is s/he from?
 4. Name some of his/her contemporaries.
 5. How does this piece demonstrate ideals of its musical time period?
- **Articulation, Dynamics, & Tempo Markings:**
 1. The judge will pick out any musical or notational marking in your piece (key or time signature, note values, dynamics, articulation, tempo markings etc...) Please tell us what the marking is called **and** what you do with it.
 2. What is/are the tempo marking(s) for your piece? Please define them.
 3. How does the composer use certain musical elements, such as articulation, dynamics, and tempo markings, to help fit the title and mood(s) of the piece?
- **Form & Structure:**
 1. Describe the form of your piece. If it is Sonata Allegro, please show where the Exposition, Development and Recapitulation are and explain what distinguishes each section. If it is in Rondo form, please show where the A, B, A, C sections etc... are.

Artist Diploma Level

- The theory component will include a special project completed three weeks prior to the recital. Projects could include program notes, detailed harmonic analysis of your pieces, or a report on any specific topic regarding your piece.
- Projects are to be approved and guided by your instructor (who should contact the co-coordinators for more details), prepared throughout the semester/year of preparing for the Artist Level and then presented to the Crescendo Co-coordinators three weeks prior to your scheduled Artist Level Recital, at which time a pre-recital hearing of your recital program will also be scheduled.

Quick Guide for Technical Skills by Level (2017-18 Edition)

Level 1 Technical Requirements: (Major Keys: C & G; Minor Keys: A & E Natural Minor)		
SCALES 3. Pentascales: all level 1 keys; HT ♩ = 60; play eighth notes 4. Major & Relative Minor Scale, 1 8ve HS ♩ = 60; play eighth notes	ARPEGGIOS 2. Cross Hand Arpeggios, 2 8ves ♩ = 50; play triplets	CADENCES & CHORDS 2. Broken Triads (Root Position and 1 st Inversion) going up and down, HS ♩ = 50; play triplets

Level 2 Technical Requirements: (Major Keys: C & F; Minor Keys: A & D Natural & Harmonic Minor)		
SCALES 3. Major & Minor Scales, 1 8ve HS ♩ = 72; play eighth notes 4. C Major Contrary Motion Scale, 1 8ve HT ♩ = 60; play eighth notes	ARPEGGIOS 2. Cross Hand Arpeggios, 4 8ves ♩ = 60; play triplets	CADENCES & CHORDS 3. Broken Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve ♩ = 60; play triplets 4. Blocked Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve ♩ = 108; two beats per chord

Level 3 Technical Requirements: (Major Keys: G & D; Minor Keys: E & B Harmonic & Melodic Minor)		
SCALES 5. Major & Minor Scales, 1 8ve HT ♩ = 80; play eighth notes 6. Major & Minor Scales, 2 8ves HS ♩ = 92; play eighth notes 7. G Major Contrary Motion Scale, 1 8ve HT ♩ = 80; play eighth notes 8. Chromatic Scale beginning on G, 1 8ve HS ♩ = 80; play eighth notes	ARPEGGIOS 2. Triad Arpeggios, 2 8ves HS ♩ = 60; play triplets	CADENCES & CHORDS 3. Broken Tonic Triad and Inversions (3 note-chords): going up and down, 2 8ves, HS. ♩ = 60; play triplets 4. Blocked Tonic Triad and Inversions (3 note-chords): going up and down, 1 8ve HT ♩ = 120; two beats per chord

Level 4 Technical Requirements: (Major Keys: A & B-flat; Minor Keys: A & G Harmonic & Melodic Minor)		
SCALES 5. Major & Minor Scales, 2 8ves HT ♩ = 92; play eighth notes 6. Contrary Motion Scale, 1 8ve HT ♩ = 80; play eighth notes (Major only) 7. Chromatic Scale beginning on D, 1 8ve HT ♩ = 80; play eighth notes 8. Chromatic Scale beginning on D, 2 8ves HS ♩ = 100; play eighth notes	ARPEGGIOS 2. Triad Arpeggios, 2 8ves HS ♩ = 68; play triplets	CADENCES & CHORDS 3. Broken Octave Chords (4 notes: double the root), all inversions, 1 8ve HS ♩ = 60; play eighth notes 4. Blocked Triads and Inversions, 2 8ves HT ♩ = 120; two beats per chord

Level 5 Technical Requirements: (Major Keys: E-flat & B; Minor Keys: C & G-sharp Harmonic & Melodic Minor)		
SCALES 4. Major & Minor Scales, 2 8ves HT J = 100; play eighth notes 5. Contrary Motion Scales, 2 8ves HT J = 92; play eighth notes (Major only) 6. Chromatic Scale beginning on B-flat, 2 8ves HT J = 100; play eighth notes	ARPEGGIOS 2. Triad Arpeggios, 2 8ves HT J = 76; play triplets	CADENCES & CHORDS 3. Broken Octave Chords (4 notes, double the root), all inversions, 1 8ve HT (or HS) J = 80; play eighth notes 4. Blocked Triads and Inversions, 2 8ves HT ending with V ⁷ -I cadence (in any representation) J = 132; two beats per chord
Level 6 Technical Requirements: (Major Keys: A-flat & F-sharp; Minor Keys: F & F-sharp Harmonic & Melodic Minor)		
SCALES 4. Major and Minor Scales, 2 8ves HT J = 50; play sixteenth notes 5. Chromatic Scale beginning on D, 2 8ves HT J = 120; play eighth notes 6. Formula Pattern Scales, 2 8ves HT J = 50; play sixteenth notes (Major only)	ARPEGGIOS 2. Triad Arpeggios, 2 8ves HT J = 80; play triplets	CADENCES & CHORDS 5. Broken V ⁷ Chords (all inversions), 2 8ves HS (in Major and minor keys) J = 76; play eighth notes 6. Broken Octave Chords (4 notes, double the root), all inversions, 2 8ve HT J = 92; play eighth notes 7. Major Cadence: I – IV – V ⁷ - I (root in LH, RH plays chords in close position) J = 60; play quarter notes 8. Minor Cadence: i – iv – V ⁷ - i (root in LH, RH plays chords in close position) J = 60; play quarter notes

Level 7 Technical Requirements: (Major Keys: D-flat & F; Minor Keys: B-flat & D Harmonic & Melodic Minor)		
SCALES 3. Major and Minor Scales, 4 8ves HT J = 66; play sixteenth notes 4. Formula Pattern Scales, 4 8ves HT J = 66; play sixteenth notes (Major only)	ARPEGGIOS 3. Triad Arpeggios (root position & 1 st inversion), 4 8ves HT J = 60; play sixteenth notes 4. V ⁷ Arpeggios 2 8ves HT (<u>within Level 7 Major and minor keys</u>) J = 60; play sixteenth notes	CADENCES & CHORDS 5. Blocked V ⁷ Chords (all inversions), 2 8ves HT (Major and minor keys) J = 80; play quarter notes 6. Broken vii ^{o7} Chords (all inversions), 2 8ves HS (<u>within Level 7 minor keys only</u>) J = 50; play sixteenth notes 7. Major Cadence: I – IV – V ⁷ - I (root in LH, RH plays chords in close position) J = 72; play quarter notes 8. Minor Cadence: i – iv – V ⁷ - i (root in LH, RH plays chords in close position) J = 72; play quarter notes

Level 8 Technical Requirements: (Major Keys: A-flat & E; Minor Keys: C-sharp & F Harmonic & Melodic Minor)		
SCALES 4. Major & Minor Scales, 4 8ves HT J = 88; play sixteenth notes 5. Formula Pattern Scales, 4 8ves HT J = 88; play sixteenth notes (Major only) 6. Formula Pattern Chromatic Scale beginning on F-sharp, 2 8ves HT J = 88; play sixteenth notes	ARPEGGIOS 4. Triad Arpeggios, all inversions, 4 8ves HT J = 72; play sixteenth notes 5. V^7 Arpeggios (<u>within Level 8 Major and minor keys</u>) 4 8ves HT J = 72; play sixteenth notes 6. vii^{o7} Arpeggios (<u>within Level 8 minor keys only</u>) 4 8ves HT J = 72; play sixteenth notes	CADENCES & CHORDS 4. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT (<i>For students with smaller hands, Broken Octave Chords may be substituted here.</i>) J = 92; play half note speed 5. Major Cadence: I – IV – I $^{6/4}$ – V^7 – I (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes 6. Minor Cadence: i – iv – i $^{6/4}$ – V^7 – i (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes
Level 9 Technical Requirements: (Major Keys: G-flat & A; Minor Keys: E-flat & F-sharp Harmonic & Melodic Minor)		
SCALES 4. Major & Minor Scales, 4 8ves HT J = 104; play sixteenth notes 5. Formula Pattern Scales, 4 8ves HT J = 96; play sixteenth notes (<u>Major and harmonic minor only</u>) 6. Formula Pattern Chromatic Scale beginning on B, 4 8ves HT J = 96; play sixteenth notes	ARPEGGIOS 4. Triad Arpeggios, all inversions, 4 8ves HT J = 80; play sixteenth notes 5. V^7 Arpeggios (<u>within Level 9 Major and minor keys</u>) all inversions, 4 8ves HT J = 80; play sixteenth notes 6. vii^{o7} Arpeggios (<u>within Level 9 minor keys only</u>) 4 8ves HT J = 80; play sixteenth notes	CADENCES & CHORDS 4. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT J = 100; play half note speed 5. Major Cadence: I – IV – I $^{6/4}$ – V^7 – I (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes 6. Minor Cadence: i – iv – i $^{6/4}$ – V^7 – i (single-note bass in LH, RH plays chords in close position) J = 80; play quarter notes
Level 10 Technical Requirements: (Major Keys: C, B-flat & D-flat; Minor Keys: A, G, & B-flat Harmonic & Melodic Minor)		
SCALES 4. Major & Minor Scales, 4 8ves HT J = 120; play sixteenth notes 5. Formula Pattern Scales, 4 8ves HT J = 108; play sixteenth notes (<u>Major and harmonic minor only</u>) 6. Formula Pattern Chromatic Scale beginning on C, 4 8ves HT J = 100; play sixteenth notes	ARPEGGIOS 4. Triad Arpeggios, all inversions, 4 8ves HT J = 92; play sixteenth notes 5. V^7 Arpeggios (<u>within Level 10 Major and minor keys</u>) all inversions, 4 8ves HT J = 92; play sixteenth notes 6. vii^{o7} Arpeggios (<u>within Level 10 minor keys only</u>) 4 8ves HT J = 92; play sixteenth notes	CADENCES & CHORDS 4. Blocked Octave Chords (4 notes, double the root), all inversions, 3 8ve HT J = 112; play half note speed 5. Major Cadence: I – IV – I $^{6/4}$ – V^7 – I (single-note bass in LH, RH plays chords in close position) J = 92; play quarter notes 6. Minor Cadence: i – iv – i $^{6/4}$ – V^7 – i (single-note bass in LH, RH plays chords in close position) J = 92; play quarter notes

Level 1 Technical Skills Check List

Major Keys: C and G/minor keys: a and e

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Pentascales: all level 1 keys; HT. J = 60; play eighth notes

C Major	G Major	A minor	E minor
Keys: O O O O O _ _ _ _ _	Keys: O O O O O _ _ _ _ _	Keys: O O O O O _ _ _ _ _	Keys: O O O O O _ _ _ _ _
Pattern/Hints:		Pattern/Hints:	

II. Major & Relative Minor Scale, 1 8ve HS. J = 60; play eighth notes

C Major RH	G Major RH	A natural minor RH	E natural minor RH
Keys: O O O O O O O O _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _
Fingering/Hints:	Fingering/Hints:	Fingering/Hints:	Fingering/Hints:
C Major LH	G Major LH	A natural minor LH	E natural minor LH
Fingering/Hints:	Fingering/Hints:	Fingering/Hints:	Fingering/Hints:

Arpeggios

I. Cross Hand Arpeggios, 2 8ves. J = 50; play triplets

C Major	G Major	A minor	E minor
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Fingering/Pattern:			

Chords & Cadences

I. Broken Triads (Root Position and 1st Inversion) going up and down, HS. J = 50; play triplets

C Major RH	G Major RH	A minor RH	E minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Fingering/Pattern:			

C Major LH	G Major LH	A minor LH	E minor LH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Fingering/Pattern:			

Level 2 Technical Skills Check List

Major Keys: C and F/minor keys: a and d

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 1 8ve HS. ♩ = 72; play eighth notes

C Major RH	F Major RH	a natural minor RH
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Fingering/Patterns:	Fingering/Patterns:	Fingering/Patterns:
C Major LH	F Major LH	a natural minor LH
Fingering/Patterns:	Fingering/Patterns:	Fingering/Patterns:

a harmonic minor RH	d natural minor RH	d harmonic minor RH
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Fingering/Patterns:	Fingering/Patterns:	Fingering/Patterns:
a harmonic minor LH	d natural minor LH	d harmonic minor LH
Fingering/Patterns:	Fingering/Patterns:	Fingering/Patterns:

II. C Major Contrary Motion Scale, 1 8ve HT. J = 60; play eighth notes

Fingering/Pattern:

Arpeggios

I. Cross Hand Arpeggios, 4 8ves. J = 60; play triplets

C Major	F Major	A minor	D minor
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Fingering/Pattern/Tips:			

Chords & Cadences

I. Broken Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve

♩ = 60; play triplets

C Major RH	F Major RH	A minor RH	D minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Fingering/Pattern/Tips:			
C Major LH	F Major LH	A minor LH	D minor LH
Fingering/Pattern/Tips:			

II. Blocked Tonic Triad and Inversions (3 note-chords): going up and down, HS, 1 8ve

♩ = 108; two beats per chord

C Major RH	F Major RH	A minor RH	D minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
C Major LH	F Major LH	A minor LH	D minor LH
Fingering/Pattern/Tips:			

Level 3 Technical Skills Check List

Major Keys: G and D/minor keys: e and b

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 1 8ve HT. ♩ = 80; play eighth notes

G Major	D Major
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns:	Tips/Patterns:

e harmonic minor	e melodic minor	B harmonic minor	B melodic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O/O O/O O _ _ _ _ _ / _ / _ _	Keys: O O O O O O O O O _ _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _
Tips/Patterns:	Tips/Patterns:	Tips/Patterns:	Tips/Patterns:

II. Major & Minor Scales, 2 8ves HS. ♩ = 92; play eighth notes

G Major RH	D Major RH	e harmonic minor Rh
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns:	Tips/Patterns:	Tips/Patterns:
G Major LH	D Major LH	e harmonic minor LH
Tips/Patterns:	Tips/Patterns:	Tips/Patterns:
e melodic minor RH	B harmonic minor RH	B melodic minor RH
Keys: O O O O O O/O O/O O O _ _ _ _ _ _/_/_	Keys: O O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O O _ _ _ _ _ _/_/_
Tips/Patterns:	Tips/Patterns:	Tips/Patterns:
e melodic minor LH	B harmonic minor LH	B melodic minor LH
Tips/Patterns:	Tips/Patterns:	Tips/Patterns:

III. G Major Contrary Motion Scale, 1 8ve HT. ♩ = 80; play eighth notes

	Tips/Patterns:

IV. Chromatic Scale beginning on G, 1 8ve HS. ♩ = 80; play eighth notes

RH	LH
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

Arpeggios

I. Triad Arpeggios, 2 8ves HS. ♩ = 60; play triplets

G Major RH	D Major RH	E minor RH	B minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
RH Fingering/Pattern/Tips:			
G Major LH	D Major LH	E minor LH	B minor LH
LH Fingering/Pattern/Tips:			

Chords & Cadences

I. Broken Tonic Triad and Inversions (3 note-chords): going up and down, 2 8ves, HS.

♩ = 60; play triplets

G Major RH	D Major RH	E minor RH	B minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
RH Fingering/Pattern/Tips:			
G Major LH	D Major LH	E minor LH	B minor LH
LH Fingering/Pattern/Tips:			

II. Blocked Tonic Triad and Inversions (3 note-chords): going up and down, 1 8ve HT

♩ = 120; two beats per chord

G Major	D Major	E minor	B minor
Keys: 0 0 0 _ _ _	Keys: 0 0 0 _ _ _	Keys: 0 0 0 _ _ _	Keys: 0 0 0 _ _ _
Pattern/Tips:			

Level 4 Technical Skills Check List

Major Keys: A and Bb/minor keys: a and g

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 2 8ves HT. J = 92; play eighth notes

A Major	Bb Major	a harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
a melodic minor	g harmonic minor	g melodic minor
Keys: (Up/Down) O O O O O O/O O/O O _ _ _ _ _ / _ / _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: (Up/Down) O O O O O O/O O/O O _ _ _ _ _ / _ / _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

II. Contrary Motion Scale, 1 8ve HT. J = 80; play eighth notes (Major only)

A Major	Bb Major
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

III. Chromatic Scale beginning on D, 1 8ve HT. J = 80; play eighth notes

	Patterns/Tips/Fingerings:
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IV. Chromatic Scale beginning on D, 2 8ves HS. J = 100; play eighth notes

RH		LH	
	Patterns/Tips/Fingerings:		Patterns/Tips/Fingerings:

Arpeggios

I. Triad Arpeggios, 2 8ves HS. J = 68; play triplets

A Major RH	Bb Major RH	A minor RH	G minor RH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
A Major LH	Bb Major LH	A minor LH	G minor LH
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

Chords & Cadences

I. Broken Octave Chords (4 notes: double the root), all inversions, 1 8ve HS. J = 60; play eighth notes

A Major RH	Bb Major RH	A minor RH	G minor RH
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
A Major LH	Bb Major LH	A minor LH	G minor LH
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

II. Blocked Triads and Inversions, 2 8ves HT. J = 120; two beats per chord

A Major	Bb Major	A minor	G minor
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

Level 5 Technical Skills Check List

Major Keys: Eb and B/minor keys: c and g#

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black (●)** to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. 2 Octave Scales HT. ♩ = 100; play eighth notes

Eb Major	B Major	c harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
c melodic minor	G# harmonic minor	G# melodic minor
Keys: O O O O O O/O O/O O _ _ _ _ _ _/_/_/_	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ _/_/_/_
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

II. Contrary Motion Scales, 2 8ves HT. J = 92; play eighth notes

Eb Major	B Major
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

III. Chromatic Scale beginning on B-flat, 2 8ves HT. J = 100; play eighth notes

	Patterns/Tips/Fingering:

Arpeggios

I. Triad Arpeggios, 2 8ves HT. J = 76; play triplets

Eb Major	B Major	C minor	G# minor
Keys: O O O — — —	Keys: O O O — — —	Keys: O O O — — —	Keys: O O O — — —
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

Chords & Cadences

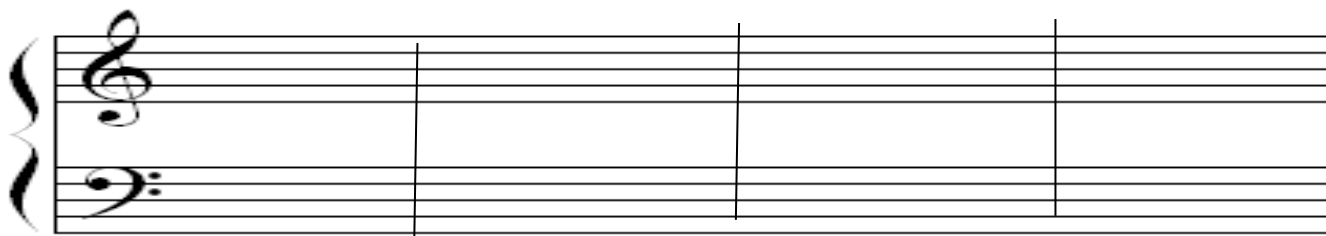
I. Broken Octave Chords (4 notes, double the root), all inversions, 1 8ve HT (or HS). ♩ = 80; play eighth notes

E♭ Major	B Major	C minor	G# minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

II. Blocked Triads and Inversions, 2 8ves HT ending with V7-I cadence (in any representation)

♩ = 132; two beats per chord

E♭ Major	B Major	C minor	G# minor
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:



Cadence
Endings:

E♭M: V⁷

I

BM: V⁷

I

cm: V⁷

i

g#m: V⁷

i

Level 6 Technical Skills Check List

Major Keys: Ab and F#/minor keys: f and f#

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black (●)** to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. 2 Octave Scales HT. J = 50; play sixteenth notes

Ab Major	F# Major	F harmonic minor
Keys: O O O O O O O O	Keys: O O O O O O O O	Keys: O O O O O O O O
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
F melodic minor	F# harmonic minor	F# melodic minor
Keys: O O O O O O/O O/O O	Keys: O O O O O O O O	Keys: O O O O O O/O O/O O
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

II. Chromatic Scale beginning on D, 2 octaves HT. ♩ = 120; play eighth notes

	Patterns/Tips/Fingering:
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III. Formula Pattern Scale, 2 octaves HT. ♩ = 50; play sixteenth notes

Ab Major	F# Major
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

Arpeggios

I. 2 Octaves HT ♩ = 80; play eighth notes

Ab Major	F# Major	F minor	F# minor
Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _	Keys: O O O _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

Chords & Cadences

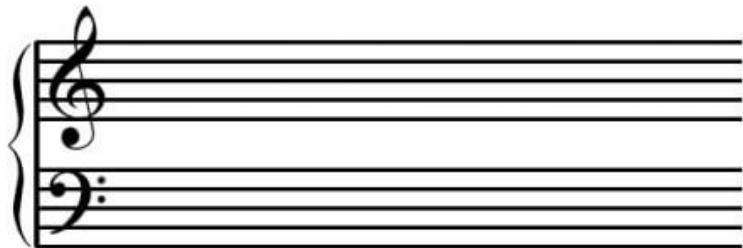
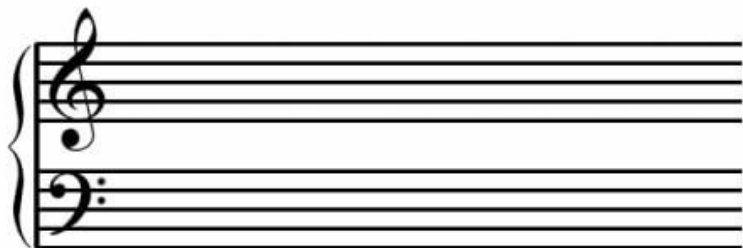
I. Broken V7 Chords, all inversions, 2 octaves HS. J = 76; play eighth notes

Ab Major RH	F# Major/f# minor RH	F minor RH
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:
Ab Major LH	F# Major/f# minor LH	F minor LH
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

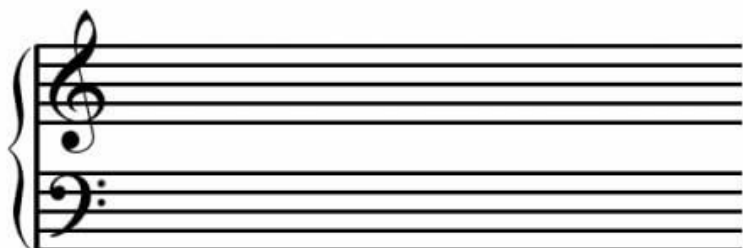
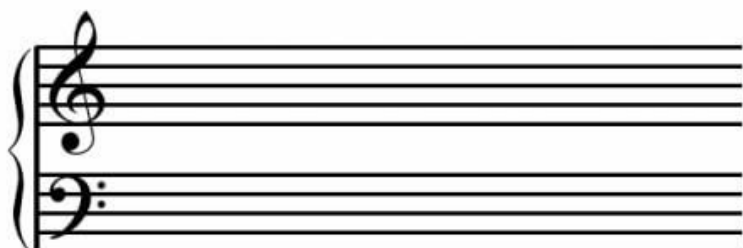
II. Broken Octave Chords (4 notes, double the root), all inversions, 2 8ve HT J = 92; play eighth notes

Ab Major	F# Major	F minor	F# minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:	Patterns/Tips/Fingering:

III. Major Cadence: I – IV – V⁷ - I (root in LH, RH plays chords in close position) ♩ = 60; play quarter notes

Ab Major	
F# Major	

IV. minor cadence: i – iv – V⁷ - i (root in LH, RH plays chords in close position) ♩ = 60; play quarter notes

F minor	
F# minor	

Level 7 Technical Skills Check List

Major Keys: Db and F/minor keys: Bb and d

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major and Minor Scales, 4 8ves HT. ♩ = 66; play sixteenth notes

Db Major	F Major	Bb harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
Bb melodic minor	d harmonic minor	d melodic minor
Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

II. Formula Pattern Scales, 4 8ves HT. ♩ = 66; play sixteenth notes (Major only)

Db Major	F Major
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

Arpeggios

I. Triad Arpeggios (root position & 1st inversion), 4 8ves HT. ♩ = 60; play sixteenth notes

Db Major	F Major	Bb minor	D minor
Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)
1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)

II. V⁷ Arpeggios 2 8ves HT (within Level 7 Major and minor keys). ♩ = 60; play sixteenth notes

Db Major	F Major	Bb minor	D minor
Keys: O O O O _____ (letters)	Keys: O O O O _____ (letters)	Keys: O O O O _____ (letters)	Keys: O O O O _____ (letters)
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

Chords & Cadences

I. Blocked V⁷ Chords (all inversions), 2 8ves HT (Major & minor keys) J = 80; play quarter notes

Db Major	F Major	Bb minor	D minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

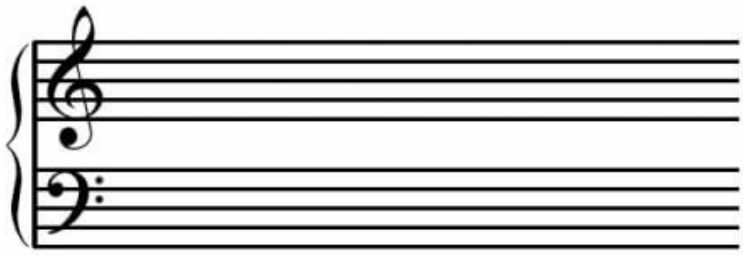
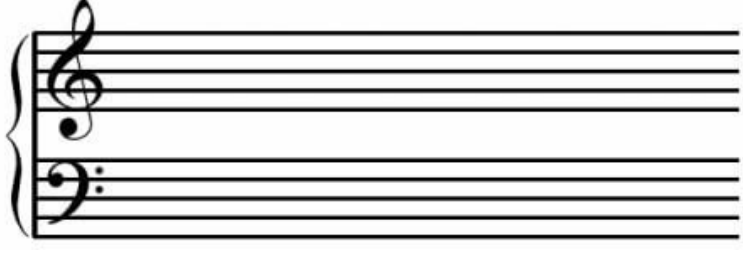
II. Broken vii⁰⁷ Chords (all inversions), 2 8ves HS (within Level 7 minor keys only).

J = 50; play sixteenth notes

Bb minor	d minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering

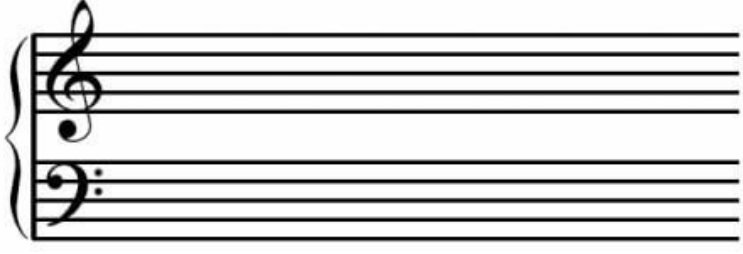
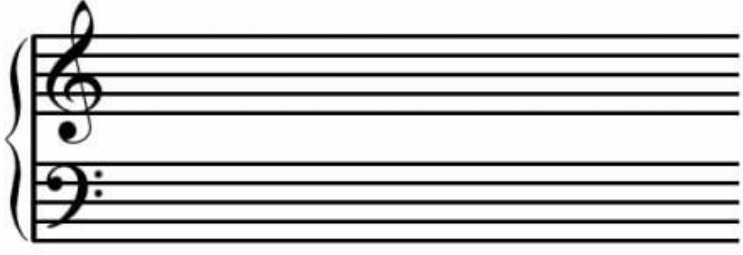
III. Major Cadence: I – IV – V⁷ – I (root in LH, RH plays chords in close position)

J = 72; play quarter notes

Db Major	
F Major	

IV. Minor Cadence: i – iv – V⁷ – i (root in LH, RH plays chords in close position)

J = 72; play quarter notes

Bb minor	
D minor	

Level 8 Technical Skills Check List

Major Keys: Ab and E/minor keys: c# and f

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 4 8ves HT. ♩ = 88; play sixteenth notes

Ab Major	E Major	C# harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

C# melodic minor	f harmonic minor	f melodic minor
Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

II. Formula Pattern Scales, 4 8ves HT. ♩ = 88; play sixteenth notes (Major only)

Ab Major	E Major
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

III. Formula Pattern Chromatic Scale beginning on F-sharp, 2 8ves HT. J = 88; play sixteenth notes

	Tips/Patterns/Fingering:
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Arpeggios

I. Triad Arpeggios, all inversions, 4 8ves HT. J = 72; play sixteenth notes

Ab Major	E Major	C# minor	F minor
Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)
1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)
2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)

II. V⁷ Arpeggios (within Level 8 Major and minor keys) 4 8ves HT. ♩ = 72; play sixteenth notes

Ab Major	E Major	C# minor	F minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

III. vii⁰⁷ Arpeggios (within Level 8 minor keys only) 4 8ves HT. ♩ = 80; play sixteenth notes

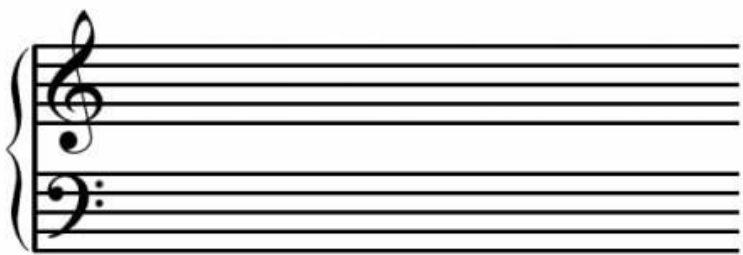
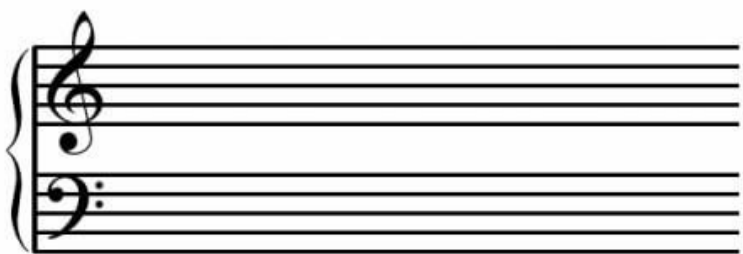
C# minor	F minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering

Chords & Cadences

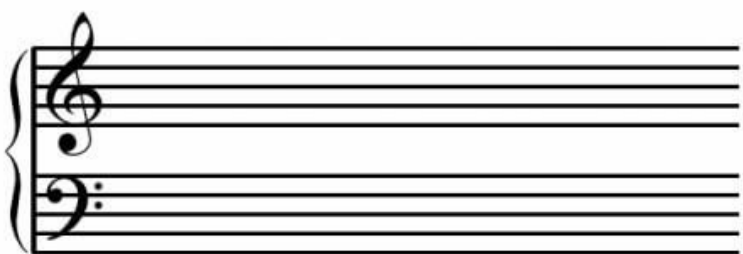
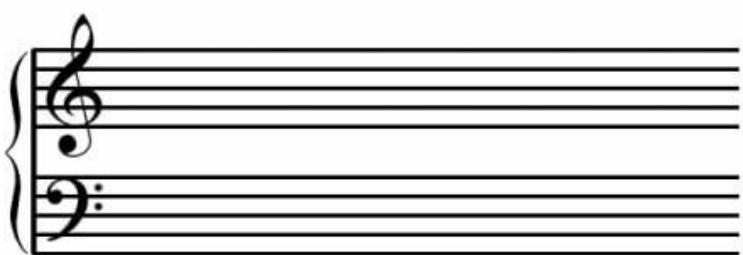
I. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT (For students with smaller hands, Broken Octave Chords may be substituted here.) ♩ = 92; play half note speed

Ab Major	E Major	C# minor	F minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

II. Major Cadence: I – IV - I ^{6/4} - V⁷ - I (single-note bass in LH, RH plays chords in close position)
 ♩ = 80; play quarter notes

Ab Major	
E Major	

II. Minor Cadence: i – iv – i^{6/4} – V⁷ – i (single-note bass in LH, RH plays chords in close position)
 ♩ = 80; play quarter notes

C# minor	
F minor	

Level 9 Technical Skills Check List

Major Keys: Gb and A/minor keys: f# and eb

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 4 8ves HT. ♩ = 104; play sixteenth notes

Gb Major	A Major	F# harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
F# melodic minor	Eb harmonic minor	Eb melodic minor
Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

II. Formula Pattern Scales, 4 8ves HT. J = 96; play sixteenth notes (Major and harmonic minor only)

Gb Major	A Major	F# harmonic minor	Eb harmonic minor
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

III. Formula Pattern Chromatic Scale beginning on B, 4 8ves HT. J = 96; play sixteenth notes

	Tips/Patterns/Fingering:

Arpeggios

I. Triad Arpeggios, all inversions, 4 8ves HT. J = 80; play sixteenth notes

Gb Major	A Major	F# minor	Eb minor
Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)
1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)
2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)

II. V⁷ Arpeggios all inversions, 4 8ves HT (within ALL Major and minor Level 9 keys). J = 80; play sixteenth notes

Gb Major/f# minor (same V7!)	A Major	Eb minor
Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)	Root Position: O O O _____ (letters)
1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)	1 st Inversion: O O O _____ (letters)
2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)	2nd Inversion: O O O _____ (letters)
3rd Inversion: O O O _____ (letters)	3rd Inversion: O O O _____ (letters)	3rd Inversion: O O O _____ (letters)

III. viii⁰⁷ Arpeggios 4 8ves HT. J = 80; play sixteenth notes

F# minor	Eb minor
Keys: O O O O — — — —	Keys: O O O O — — — —
Tips/Patterns/Fingering	Tips/Patterns/Fingering

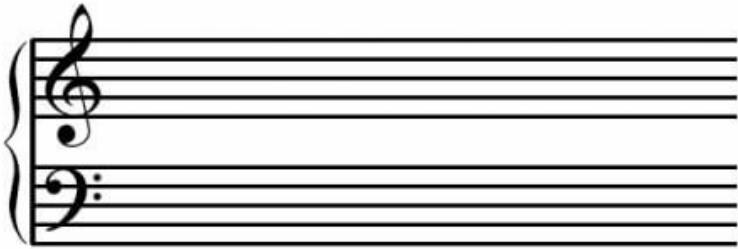
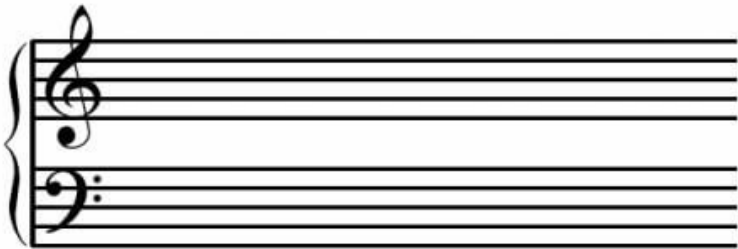
Chords & Cadences

I. Blocked Octave Chords (4 notes, double the root), all inversions, 2 8ve HT J = 100; play half note speed

Gb Major	A Major	F# minor	Eb minor
Keys: O O O O — — — —	Keys: O O O O — — — —	Keys: O O O O — — — —	Keys: O O O O — — — —
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

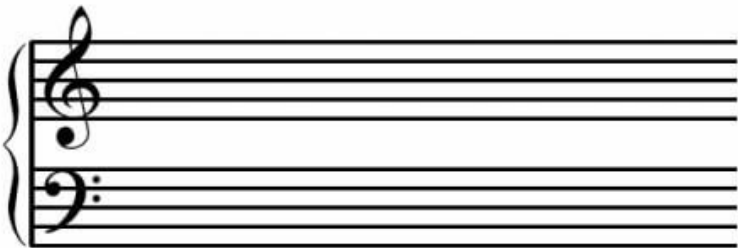
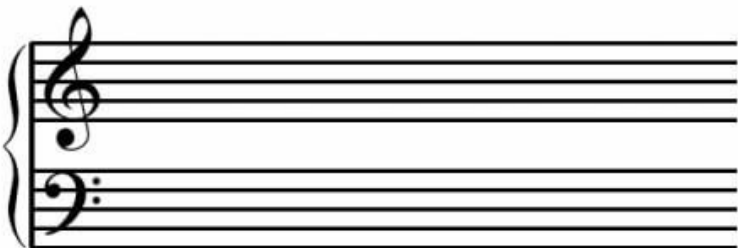
II. Major Cadence: I – IV – I^{6/4} – V⁷ – I (single-note bass in LH, RH plays chords in close position)

♩ = 80; play quarter notes

Gb Major	
	
A Major	
	

III. Minor Cadence: i – iv – i^{6/4} – V⁷ – i (single-note bass in LH, RH plays chords in close position)

♩ = 80; play quarter notes

F# minor	
	
Eb minor	
	

Level 10 Technical Skills Check List

Major Keys: C, Db, Gb/minor keys: A, G, and Bb

1. Below each key is a **blank BOX to use for tally-keeping** to keep track of your practice
2. **"Keys" Boxes:** fill in the "O" **black** (●) to show *black keys*, leave blank (O) for *white keys*. Underneath *spell letters* of scale/chord.

Scales

I. Major & Minor Scales, 4 8ves HT. ♩ = 120; play sixteenth notes

C Major	Db Major	Bb Major
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
A harmonic minor	A melodic minor	G harmonic minor
Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
G melodic minor	Bb harmonic minor	Bb melodic minor
Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _	Keys: O O O O O O O O _ _ _ _ _ _ _ _	Keys: O O O O O O/O O/O O _ _ _ _ _ / _ / _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

II. Formula Pattern Scales, 4 8ves HT. J = 108; play sixteenth notes (Major and harmonic minor only)

C Major	Db Major	Bb Major
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
A harmonic minor	G harmonic minor	Bb harmonic minor
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

III. Formula Pattern Chromatic Scale beginning on C. J = 100; play sixteenth notes

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Arpeggios

I. Triad Arpeggios, all inversions, 4 8ves HT. J = 92; play sixteenth notes

C Major	Db Major	Bb Major	A minor	G minor	Bb minor
Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —
1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —
2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —

II. V⁷ Arpeggios (within Level 10 Major and minor keys) all inversions, 4 8ves HT. J = 92; play sixteenth notes

C Major	Db Major	Bb Major	A minor	G minor	Bb minor
Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —	Root Position: O O O — — —
1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —	1st Inversion: O O O — — —
2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —	2nd Inversion: O O O — — —
3rd Inversion: O O O — — —	3rd Inversion: O O O — — —	3rd Inversion: O O O — — —	3rd Inversion: O O O — — —	3rd Inversion: O O O — — —	3rd Inversion: O O O — — —

III. vii⁰⁷ Arpeggios (within Level 10 minor keys only) 4 8ves HT. J = 92; play sixteenth notes

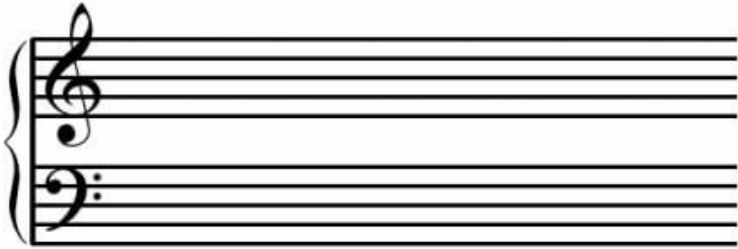
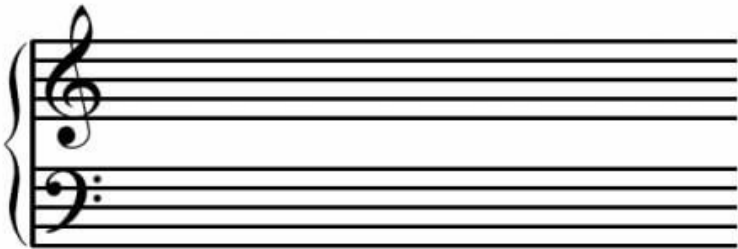
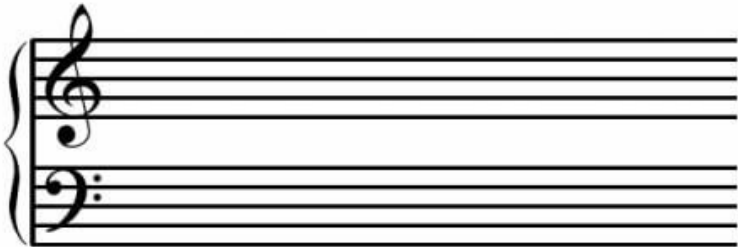
A minor	G minor	Bb minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering	Tips/Patterns/Fingering	Tips/Patterns/Fingering

Chords & Cadences

I. Blocked Octave Chords (4 notes, double the root), all inversions, 3 8ve HT J = 112; play half note speed

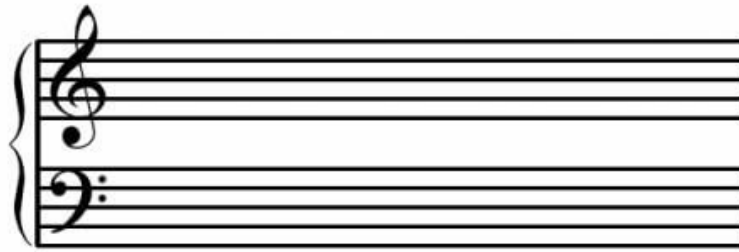
C Major	Db Major	Bb Major
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:
A minor	G minor	Bb minor
Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _	Keys: O O O O _ _ _ _
Tips/Patterns/Fingering:	Tips/Patterns/Fingering:	Tips/Patterns/Fingering:

II. Major Cadence: I – IV - I 6/4 – V7 – I (single-note bass in LH, RH plays chords in close position)
♩ = 92; play quarter notes

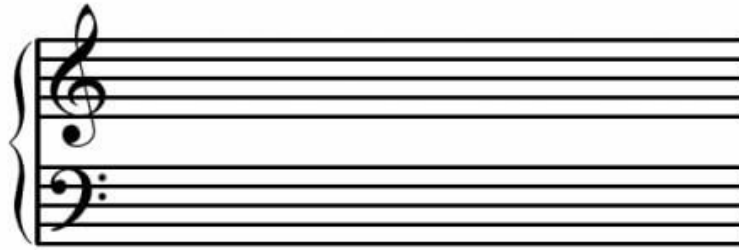
C Major	
	 A musical staff with a grand staff (treble and bass clefs) and a brace on the left. The staff is empty, intended for a C Major cadence exercise.
Db Major	
	 A musical staff with a grand staff (treble and bass clefs) and a brace on the left. The staff is empty, intended for a Db Major cadence exercise.
Bb Major	
	 A musical staff with a grand staff (treble and bass clefs) and a brace on the left. The staff is empty, intended for a Bb Major cadence exercise.

III. Minor Cadence: $i - iv - i^{6/4} - V^7 - i$ (single-note bass in LH, RH plays chords in close position)
♩ = 92; play quarter notes

A minor



G minor



Bb minor

