musicIN

CAPMT

Evaluations & Artist Competition

SYLLABUS · 2024

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Logo design by Hannah L.

Cover art by Neon Y.

Updated: October 2023

Introduction

Is this evaluation program right for you?

Benefits of Music Evaluations

Structured Approach

- For students, a leveled guide to learning and improving musical skills
- For teachers, a comprehensive resource for curriculum planning

Cultivating Well-Rounded Musicians

- Various aspects of musicianship covered, including but not limited to repertoire, sight reading, listening skills, critical thinking skills

Feedback from Evaluator

- Receive detailed feedback from an experienced evaluator

Goal Setting

- Graded levels allow students and teachers to create goals and with deadlines to help achieve them

Observed Progress

- Students and parents gain fulfillment by observing measurable improvement supported by a structured evaluation program

Special Emphases in the MusicIN Evaluations & Artist Competition

Creative Skills: Composition, Improvisation, Arranging

♫ A Creative Skills section to explore skills like arranging, composition, improvisation, and playing from a lead sheet

Communication Skills: Interaction and Engagement with Evaluators

♫ Inviting interaction between Student and Evaluator to gain a mutual and deeper understanding and appreciation of each other's interests and perspectives

Purposeful Inclusion of Musical Styles and Cultures

♫ Purposeful and plentiful inclusion of musical styles and cultures outside of Western Classical music, both in the Performance and Written portions of the evaluation

Critical Thinking: The Big Picture

♫ Challenging students with open-ended questions to formulate opinions and be able to discuss them

Holistic and Interdisciplinary Applications

♫ Participating in the Project Exhibition invites students to explore their music studies in a holistic application, connecting it to other passions in their lives

Evaluations vs. Artist Competition

Non-Competitive & Competitive Options

There are ten levels in a non-competitive setting and a competitive option.

Non-Competitive (Evaluations)

- Levels 1-10 spanning from Beginning to Advanced.
    - To be as inclusive as possible, students are able to opt out of any section. They will simply not be awarded any points. For example, for a student who wants to opt out Chat with Evaluator or Creative Skills, they are welcome to do so.

Competitive (Artist Competition)

- The Artist Competition is for high-level repertoire and performance.
- There are three divisions: Emerging (ages 10 and under), Junior (ages 11-14), and Senior (ages 15-22).

Evaluation Components

Skills Evaluated

Listed below are the skills evaluated in this Evaluation.

Repertoire

Repertoire is rated on three aspects: Technical Proficiency (notes, rhythms, etc.), Musical Proficiency (tone, phrasing, etc.), and Stage Presence (confidence, personality, professionalism).

Creative Skills

Creative Skills explore improvisation, arranging, and composition. Students choose from one of these skills that require a creative element.

Chat with Evaluator

Verbal communication skills are evaluated via an informal chat with the Evaluator. In addition to communication through music, verbal communication is also essential in not only musicians, but virtually any profession a student could go into.

Theory, Ear Training, Critical Thinking

The written exam portion is intended to evaluate students' theory skills in applications of real pieces of music and will also include an open-answer short answer question for students to critically analyze given topic. While the rigor of this comprehensive exam remains high, the quantity of questions is minimized to reduce fatigue.

Project Exhibition

Students have so much innate creativity yet there are not often ways for them to express or showcase it. This exhibition allows students to share about something in music they are passionate about and how it can also relate to other parts of their lives.

Evaluations Overview: Requirements & Honors Designation

<table>
<tr><th></th><th>Repertoire</th><th>Time Limit</th><th>Creative Skills</th><th>Chat with Evaluator</th><th>Project Exhibition</th><th>Written Examination</th></tr>
<tr><td>Virtual</td><td colspan="2">YouTube Videos</td><td colspan="3">Live on Zoom</td><td rowspan="2">Online
(asynchronous)</td></tr>
<tr><td>In-Person</td><td colspan="5">In-Person (live)</td></tr>
<tr><td>Level 1</td><td rowspan="3">2 pieces
of contrasting styles</td><td>5 minutes</td><td rowspan="6">On the spot

OR

1 prepared piece</td><td rowspan="6">Two questions by evaluator

One question by student</td><td rowspan="3">Up to 5 minutes</td><td rowspan="2">Elementary</td></tr>
<tr><td>Level 2</td></tr>
<tr><td>Level 3</td><td rowspan="2">10 minutes</td><td rowspan="2">Early Intermediate</td></tr>
<tr><td>Level 4</td><td rowspan="5">3 pieces
of contrasting styles</td><td rowspan="3">15 minutes</td><td rowspan="4">Up to 10 minutes</td></tr>
<tr><td>Level 5</td><td>Late Intermediate</td></tr>
<tr><td>Level 6</td></tr>
<tr><td>Level 7</td><td rowspan="2">Early Advanced</td></tr>
<tr><td>Level 8</td><td rowspan="3">20 minutes</td></tr>
<tr><td>Level 9</td><td rowspan="2">Advanced</td></tr>
<tr><td>Level 10</td></tr>
</table>

Scoring

Evaluations are scored on a total of 100 points. Any section that a student decides not to complete will receive zero points. Feedback is provided in each section.

Performance Evaluation	**50 pts**
Repertoire	
Technical Proficiency	*15 pts*
Musical Proficiency	*15 pts*
Stage Presence	*5 pts*
Applications	
Creative Skills	*10 pts*
Chat with Evaluator	*5 pts*
Project Exhibition	(optional [no points], but required for Honors designation)
Written Examination	**50 pts**
Analysis of Two Pieces	*30 pts*
Music History & Around the World	*10 pts*
Ear Training	*5 pts*
Critical Thinking Short Answer	*5 pts*
Total	**100 pts**

Honors Designation

Students who receive a minimum of **40 points in both the Performance and Written** sections of the Evaluation as well as participate in the **Project Exhibition**, will receive the Honors distinction.

Instruments

MusicIN Evaluations and Artist Competition are open to all instruments and voice.

Specific Requirements for Each Section

Performance Evaluation

Repertoire

Required are two (2) pieces are required at Levels 1-4 and three (3) pieces at Levels 5-10. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

Students are welcome and encouraged to perform works that they have self-composed or arranged in the Repertoire section, as long as the same work is not repeated in the Creative Skills section. If it is notated or a lead sheet is provided, they can use it as one of their repertoire pieces, or if there is no notation, they may perform it as their Creative Skills piece.

Time Limits

	Repertoire Limit	Total Evaluation
• Levels 1-2	5 minutes	10 minutes
• Levels 3-4	10 minutes	15 minutes
• Levels 5-8	15 minutes	25 minutes
• Levels 9-10	20 minutes	30 minutes
• Artist Competition (Emerging & Junior)		15 minutes
• Artist Competition (Senior)		20 minutes

Memorization & Use of Sheet Music

There are **no memorization requirements**. While there may be some inherent benefits to memorizing music, it does not affect the scoring in any way. For any music that is not memorized, a second score must be provided for the evaluator for in-person Evaluations (no photocopies allowed).

Repertoire Selection & Genres

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either [Royal Conservatory of Music (RCM) Syllabi] (all instruments) or [CAPMT Piano Festival Repertoire List]. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music that can be shared with others through this process.

We also encourage students to consider various genres and categories when selecting repertoire. Below are some examples of genres and categories:

- Western Classical: Baroque, Classical, Romantic, Impressionistic, Modern
- Living Composers
- Composers of Color
- Women Composers
- Popular Music (instrumental solo or sing and accompany yourself)
  - Pop
  - Rock
  - Country
  - Electronic
- Jazz (lead sheet/improvised or fully notated)
- Musicals
- Media Music
  - Film Soundtracks
  - TV Soundtracks
  - Anime
  - Video Games
- Original Composition, Arrangement, or Improvisation*
- Accompanied Music
  - Ensembles
  - Concerti

Note: This is not an exhaustive list. If you consider a piece or song to be worth sharing, you may perform it, as long as there is one piece from the syllabus. Pieces do not need to be pre-approved otherwise.

**Students may choose to perform creative works in the Repertoire section in addition to in the Creative Skills section. A single piece may only be used for Repertoire OR Creative Skills section, but not both.*

Creative Skills

This section explores a student's comfort and mastery Creative Skills such as improvisation, arranging, and composition. Some of these options can be planned in advance while others are based on material given during the Evaluation, such as a lead sheet or improvisation. Students only need to perform **one (1) of the items below**.

Options for Demonstrating Creative Skills

- "On the Spot" Creativity
    1. Sight read a provided lead sheet provided by Evaluator*
    2. Improvise on basic parameters (chosen by student)
- Pre-Planned Creative Works
    3. Perform a self-composed composition (notation optional)
    4. Perform a self-arranged arrangement (notation optional)
    5. Perform from a student-provided lead sheet (lead sheet required)

**Suggested realized accompaniment LH notation will be provided for Levels 1-4 and may be used if needed.*

Chat with Evaluator

This is an opportunity for students to share a little about their music and/or musical journey. Focus is more on communication skills, as the questions are open-ended with no right or wrong answers.

Evaluators will ask two (2) questions to the student, and students will be able to ask one (1) question to the Evaluator. Sample questions that the Evaluator will ask are listed in the Syllabus, while students may ask any appropriate questions to the Evaluator. Students will also be able to explore the bio of their assigned Evaluator beforehand to learn a bit about the Evaluators background and story as well.

Written Examination

The written examination is designed to be **a brief, yet comprehensive assessment of students' knowledge of music theory, history, and ear training, as well as a short answer question related to critical thinking**. All questions are context based and based off of pieces of music rather than questions in isolation. The written examination will be conducted online (for both students doing in-person and online evaluations) and is an **open-note exam**. The critical thinking short answer question will come from the Syllabus, so students will be able to prepare their answers.

Written Examination Levels

The written exams are broken down into five levels as shown below:

- Elementary: Levels 1-2
- Early Intermediate: Levels 3-4
- Late Intermediate: Levels 5-6
- Early Advanced: Levels 7-8
- Advanced: Levels 9-10

Points Breakdown

- Two (2) Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Project Exhibition

The Project Exhibition is an exciting opportunity for students to **showcase skills that combine music with other interests in their lives**. This portion of the Evaluation is optional and not assessed with points, but comments will be given. **It is required to participate in the Project Exhibition for Honors consideration.** While the Performance Evaluation with the Evaluator only, the Project Exhibitions are held in a separate room open to an audience (e.g., other students and parents). The project should be something that has been **completed within up to 12 months prior the Evaluation date.**

Students will present a topic or project that is meaningful to them that they would like to share. Students may also choose to collaborate with others who may or may not also be participating in the Evaluations. A projector and/or piano may or may not be present and students will need to adjust accordingly. This will be included with logistical details from the local Chair.

Project Examples

- Perform
    1. On an instrument that is different from your evaluation instrument
    2. Introduce and perform your original composition
    3. Dance to a piece of music that is significant to you
    4. A poem, speech, soliloquy, skit, etc.
    5. Any other type of performing art
- Showcase
    1. Music video that you created
    2. Animation with music that you created
    3. A piece of visual art related to music
    4. A 3-D printed model of a musical instrument or other related item
    5. Your personal website
    6. Your YouTube channel or other similar media
- Present / Discuss
    1. Discuss the inspiration for your original composition
    2. A personal initiative that you are involved in
    3. A personal message of why you study music
    4. About music of a certain style or culture
    5. A community-based project related to music
    6. A specific music theory or history topic
    7. A specific piece or composer
    8. A book or topic about music
    9. A book or topic about learning (in general)
- Audience Participation
    1. A quick music-related quiz game
    2. An activity with the audience to demonstrate a point
- Anything else that you come up with!

Evaluation & Artist Competition Fees

These fees cover all portions of the Evaluation.

	CAPMT/MTNA Members	Non-CAPMT/MTNA
• **Levels 1-2**	**$45**	**$75**
• **Levels 3-4**	**$60**	**$90**
• **Levels 5-8**	**$80**	**$110**
• **Levels 9-10**	**$105**	**$135**
• **Artist Competition (Junior)**	**$80**	**$110**
• **Artist Competition (Senior)**	**$105**	**$135**

Evaluator Training & Bios

Evaluator Training

In order to maintain the integrity of the program, all evaluators will have training to ensure that consistency is maintained among evaluators. While musical content and feedback is covered, there is also a great deal of attention to the friendliness and professionalism of evaluators.

Evaluators selected cover a wide breadth of musical knowledge and other practical skills. While they all have a strong musical foundation and credentials, they also excel in unique fields in ways that provide exciting opportunities for interactions with students.

Evaluator Bios

Evaluator biographies will be listed on the website so you can get to know your evaluator a little bit before the Evaluation, and you can consider asking a question during the Chat with Evaluator section that pertains to your specific evaluator. Students will be notified of their evaluator prior to the Evaluation date, but are subject to change due to possible unforeseen reasons.

Modes of Evaluation: In-Person & Online

There are benefits to both online and in-person modes of evaluation, and we are proud to offer both in-person and online evaluations. There are a few differences as outlined below.

In-Person Evaluations

Repertoire, Creative Skills, Chat with Evaluator, Project Exhibition

Repertoire, Creative Skills, Chat with Evaluator, and Project Exhibition will be conducted in the same room with the Evaluator, closed to an outside audience. For the safety of students and to streamline the Evaluations, a CAPMT volunteer observer will also be in the room. The observer will not interact with the Evaluator or Student during the Evaluation.

Written Examination (online)

The Written Examination will be taken online and may be taken a week before or after the live Evaluation.

Virtual Evaluations

Repertoire (video submission)

Students will pre-record their Repertoire and submit links before the live Evaluation. Videos must have been recorded within the past 12 months and there is one video for each piece performed.

Live Evaluation: Creative Skills, Chat with Evaluator, Project Exhibition

There will be a live meeting scheduled on Zoom with Student and Evaluator to conduct the Creative Skills, Chat with Evaluator, and Project Exhibition.

Written Examination

The Written Examination will be taken online and maybe be taken a week before or after the live Evaluation.

Artist Competition (Virtual)

There will be two adjudicators and written feedback will be provided to all contestants.

Rubrics & Guidelines

Repertoire

The repertoire will be assessed in three main categories: Technical Proficiency, Musical Proficiency, and Stage Presence. **Points between the markers given below, including half points may also be given (e.g., 12.5 pts)**.

Technical Proficiency (15 pts) Accuracy of notes and rhythms, clarity of sound, etc.	
15	Essentially flawless, of superior / professional level
12	Several slips, but did not interfere with otherwise solid performance
10	Few fundamental errors not simply resulting from nerves (consistent errors in the similar spots or rhythmic patterns, for example)
8	Significant errors and/or severely under tempo, still in practice stages
7	Pieces are incomplete and not fully learned (not due to time limit issue)
≤ 6	(will not be assigned)

Musical Proficiency (15 pts) Style & interpretation, musical maturity, phrasing, etc.	
15	Superior / Professional quality, extra thought put in for a special performance
12	Excellent quality, solid musicality
10	Average quality, could use attention in various areas
8	Minimal attention given to musicality, could use significant focus in all areas
7	Aspects detract significantly from the music
≤ 6	(will not be assigned)

Stage Presence (5 pts) Confidence, professionalism, personality, freedom of body movement, etc.	
5	Excellent poise, displays particularly memorable moments
4	Good poise, mature, no significant deficiencies
3	Average poise, some deficiencies
2	Significant issues need to be addressed
1	(will not be assigned)

Creative Skills

Creative Skills (10 pts) Improvisation, arranging, composition, etc.	
10	Superior / Professional quality, demonstrates particularly strong command for a special performance
9	Excellent quality, demonstrates level-appropriate command and variety
8	Good quality, a solid effort in explorations
7	Average quality, limited variety and fluency
6	Frequent and significant stops and/or hesitations that impeded the quality of music
5	An incomplete attempt
1 - 4	(will not be assigned)
0	Did not attempt

Chat with Evaluator

Chat with Evaluator (5 pts)	
5	Thoughtful responses that sparked conversation. Also asked evaluator a question.
4	Full-sentence responses. Also asked evaluator a question.
3	Responses limited to phrases/incomplete sentences OR did not ask a question.
2	A one-word answer or just nodding of head.
1	(will not be assigned)
0	Did not attempt

Requirements by Level

Level 1

Performance Evaluation

Repertoire + Program Notes

Two (2) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **five (5) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Melody: Five-finger pattern in C Major or A minor ▪ Harmony: Will consist of I-IV-V or i-iv-V only (e.g., C, F, G or Am, Dm, E) • A suggested bass will be provided, but student is encouraged to substitute with their own accompaniment if comfortable 2. Improvise for 10-60 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ High and low sounds ▪ Repeated notes ▪ Moods (relaxed, dark, joyful, etc.) ▪ Contrast (slow/fast, soft/loud, staccato/legato, etc.)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ Why do you think (*insert repertoire piece name*) was given its title?
- ★ If (*insert repertoire piece name*) were in a movie, what would be happening in this scene?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ Do you associate any emotions with any of the pieces you performed?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Elementary | Levels 1 & 2
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Pitch & Notation	• Note Identification (up to two ledger lines) • Line vs. Space Notes • Accidentals: sharps, flats, naturals • Clefs: Treble & Bass
Key Signatures	• Major and minor up to two sharps or flats
Intervals	• Whole steps vs. half steps • Unison through octave, number only (no quality)
Pentascales / Five-Finger Patterns	• All Major and minor pentascales
Scales (one octave)	• Major • Natural and harmonic minor
Chords & Inversions	• Major and minor triads ▪ Root position, 1st inversion, 2nd inversion
Rhythm & Meter	• Notes & Rests: whole, dotted half, half, quarter, eighth • Time Signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Signs & Terms	
Dynamics	• *pp, p, mp, mf, f, ff* • *crescendo* vs. *diminuendo*
Tempo	• *adagio, andante, moderato, allegro* • *ritardando* vs. *accelerando; a tempo*
Articulations	• accent, staccato, slur/legato, tie, fermata

Music History & Around the World

For the two categories below, students will only need to match the instrument with the family, and list the composers or instruments in the "Around the World" section.

Instrument Families: Western Classical

Woodwinds	Brass	Strings	Percussion
• flute	• trumpet	• violin	• snare drum
• clarinet	• trombone	• cello	• timpani

Around the World

- List three composers that they enjoyed playing or listening to
  (last name only as well as slight spelling errors are acceptable)
  OR
- List three non-Western instruments from different regions
  (Latin America, Africa, Asia, Middle East, Native America, Oceania, etc.)

Ear Training

Students will be able to playback the audio sample as many times as desired.

- **Triads**: Major vs. minor triads
  (root position only, played blocked, broken, and in a short musical excerpt)
- **Tonality**: Major vs. minor melody using pentascale / five-finger pattern
- **Scales**: Major vs. harmonic minor (in a short musical excerpt)
- **Signs & Terms**: from those listed above (dynamics, tempo, articulations)
- **Instrument Families**: Be able to identify which orchestral family the instrument belongs to

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- What are some helpful tips you can give other students in preparation for the Evaluation?
- Often in music, contrast and variety are important. Soft vs. loud, slow vs. fast, long vs. short. What are some other examples in life or other activities you do where there is a lot of contrast and variety?

Optional Project

Project Exhibition

Students will have five (5) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 2

Performance Evaluation

Repertoire + Program Notes

Two (2) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **five (5) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: C Major or A minor ▪ Melody: One-octave range ▪ Harmony: All diatonic triads (except for vii°) • A suggested bass will be provided, but student is encouraged to substitute with their own accompaniment if comfortable 2. Improvise for 15-60 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Pentatonic scale (black keys) ▪ Moods (relaxed, dark, joyful, etc.) ▪ Contrast (slow/fast, soft/loud, staccato/legato, etc.)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ Why do you think (*insert repertoire piece name*) was given its title?
- ★ If (*insert repertoire piece name*) were in a movie, what would be happening in this scene?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ Do you associate any emotions with any of the pieces you performed?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Elementary | Levels 1 & 2
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Pitch & Notation	• Note Identification (up to two ledger lines) • Line vs. Space Notes • Accidentals: sharps, flats, naturals • Clefs: Treble & Bass
Key Signatures	• Major and minor up to two sharps or flats
Intervals	• Whole steps vs. half steps • Unison through octave, number only (no quality)
Pentascales / Five-Finger Patterns	• All Major and minor pentascales
Scales (one octave)	• Major • Natural and harmonic minor
Chords & Inversions	• Major and minor triads ▪ Root position, 1st inversion, 2nd inversion
Rhythm & Meter	• Notes & Rests: whole, dotted half, half, quarter, eighth • Time Signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
Signs & Terms	
Dynamics	• *pp, p, mp, mf, f, ff* • *crescendo* vs. *diminuendo*
Tempo	• *adagio, andante, moderato, allegro* • *ritardando* vs. *accelerando; a tempo*
Articulations	• accent, staccato, slur/legato, tie, fermata

Music History & Around the World

For the two categories below, students will only need to match the instrument with the family, and list the composers or instruments in the "Around the World" section.

Instrument Families: Western Classical

Woodwinds	Brass	Strings	Percussion
• flute	• trumpet	• violin	• snare drum
• clarinet	• trombone	• cello	• timpani

Around the World

- List three composers that they enjoyed playing or listening to
  (last name only as well as slight spelling errors are acceptable)
  OR
- List three non-Western instruments from different regions
  (Latin America, Africa, Asia, Middle East, Native America, Oceania, etc.)

Ear Training

Students will be able to playback the audio sample as many times as desired.

- **Triads**: Major vs. minor triads
  (root position only, played blocked, broken, and in a short musical excerpt)
- **Tonality**: Major vs. minor melody using pentascale / five-finger pattern
- **Scales**: Major vs. harmonic minor (in a short musical excerpt)
- **Signs & Terms**: from those listed above (dynamics, tempo, articulations)
- **Instrument Families**: Be able to identify which orchestral family the instrument belongs to

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- What are some helpful tips you can give other students in preparation for the Evaluation?
- Often in music, contrast and variety are important. Soft vs. loud, slow vs. fast, long vs. short. What are some other examples in life or other activities you do where there is a lot of contrast and variety?

Optional Project

Project Exhibition

Students will have five (5) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 3

Performance Evaluation

Repertoire + Program Notes

Two (2) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **ten (10) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with one flat or sharp ▪ Melody: One-octave range ▪ Harmony: All diatonic triads (except for vii°) • A suggested bass will be provided, but student is encouraged to substitute with their own accompaniment if comfortable 2. Improvise for 20-60 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Pentatonic scale (black keys) ▪ Question & Answer Phrases)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ If you were to draw a picture to visually describe (*insert repertoire piece name*), what would it look like?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Early Intermediate | Levels 3 & 4
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• Major and minor up to **five** sharps or flats
Intervals	• Whole steps, **diatonic vs. chromatic half steps** • Unison through octave ▪ **Major, Perfect, minor**
Scales	• Major • Natural, harmonic, and **melodic** minor • **Parallel vs. relative major and minor** • **All scale degrees (including subtonic)**

Chords & Inversions	• Major and minor triads with **figured bass and lead sheet symbols**
	  ▪ Root position, 1st inversion, 2nd inversion
	• **Dominant 7th chords**
	  ▪ Root position only

Rhythm & Meter	• Notes & Rests: through **sixteenth (16th)** • **Time Signatures**: 𝄞 vs. 𝄡, 𝄴 vs. 𝄵
Signs & Terms	
Tempo	• ***grave, largo, lento,*** *adagio, andante, moderato,* ***allegretto,*** *allegro,* ***presto, prestissimo*** • ***meno mosso*** **vs.** ***piu mosso***
Style	• ***cantabile, dolce, espressivo*** • ***poco*** **vs.** ***molto***
Other Terms	• ***con pedale*****, D.C.** ***al Fine, Fine***

Music History & Around the World

For the three categories below, students will only need to know the order of the periods, match instrument with the family, and music genre with the country/region.

Western Classical Music History: Periods

- Baroque, Classical, Romantic, Modern

Instrument Families: Western Classical

Woodwinds
- flute
- oboe
- clarinet
- bassoon
- saxophone

Brass
- trumpet
- French horn
- trombone
- tuba

Percussion
- snare drum, bass drum, timpani
- cymbals, triangle

Strings
- violin
- viola
- cello
- double bass

Vocals
- soprano
- alto
- tenor
- bass

Around the World

- Argentina: Tango
- India: Raag / Raga
- Indonesia: Gamelan
- Mexico: Mariachi
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 5th (played blocked, broken, and in a melody)
- **Chords**: Major and minor triads, dominant 7th (root position, played blocked, and in a short musical excerpt)
- **Tonality**: Major vs. minor tonality (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor (in a short musical excerpt)
- **Meter**: $\frac{3}{4}$ vs. $\frac{4}{4}$ in a short musical excerpt
- **Signs & Terms**: from those listed above (tempo and style only)
- **Instrument Families**: Be able to identify which orchestral family the instrument belongs to

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- If someone wanted to learn to take music lessons for the first time, what would be a good instrument for them to start with? Why would you suggest that instrument?
- If you wanted to compose a piece of music to portray this image below (will be pictured on test), what are some musical techniques you might use to do so?
- What do you think is the most important part of this Evaluation to you? Feel free to define "important" in a way that applies to you. It can mean most enjoyable, useful, unique, etc.

Optional Project

Project Exhibition

Students will have five (5) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 4

Performance Evaluation

Repertoire + Program Notes

Two (2) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **ten (10) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 1-2 flats or sharps ▪ Melody: One-octave range ▪ Harmony: All diatonic triads (except for vii°) • A suggested bass will be provided, but student is encouraged to substitute with their own accompaniment if comfortable 2. Improvise for 25-60 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Primary Triads ▪ Ternary Form (ABA)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ If you were to draw a picture to visually describe (*insert repertoire piece name*), what would it look like?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Early Intermediate | Levels 3 & 4
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• Major and minor up to **five** sharps or flats
Intervals	• Whole steps, **diatonic vs. chromatic half steps** • Unison through octave ▪ **Major, Perfect, minor**
Scales	• Major • Natural, harmonic, and **melodic** minor • **Parallel vs. relative major and minor** • **All scale degrees (including subtonic)**

Chords & Inversions	• Major and minor triads with **figured bass and lead sheet symbols**
	  ▪ Root position, 1st inversion, 2nd inversion
	• **Dominant 7th chords**
	  ▪ Root position only

Rhythm & Meter	• Notes & Rests: through **sixteenth (16th)** • **Time Signatures**: $\frac{3}{4}$ vs. $\frac{6}{8}$, $\mathbf{C}$ vs. $\mathbf{¢}$
Signs & Terms	
Tempo	• ***grave, largo, lento,*** *adagio, andante, moderato,* ***allegretto,*** *allegro,* ***presto, prestissimo*** • ***meno mosso*** **vs.** ***piu mosso***
Style	• ***cantabile, dolce, espressivo*** • ***poco*** **vs.** ***molto***
Other Terms	• ***con pedale*****, D.C.** ***al Fine, Fine***

Music History & Around the World

For the three categories below, students will only need to know the order of the periods, match instrument with the family, and music genre with the country/region.

Western Classical Music History: Periods

- Baroque, Classical, Romantic, Modern

Instrument Families: Western Classical

Woodwinds
- flute
- oboe
- clarinet
- bassoon
- saxophone

Brass
- trumpet
- French horn
- trombone
- tuba

Percussion
- snare drum, bass drum, timpani
- cymbals, triangle

Strings
- violin
- viola
- cello
- double bass

Vocals
- soprano
- alto
- tenor
- bass

Around the World

- Argentina: Tango
- India: Raag / Raga
- Indonesia: Gamelan
- Mexico: Mariachi
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 5th (played blocked, broken, and in a melody)
- **Chords**: Major and minor triads, dominant 7th (root position, played blocked, and in a short musical excerpt)
- **Tonality**: Major vs. minor tonality (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor (in a short musical excerpt)
- **Meter**: $\frac{3}{4}$ vs. $\frac{4}{4}$ in a short musical excerpt
- **Signs & Terms**: from those listed above (tempo and style only)
- **Instrument Families**: Be able to identify which orchestral family the instrument belongs to

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- If someone wanted to learn to take music lessons for the first time, what would be a good instrument for them to start with? Why would you suggest that instrument?
- If you wanted to compose a piece of music to portray this image below (will be pictured on test), what are some musical techniques you might use to do so?
- What do you think is the most important part of this Evaluation to you? Feel free to define "important" in a way that applies to you. It can mean most enjoyable, useful, unique, etc.

Optional Project

Project Exhibition

Students will have five (5) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 5

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **fifteen (15) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 1-2 flats or sharps ▪ Melody: One-octave range ▪ Harmony: All diatonic triads (except for vii^{o}) 2. Improvise for 30-60 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Slash Chords / Inversions ▪ Ternary Form (ABA) ▪ 12-Bar Blues
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ If you could ask the composer of one of your pieces, what question(s) would you have for the composer about the decisions they made in composing the piece?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Intermediate | Levels 5 & 6
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• **All Major and minor** key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, **diminished, Augmented**
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, **enharmonic** scales • **Chromatic and whole-tone scales** • All scale degrees (including subtonic)

Chords & Inversions	• Major, minor, **diminished, Augmented** triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: **Major 7th**, Dominant 7th, **minor 7th**
	  ▪ Root position, **1st, 2nd, 3rd inversions**

Primary Chords & Harmonization	• **I-IV-V in Classical, ii-V-I in Jazz**
Cadences	• **Authentic and half cadences**
Rhythm & Meter	• Notes & Rests: through **thirty-second (32nd)** • Time Signatures: **compound meters**

Signs & Terms

Texture	• Polyphonic vs. homophonic • Repetition, sequence, imitation
Style	• *animato*, cantabile, *con brio*, *con fuoco*, *con moto*, dolce, espressivo, *grazioso*, *maestoso*, *marcato*, *robusto*, *scherzando*, *spiritoso*, *tranquillo*, *vivace*
Ornaments	• turn, mordent, trill
Other Terms	• *poco a poco*, *non*, *senza*, *sempre*, *subito* • *mano destra (m.d.)* vs. *mano sinistra (m.s.)* • *primo/secondo*

Music History & Around the World

For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.

Western Classical Music History: Composers

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- Domenico Scarlatti

Classical
- Ludwig van Beethoven
- Joseph Haydn
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- Pyotr Ilyich Tchaikovsky

Modern
- Béla Bartók
- Dmitry Kabalevsky
- Sergei Prokofiev

Instrument Families: Western Classical

Woodwinds
- piccolo, flute
- oboe, English horn
- clarinet, bass clarinet
- bassoon
- saxophone

Brass
- trumpet
- French horn
- trombone, bass trombone
- euphonium
- tuba

Percussion
- snare drum, bass drum, timpani
- cymbals, triangle
- xylophone, marimba, vibraphone, glockenspiel

Strings
- violin
- viola
- cello
- double bass

Vocals
- soprano
- mezzo-soprano
- alto
- tenor
- baritone
- bass

Keyboards
- harpsichord
- clavichord
- piano
- organ

Around the World

- Argentina: Tango
- **Brazil: Samba**
- **China: Jingju "Beijing Opera"**
- India: Raag / Raga
- Indonesia: Gamelan
- **Jamaica: Reggae**
- Mexico: Mariachi
- **South Africa: Mbube "Lion"**
- **Trinidad & Tobago: Calypso**
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect octave (played blocked, broken, and in a short musical excerpt)
- **Triads**: Major, minor, augmented, diminished triads (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7th, dominant 7th, minor 7th (root position, played blocked, and in a short musical excerpt)
- **Cadences**: Authentic vs. half (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic (in a short musical excerpt)
- **Signs & Terms**: from those listed above (texture and style only)

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- If you could learn another instrument, what would it be and why?

- Is music a universal language – why or why not? Does music allow us to communicate with each other regardless of any physical or cultural boundaries?

Optional Project

Project Exhibition

Students will have ten (10) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 6

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **fifteen (15) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 2-3 flats or sharps ▪ Melody: Approximately a 10th (octave + 3rd) range ▪ Harmony: All diatonic triads 2. Improvise for 30-90 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Diatonic Triads (Primary + Secondary) ▪ Arpeggios
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ How did you choose which Creative Skill activity to do?
- ★ Where did you discover the piece (*insert repertoire piece name*)?
- ★ If you could ask the composer of one of your pieces, what question(s) would you have for the composer about the decisions they made in composing the piece?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Intermediate | Levels 5 & 6
This is an open-note examination – you may use any study tools as needed.

- Analyses of Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• **All Major and minor** key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, **diminished, Augmented**
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, **enharmonic** scales • **Chromatic and whole-tone scales** • All scale degrees (including subtonic)

Chords & Inversions	• Major, minor, **diminished, Augmented** triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: **Major 7th**, Dominant 7th, **minor 7th**
	  ▪ Root position, **1st, 2nd, 3rd inversions**

Primary Chords & Harmonization	• **I-IV-V in Classical, ii-V-I in Jazz**
Cadences	• **Authentic and half cadences**
Rhythm & Meter	• Notes & Rests: through **thirty-second (32nd)** • Time Signatures: **compound meters**

Signs & Terms

Texture	• Polyphonic vs. homophonic • Repetition, sequence, imitation
Style	• *animato*, cantabile, *con brio*, *con fuoco*, *con moto*, dolce, espressivo, *grazioso*, *maestoso*, *marcato*, *robusto*, *scherzando*, *spiritoso*, *tranquillo*, *vivace*
Ornaments	• turn, mordent, trill
Other Terms	• *poco a poco*, *non*, *senza*, *sempre*, *subito* • *mano destra (m.d.)* vs. *mano sinistra (m.s.)* • *primo/secondo*

Music History & Around the World

For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.

Western Classical Music History: Composers

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- Domenico Scarlatti

Classical
- Ludwig van Beethoven
- Joseph Haydn
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- Pyotr Ilyich Tchaikovsky

Modern
- Béla Bartók
- Dmitry Kabalevsky
- Sergei Prokofiev

Instrument Families: Western Classical

Woodwinds
- piccolo, flute
- oboe, English horn
- clarinet, bass clarinet
- bassoon
- saxophone

Brass
- trumpet
- French horn
- trombone, bass trombone
- euphonium
- tuba

Percussion
- snare drum, bass drum, timpani
- cymbals, triangle
- xylophone, marimba, vibraphone, glockenspiel

Strings
- violin
- viola
- cello
- double bass

Vocals
- soprano
- mezzo-soprano
- alto
- tenor
- baritone
- bass

Keyboards
- harpsichord
- clavichord
- piano
- organ

Around the World

- Argentina: Tango
- **Brazil: Samba**
- **China: Jingju "Beijing Opera"**
- India: Raag / Raga
- Indonesia: Gamelan
- **Jamaica: Reggae**
- Mexico: Mariachi
- **South Africa: Mbube "Lion"**
- **Trinidad & Tobago: Calypso**
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, perfect octave (played blocked, broken, and in a short musical excerpt)
- **Triads**: Major, minor, augmented, diminished triads (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7th, dominant 7th, minor 7th (root position, played blocked, and in a short musical excerpt)
- **Cadences**: Authentic vs. half (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic (in a short musical excerpt)
- **Signs & Terms**: from those listed above (texture and style only)

Critical Thinking Short Answer

A minimum of three sentences is required. One of the prompts below will appear on the Written Examination.

- If you could learn another instrument, what would it be and why?

- Is music a universal language – why or why not? Does music allow us to communicate with each other regardless of any physical or cultural boundaries?

Optional Project

Project Exhibition

Students will have ten (10) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 7

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either Royal Conservatory of Music (RCM) Syllabi (all instruments) or CAPMT Piano Festival Repertoire List. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **fifteen (15) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 2-3 flats or sharps ▪ Melody: Approximately an octave + 5th range ▪ Harmony: All diatonic triads + dominant 7th 2. Improvise for 45-120 seconds utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Theme and Variations ▪ Diatonic seventh chords (dominant, major, minor)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ If you could ask the composer of one of your pieces, what question(s) would you have for the composer about the decisions they made in composing the piece?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?
- ★ What would you want the audience to take away after hearing you perform?
- ★ What do you think would be an interesting question for evaluators to ask students?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Early Advanced | Levels 7 & 8
This is an open-note examination – you may use any study tools as needed.

- Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• All Major and minor key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, diminished, Augmented
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, enharmonic scales • Chromatic, whole-tone, **octatonic, blues scales** • All scale degrees (including subtonic)

Chords & Inversions	• Major, minor, diminished, Augmented triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: Major 7th, Dominant 7th, minor 7th, **half-diminished 7th, (fully) diminished 7th**
	  ▪ Root position, 1st, 2nd, 3rd inversions

Primary Chords & Harmonization	• I-IV-V in Classical, ii-V-I in Jazz
Cadences	• Authentic, half, **plagal, deceptive** cadences
Modulation	• **Secondary dominants, pivot chord, direct modulation**
Rhythm & Meter	• **Hemiolas** • Time Signatures: **irregular meters**

Form & Analysis	• **Counterpoint**
	  ▪ **Subject, answer, countersubject**
	  ▪ **Real vs. tonal**
	• **Sonata form**
	  ▪ **Exposition, development, recapitulation**

Signs & Terms	
Texture	• Polyphonic vs. homophonic • Repetition, sequence, imitation
Style	• ***agitato***, *animato*, *cantabile*, *con brio*, *con fuoco*, *con moto*, *dolce*, ***doloroso***, *espressivo*, ***giocoso***, *grazioso*, *maestoso*, *marcato*, ***pesante***, ***risoluto***, *robusto*, *scherzando*, ***sotto voce***, *spiritoso*, *tranquillo*, *vivace*
Ornaments	• turn, mordent, trill
Other Terms	• ***allargando, morendo, non troppo*** • **augmentation vs. diminution** • **pedal point**

Music History & Around the World

For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.

Western Classical Music History: Composers

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- **Henry Purcell**
- **Jean-Philippe Rameau**
- Domenico Scarlatti
- **Georg Philipp Telemann**
- **Antonio Vivaldi**

Classical
- Ludwig van Beethoven
- **Muzio Clementi**
- **Carl Czerny**
- **Anton Diabelli**
- Joseph Haydn
- **Friedrich Kuhlau**
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- **Samuel Coleridge-Taylor**
- **Edvard Grieg**
- **Fanny Mendelssohn**
- **Felix Mendelssohn**
- **Franz Schubert**
- **Clara Schumann**
- **Robert Schumann**
- Pyotr Ilyich Tchaikovsky

Impressionistic
- **Claude Debussy**
- **Maurice Ravel**

Modern
- Béla Bartók
- **Margaret Bonds**
- **George Gershwin**
- Dmitry Kabalevsky
- **Francis Poulenc**
- **Florence Price**
- Sergei Prokofiev

Instrument Families: Western Classical		
Woodwinds • piccolo, flute • oboe, English horn • clarinet, bass clarinet • bassoon • saxophone	**Brass** • trumpet • French horn • trombone, bass trombone • euphonium • tuba	**Percussion** • snare drum, bass drum, timpani • cymbals, triangle • xylophone, marimba, vibraphone, glockenspiel
Strings • violin • viola • cello • double bass	**Vocals** • soprano • mezzo-soprano • alto • tenor • baritone • bass	**Keyboards** • harpsichord • clavichord • piano • organ

Instrument Families: Around the World			
Wind (aerophones) • accordion • bagpipe • dizi	**Strings (chordophones)** • dulcimer • erhu • shamisen • ukulele	**Percussive (idiophones)** • castanets • claves • gong • mbira	**Drums (membranophones)** • bongo • kendang • tabla • taiko

Music Around the World

- Argentina: Tango
- Brazil: Samba
- China: Jingju "Beijing Opera"
- **Cuba: Son**
- India: Raag / Raga
- Indonesia: Gamelan
- Jamaica: Reggae
- **Japan: Enka**
- Mexico: Mariachi
- **Middle East: Takht**
- **Native America: Inuit Throat-Singing**
- South Africa: Mbube "Lion"
- **Spain: Flamenco**
- Trinidad & Tobago: Calypso
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, minor 7th, major 7th, perfect octave (played blocked, broken, and in a short musical excerpt)
- **Triads**: Major, minor, augmented, diminished triads (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7th, dominant 7th, minor 7th, half-diminished 7th, diminished 7th (root position, played blocked, and in a short musical excerpt)
- **Cadences**: Authentic, half, plagal, deceptive (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic, blues (in a short musical excerpt)
- **Signs & Terms**: from those listed above (texture and style only)

Critical Thinking Short Answer

A minimum of five sentences is required. One of the prompts below will appear on the Written Examination.

- What is your definition of "music"? Some people create sounds with kitchen utensils, electronically-generated sounds, or even recording sounds in nature. Does somebody need intent of making music in order for it to be music? Where do you draw the boundaries?
- What is your definition of "critical thinking"? How might you explain this term to someone that is not familiar with it?
- If another musician were to tell you that they can play all their scales, chords, and arpeggios well but they simply don't get why they need to practice them, what would you tell them?

Optional Project

Project Exhibition

Students will have ten (10) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 8

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **fifteen (15) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 3-4 flats or sharps ▪ Melody: Approximately an octave + 5th range ▪ Harmony: All diatonic triads + dominant 7th and slash chords 2. Improvise for 1-2 minutes utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Modal borrowing ▪ Polyrhythms ▪ Ascending or descending bass lines (diatonic)
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ If you could ask the composer of one of your pieces, what question(s) would you have for the composer about the decisions they made in composing the piece?
- ★ As you were practicing for this Evaluation, what went well? What would you change the next time around?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?
- ★ What would you want the audience to take away after hearing you perform?
- ★ What do you think would be an interesting question for evaluators to ask students?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Early Advanced | Levels 7 & 8
This is an open-note examination – you may use any study tools as needed.

- Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• All Major and minor key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, diminished, Augmented
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, enharmonic scales • Chromatic, whole-tone, **octatonic, blues scales** • All scale degrees (including subtonic)

Chords & Inversions	• Major, minor, diminished, Augmented triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: Major 7th, Dominant 7th, minor 7th, **half-diminished 7th, (fully) diminished 7th**
	  ▪ Root position, 1st, 2nd, 3rd inversions

Primary Chords & Harmonization	• I-IV-V in Classical, ii-V-I in Jazz
Cadences	• Authentic, half, **plagal, deceptive** cadences
Modulation	• **Secondary dominants, pivot chord, direct modulation**
Rhythm & Meter	• **Hemiolas** • Time Signatures: **irregular meters**

Form & Analysis	• **Counterpoint**
	  ▪ **Subject, answer, countersubject**
	  ▪ **Real vs. tonal**
	• **Sonata form**
	  ▪ **Exposition, development, recapitulation**

Signs & Terms	
Texture	• Polyphonic vs. homophonic • Repetition, sequence, imitation
Style	• *agitato*, *animato*, *cantabile*, *con brio*, *con fuoco*, *con moto*, *dolce*, *doloroso*, *espressivo*, *giocoso*, *grazioso*, *maestoso*, *marcato*, *pesante*, *risoluto*, *robusto*, *scherzando*, *sotto voce*, *spiritoso*, *tranquillo*, *vivace*
Ornaments	• turn, mordent, trill
Other Terms	• *allargando, morendo, non troppo* • augmentation vs. diminution • pedal point

Music History & Around the World

For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.

Western Classical Music History: Composers

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- Henry Purcell
- Jean-Philippe Rameau
- Domenico Scarlatti
- Georg Philipp Telemann
- Antonio Vivaldi

Classical
- Ludwig van Beethoven
- Muzio Clementi
- Carl Czerny
- Anton Diabelli
- Joseph Haydn
- Friedrich Kuhlau
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- Samuel Coleridge-Taylor
- Edvard Grieg
- Fanny Mendelssohn
- Felix Mendelssohn
- Franz Schubert
- Clara Schumann
- Robert Schumann
- Pyotr Ilyich Tchaikovsky

Impressionistic
- Claude Debussy
- Maurice Ravel

Modern
- Béla Bartók
- Margaret Bonds
- George Gershwin
- Dmitry Kabalevsky
- Francis Poulenc
- Florence Price
- Sergei Prokofiev

Instrument Families: Western Classical		
Woodwinds • piccolo, flute • oboe, English horn • clarinet, bass clarinet • bassoon • saxophone	**Brass** • trumpet • French horn • trombone, bass trombone • euphonium • tuba	**Percussion** • snare drum, bass drum, timpani • cymbals, triangle • xylophone, marimba, vibraphone, glockenspiel
Strings • violin • viola • cello • double bass	**Vocals** • soprano • mezzo-soprano • alto • tenor • baritone • bass	**Keyboards** • harpsichord • clavichord • piano • organ

Instrument Families: Around the World			
Wind (aerophones) • accordion • bagpipe • dizi	**Strings (chordophones)** • dulcimer • erhu • shamisen • ukulele	**Percussive (idiophones)** • castanets • claves • gong • mbira	**Drums (membranophones)** • bongo • kendang • tabla • taiko

Music Around the World

- Argentina: Tango
- Brazil: Samba
- China: Jingju "Beijing Opera"
- **Cuba: Son**
- India: Raag / Raga
- Indonesia: Gamelan
- Jamaica: Reggae
- **Japan: Enka**
- Mexico: Mariachi
- **Middle East: Takht**
- **Native America: Inuit Throat-Singing**
- South Africa: Mbube "Lion"
- **Spain: Flamenco**
- Trinidad & Tobago: Calypso
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: minor 2nd, major 2nd, minor 3rd, major 3rd, perfect 4th, perfect 5th, minor 7th, major 7th, perfect octave (played blocked, broken, and in a short musical excerpt)
- **Triads**: Major, minor, augmented, diminished triads (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7th, dominant 7th, minor 7th, half-diminished 7th, diminished 7th (root position, played blocked, and in a short musical excerpt)
- **Cadences**: Authentic, half, plagal, deceptive (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic, blues (in a short musical excerpt)
- **Signs & Terms**: from those listed above (texture and style only)

Critical Thinking Short Answer

A minimum of five sentences is required. One of the prompts below will appear on the Written Examination.

- What is your definition of "music"? Some people create sounds with kitchen utensils, electronically-generated sounds, or even recording sounds in nature. Does somebody need intent of making music in order for it to be music? Where do you draw the boundaries?
- What is your definition of "critical thinking"? How might you explain this term to someone that is not familiar with it?
- If another musician were to tell you that they can play all their scales, chords, and arpeggios well but they simply don't get why they need to practice them, what would you tell them?

Optional Project

Project Exhibition

Students will have ten (10) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 9

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **twenty (20) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 4-5 flats or sharps ▪ Melody: Up to two-octave range ▪ Harmony: Diatonic 7th chords (dominant, major, minor) 2. Improvise for 2-3 minutes utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Ascending or descending bass line (diatonic) ▪ Line cliché ▪ Quartal/quintal harmony
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ What is an inspiring quote that you think would be great for other students and teachers to know? Why do you find it inspiring?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?
- ★ What would you want the audience to take away after hearing you perform?
- ★ What do you think would be an interesting question for evaluators to ask students?
- ★ How do you feel preparing for this Evaluation differed from studying for an academic school exam?
- ★ Regarding the physical technique of playing your instrument, what are some tips or concepts that you think would be good for all students to know. You may demonstrate if you wish.
- ★ When we make music, there are three senses at work: sight, sound, and feel. Can you explain how consider these senses when you perform?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Advanced | Levels 9 & 10
This is an open-note examination – you may use any study tools as needed.

- Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• All Major and minor key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, diminished, Augmented
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, enharmonic scales • Chromatic, whole-tone, octatonic, blues scales • All scale degrees (including subtonic) • **Major and minor pentatonic scales** • **All modes**

Chords & Inversions	• Major, minor, diminished, Augmented triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: Major 7th, Dominant 7th, minor 7th, half-diminished 7th, (fully) diminished 7th
	  ▪ Root position, 1st, 2nd, 3rd inversions
	• Secondary dominants
	• **Altered pre-dominants: Neapolitan sixth, augmented sixth chords (Italian, French, German)**
	• **add2, add4, sus2, sus4, sixth chords (e.g., C6)**
	• **Extensions: 9ths, 11ths, 13ths**

Cadences	• Authentic, half, plagal, deceptive cadences • **Modal cadences**
Modulation	• Secondary dominants, pivot chord, direct modulation
Rhythm & Meter	• Hemiolas • Time Signatures: **mixed meters**

Form & Analysis	• Counterpoint
	  ▪ Subject, answer, countersubject
	  ▪ Real vs. tonal
	• Sonata form
	  ▪ Exposition, development, recapitulation

Signs & Terms	
Non-Chord Tones	• **passing tones, neighbor tones (upper and lower), appoggiatura, escape tone, anticipation, suspension, retardation**
Other Terms	• **secundal, tertian, quartal/quintal harmony** • **planing** • **twelve-tone row, serialism**
Music History & Around the World	
For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.	
Western Classical Music History: Composers	

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- Henry Purcell
- Jean-Philippe Rameau
- Domenico Scarlatti
- Georg Philipp Telemann
- Antonio Vivaldi

Classical
- Ludwig van Beethoven
- Muzio Clementi
- Carl Czerny
- Anton Diabelli
- Joseph Haydn
- Friedrich Kuhlau
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- Samuel Coleridge-Taylor
- Edvard Grieg
- **Franz Liszt**
- Fanny Mendelssohn
- Felix Mendelssohn
- **Sergei Rachmaninoff**
- Franz Schubert
- Clara Schumann
- Robert Schumann
- **Alexander Scriabin**
- Pyotr Ilyich Tchaikovsky

Impressionistic
- Claude Debussy
- Maurice Ravel

Modern
- Béla Bartók
- Margaret Bonds
- John Cage
- Aaron Copland
- George Gershwin
- Alberto Ginastera
- Dmitry Kabalevsky
- Francis Poulenc
- Florence Price
- Sergei Prokofiev
- Arnold Schoenberg
- Dmitri Shostakovich
- Heitor Villa-Lobos

Instrument Families: Around the World

Wind (aerophones)
- accordion
- bagpipe
- didgeridoo
- dizi
- shakuhachi

Strings (chordophones)
- balalaika
- dulcimer
- erhu
- guzheng
- shamisen
- sitar
- ukulele

Percussive (idiophones)
- castanets
- claves
- crotales
- gong
- mbira
- steelpan

Drums (membranophones)
- bongo
- kendang
- tabla
- taiko

Music Around the World

- Argentina: Tango
- Brazil: Samba
- China: Jingju "Beijing Opera"
- Cuba: Son
- Hawaii: Slack Key Guitar
- India: Raag / Raga
- Indonesia: Gamelan
- Iran: Dastgah
- Jamaica: Reggae
- Japan: Enka
- Korea: Pansori
- Mexico: Mariachi
- Middle East: Takht
- Native America: Inuit Throat-Singing
- Nigeria: Juju
- Pakistan: Qawwali
- South Africa: Mbube "Lion"
- Spain: Flamenco
- Trinidad & Tobago: Calypso
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: All within one octave (played blocked, broken, and in a short musical excerpt)
- **Chords**: Major, minor, augmented, diminished triads; major add2, minor add2, sus4 chords
- (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7^{th}, dominant 7^{th}, minor 7^{th}, half-diminished 7^{th}, diminished 7^{th} (root position, played blocked, and in a short musical excerpt)
- **Harmony**: secundal, tertian, quartal (in a short musical excerpt)
- **Cadences**: Authentic, half, plagal, deceptive (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic, blues (in a short musical excerpt)
- **Modes**: Dorian, Phrygian, Lydian, Mixolydian (in a short musical excerpt)

Critical Thinking Short Answer

A minimum of five sentences is required. One of the prompts below will appear on the Written Examination.

- Most high-level soloists are expected to perform repertoire memorized. Do you agree or disagree with this practice? What are some benefits of performing memorized and strategies for memorizing music? Or, if you disagree and think memorization should be optional, why?
- What would you say to a student that tells you that they understand theory concepts well but just views it as "homework" assignments and relatively boring?
- Many schools in recent years have cut music and arts programs because of budget cuts or prioritization of other "core" study areas. Some may argue that the arts do not equip students with marketable skills in today's economy. Should school prioritize these core skills over the arts? What do you think the effects in society will be if schools deprioritize arts education?
- A unique aspect of taking musiclessons is that you can potentially take lessons with the same lessons for many years. Do you feel that a music teacher should also act as a mentor for you or should primarily stick with teaching you music only?
- Congratulations on making it this far with your studies! While some of you will go on to pursue music in college and as a career, others will not. Regardless of which path you are on, what do you think is the value of music lessons for students that will not pursue music (officially) in college and beyond?

Optional Project

Project Exhibition

Students will have ten (10) minutes to share their project. While this is optional and does not count for any marks, it is required to be considered for Honors. The time limit includes time to describe the project and to show it.

Level 10

Performance Evaluation

Repertoire + Program Notes

Three (3) pieces are required. Scores (sheet music) must also be provided. (Two original scores are required for non-memorized repertoire performed at in-person Evaluations.) Fully notated music and lead sheets both are permitted for use as scores.

One piece must be from the Repertoire Lists, which includes a wide selection of music. You may use either **Royal Conservatory of Music (RCM) Syllabi** (all instruments) or **CAPMT Piano Festival Repertoire List**. The remaining pieces must be approximately at or above the level of the Syllabus piece, but do not need to be from the Repertoire Lists. In fact, we encourage that you discover new music and many resources can be found on the MusicIN homepage.

Students should share brief Program Notes about each piece before performing. They can provide context about the piece and/or composer, a personal connection to the piece (e.g., how they discovered the piece or why they like it), or even simply some musical characteristics of the piece like mood or style. This will count towards the overall Stage Presence rating.

See pp. 7-8 for more information on Repertoire Selection.

Time Limit

The time limit is **twenty (20) minutes**. All pieces, including program notes/introductions, must be completed within this time limit.

Memorization

There is no memorization requirement. No marks will be deducted or awarded for memorizing a piece or not. If a student is performing with music, two original scores are required for in-person Evaluations, one for the student and one for the Evaluator. Photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Creative Skills

Students must choose to perform one of the five options below.

"On the Spot" Creativity	1. Sight Read a Lead Sheet ▪ Key: Major or minor key with 2-3 flats or sharps ▪ Melody: Up to two-octave range ▪ Harmony: Some chromatic seventh chords and V7(b9) and V7(#9) 2. Improvise for 3-4 minutes utilizing one or more of the following concepts below (student's choice). *(Student may be stopped if going over time, but there is no penalty for going over.)* ▪ Ascending or descending bass lines (chromatic) ▪ Chromatic harmony (secondary dominants, tritone substitution, altered dominants, etc.) ▪ Extensions (9ths, 11ths, 13ths) ▪ Transpose around Circle of 4ths/5ths
Pre-Planned Creative Works	3. Perform a self-composed composition (notation optional) 4. Perform a self-arranged arrangement (notation optional) 5. Perform from a student-provided lead sheet

Chat with Evaluator

Two (2) questions will be asked by evaluator. Sample questions are listed below.

- ★ What is an inspiring quote that you think would be great for other students and teachers to know? Why do you find it inspiring?
- ★ Do you get nervous when performing or giving presentations in front of other people? What kind of advice would you give to those that might get nervous?
- ★ What would you want the audience to take away after hearing you perform?
- ★ What do you think would be an interesting question for evaluators to ask students?
- ★ How do you feel preparing for this Evaluation differed from studying for an academic school exam?
- ★ Regarding the physical technique of playing your instrument, what are some tips or concepts that you think would be good for all students to know. You may demonstrate if you wish.
- ★ When we make music, there are three senses at work: sight, sound, and feel. Can you explain how consider these senses when you perform?

Evaluators will then give students the opportunity to ask them a question of discussion.

Written Examination

Advanced | Levels 9 & 10
This is an open-note examination – you may use any study tools as needed.

- Two Musical Excerpts (15 pts each)
- Music History + Around the World (10 pts)
- Ear Training (5 pts)
- Critical Thinking Short Answer (5 pts)

Key Signatures	• All Major and minor key signatures
Intervals	• Unison through octave ▪ Major, Perfect, minor, diminished, Augmented
Scales	• All Major and minor (natural, harmonic, melodic) scales • Parallel, relative, enharmonic scales • Chromatic, whole-tone, octatonic, blues scales • All scale degrees (including subtonic) • **Major and minor pentatonic scales** • **All modes**

Chords & Inversions	• Major, minor, diminished, Augmented triads (figured bass and lead sheet symbols)
	  ▪ Root position, 1st inversion, 2nd inversion
	• Seventh chords: Major 7th, Dominant 7th, minor 7th, half-diminished 7th, (fully) diminished 7th
	  ▪ Root position, 1st, 2nd, 3rd inversions
	• Secondary dominants
	• **Altered pre-dominants: Neapolitan sixth, augmented sixth chords (Italian, French, German)**
	• **add2, add4, sus2, sus4, sixth chords (e.g., C6)**
	• **Extensions: 9ths, 11ths, 13ths**

Cadences	• Authentic, half, plagal, deceptive cadences • **Modal cadences**
Modulation	• Secondary dominants, pivot chord, direct modulation
Rhythm & Meter	• Hemiolas • Time Signatures: **mixed meters**

Form & Analysis	• Counterpoint
	  ▪ Subject, answer, countersubject
	  ▪ Real vs. tonal
	• Sonata form
	  ▪ Exposition, development, recapitulation

Signs & Terms	
Non-Chord Tones	• passing tones, neighbor tones (upper and lower), appoggiatura, escape tone, anticipation, suspension, retardation
Other Terms	• secundal, tertian, quartal/quintal harmony • planing • twelve-tone row, serialism

Music History & Around the World

For the three categories below, students will only need to match the composer with the period, instrument with the family, and music genre with the country/region.

Western Classical Music History: Composers

Baroque
- Johann Sebastian Bach
- George Frideric Handel
- Henry Purcell
- Jean-Philippe Rameau
- Domenico Scarlatti
- Georg Philipp Telemann
- Antonio Vivaldi

Classical
- Ludwig van Beethoven
- Muzio Clementi
- Carl Czerny
- Anton Diabelli
- Joseph Haydn
- Friedrich Kuhlau
- Wolfgang Amadeus Mozart

Romantic
- Johannes Brahms
- Frédéric Chopin
- Samuel Coleridge-Taylor
- Edvard Grieg
- Franz Liszt
- Fanny Mendelssohn
- Felix Mendelssohn
- Sergei Rachmaninoff
- Franz Schubert
- Clara Schumann
- Robert Schumann
- Alexander Scriabin
- Pyotr Ilyich Tchaikovsky

Impressionistic
- Claude Debussy
- Maurice Ravel

Modern
- Béla Bartók
- Margaret Bonds
- John Cage
- Aaron Copland
- George Gershwin
- Alberto Ginastera
- Dmitry Kabalevsky
- Francis Poulenc
- Florence Price
- Sergei Prokofiev
- Arnold Schoenberg
- Dmitri Shostakovich
- Heitor Villa-Lobos

Instrument Families: Around the World

Wind (aerophones)
- accordion
- bagpipe
- **didgeridoo**
- dizi
- **shakuhachi**

Strings (chordophones)
- **balalaika**
- dulcimer
- erhu
- **guzheng**
- shamisen
- **sitar**
- ukulele

Percussive (idiophones)
- castanets
- claves
- **crotales**
- gong
- mbira
- **steelpan**

Drums (membranophones)
- **bongo**
- **kendang**
- **tabla**
- **taiko**

Music Around the World

- Argentina: Tango
- Brazil: Samba
- China: Jingju "Beijing Opera"
- Cuba: Son
- **Hawaii: Slack Key Guitar**
- India: Raag / Raga
- Indonesia: Gamelan
- **Iran: Dastgah**
- Jamaica: Reggae
- Japan: Enka
- **Korea: Pansori**
- Mexico: Mariachi
- Middle East: Takht
- Native America: Inuit Throat-Singing
- **Nigeria: Juju**
- **Pakistan: Qawwali**
- South Africa: Mbube "Lion"
- Spain: Flamenco
- Trinidad & Tobago: Calypso
- United States: Gospel

Ear Training

Students will be able to playback the audio sample as many times as desired. Five of the items below will appear of the Written Examination.

- **Intervals**: All within one octave (played blocked, broken, and in a short musical excerpt)
- **Chords**: Major, minor, augmented, diminished triads; major add2, minor add2, sus4 chords
- (root position, played blocked, and in a short musical excerpt)
- **Seventh Chords**: Major 7^{th}, dominant 7^{th}, minor 7^{th}, half-diminished 7^{th}, diminished 7^{th} (root position, played blocked, and in a short musical excerpt)
- **Harmony**: secundal, tertian, quartal (in a short musical excerpt)
- **Cadences**: Authentic, half, plagal, deceptive (in a short musical excerpt)
- **Scales**: Major, natural/harmonic/melodic minor, chromatic, blues (in a short musical excerpt)
- **Modes**: Dorian, Phrygian, Lydian, Mixolydian (in a short musical excerpt)

Critical Thinking Short Answer

A minimum of five sentences is required. One of the prompts below will appear on the Written Examination.

- Most high-level soloists are expected to perform repertoire memorized. Do you agree or disagree with this practice? What are some benefits of performing memorized and strategies for memorizing music? Or, if you disagree and think memorization should be optional, why?
- What would you say to a student that tells you that they understand theory concepts well but just views it as "homework" assignments and relatively boring?
- Many schools in recent years have cut music and arts programs because of budget cuts or prioritization of other "core" study areas. Some may argue that the arts do not equip students with marketable skills in today's economy. Should school prioritize these core skills over the arts? What do you think the effects in society will be if schools deprioritize arts education?
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Optional Project

Project Exhibition

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Artist Competition

Performance Requirements

Instruments

Open to soloists of all instruments and voice. Accompanists are encouraged, but not required. Students may also use backing tracks or pre-recorded accompaniment.

Repertoire

Two (2) pieces must be performed + **Program Notes** (see below) to introduce each piece:

1. A **fully-notated piece**
    - Must be a professionally-sold work, either in a print form or purchased digital score.
    - Arrangements and transcriptions are acceptable.
    - Must be performed as written without cuts.
    - Cannot be composed by the performer.
    - Notation must be provided for judges.
2. A **creative piece**
    - A performance with a creative element is required
        i. Some element of improvisation, arranging, or composition is required
        ii. Examples include lead sheets, original compositions or arrangements (composed by performer), improvisation, etc.
    - Notation is optional, but if notation is not provided, some written commentary must be provided for the judges to be able to follow (contact us if you have any questions)

Program Notes

Students must also verbally share brief **Program Notes** about each piece before performing. What are some unique qualities of the piece? Why is this piece significant to you? Any other interesting background that listeners should know about?

Video Editing

Each piece (and program notes) can be performed in separate takes, but each piece must be performed in its entirety without splicing different takes together.

All Repertoire & Program Notes must be edited together into a single long video, then uploaded to YouTube. You will provide the link in the online form.

Adding effects to videos like titles and other graphics are allowed (and encouraged!) as long as it is still clear that each piece is a single run-through.

Feedback

Written feedback will be provided from adjudicators. No numerical scores will be assigned.

Time Limit

The time limit is for the Emerging and Junior divisions is fifteen (15) minutes and for the Senior division it is twenty (20) minutes. All pieces, *including program notes/introductions*, must be completed within this time limit.

Memorization

While memorization is factored into tie-breaking decisions, it is otherwise not required. When using a score, photocopies, including those from IMSLP, are not allowed. (Photocopies are allowed to facilitate page turns, but the original score must be present.)

Winners and Judging Criteria

1st, 2nd, 3rd prize and honorable mentions will be awarded at the adjudicators' discretion. Ties are allowed, including for 1st prize.

A $100 prize will be awarded to the 1st place winner of each age category.

Adjudicators will take into consideration the following guidelines to determine winners:

- **Repertoire**
    i. Quality of technical and musical skills
    ii. Breadth of musical styles and genres
- **Program Notes**
    i. Personable interaction through Program Notes
    ii. Thoughtful content
- **Overall Presentation**
    i. Professionally presented

Written Examination & Project Exhibition

There is no Written Examination or Project Exhibition for the Artist Competition.