

AIM ROLLOUT: ISMTA Conference, 11-8-14
Debbie Gillette, AIM State Performance Chair

“The 2014 revision highlights new repertoire and updates publishers. Our intent is to create a smoother sequence of skills and concepts, with particular attention to intermediate and late intermediate levels.”

Level 1A through Level 3: 5-finger patterns from 1A through Level 3 retain 1-3-5-3-1.

Level 1B through Level 3: 5- finger patterns are tested in major/parallel minor pairs with the same letter (Gb,gb).

Level 1C: Harmonization with all I chord “Bow, Wow, Wow” - single tones, open 5th or triads. **Level 1C through Level 10 one bonus point will be awarded for accompaniment other than blocked chords.**

Level 2:

- Cooper: Mysterious Shadows/ALF
- Brown: Starlight Waltz/FJH
- Roubos: Stories in Sound, Book 1 - Cha Cha Chopsticks/FJH
- Bober: A Perfect Ten, Book 2 and Grand Solos for Piano, Book 2/ALF
- Boyd: Jazz Starters and Jazz Starters II/HL
- Leaf: Beautiful Dolphin/FJH

Theory Highlights: “Sweetly Sings the Donkey” has pop chords, “The Cuckoo” has endings written out and the rhythm made consistent to half note - quarter note.

Technique Innovations: **B Major Scale**, two-note slur pattern only in C and G Major, arpeggios introduced in D and A.

Level 3:

- K. Olson: My Kind of Music, Book 2 and Book 3/FJH
- Bober: Grand Solos for Piano, Book 2: Snow Castle Waltz/ALF
- Bober: Jazzy Cat (solo)/ALF
- Roubos: Tunes for a Rainy Day - A Rainy Day in Chinatown/FJH
- Roubos: Stories in Sound, Book 2/FJH
- Mier: Favorite Solos, Book 2: Firefly Waltz/ALF
- Snell: Sonatina Festival: Sonatina in F/KJO
- L.F. Olson Signature Collection, Book 1/CF
- Tingley: Rhythm 'n Style, Book 2/ALF

- Vandall: Celebrated Solos, Lyrical Solos, Virtuoso Solos, all Book 1/ALF
- Greenleaf: Cat on a Prowl (solo)/FJH
- N. Faber: Cat Prowl (solo)/HL

Theory Highlights: Dictation introduced rhythm only, scale writing bass clef, “German Folk Tune”: renamed “The Golden Ring.”

Technique: all black key five-finger patterns. Articulation pattern choice of key.

Level 4:

- Brown: Pagodas/FJH
- Mier: Romantic Sketches, Bk. 1/ALF
- K. Olson: Echoes of Egypt (solo)/FJH
- Boyd: Latin Logic/HL
- Bober: Just for Fun, Book 1: Night Horseman/FJH
- Cooper: Noche del Gitano/ALF
- Ninov: Starry Night from Cont. Collage/FJH
- Reijo: (solo)Pagoda Bells/HL
- Rossi: Musica Latina, Book 1/ALF

Theory Highlights: 2 new harmonizations, “How They Dance, Dance, Dance” and “Lavender’s Blue.” Melodic dictation introduced, scale identification M, har. min).

Workbook may be used for transposition if brought to exam in entirety.

Technique: minor scale introduced in a/e natural and harmonic, triads and inversions introduced as student’s choice of 2 keys, maj or min, blocked or broken.

Level 5:

- Goldston: Turbocharged/FJH
- Bober: Scotland Sunrise (solo)/FJH
- Bober: Tarantella Viva! (solo)/FJH
- Bober: (also lv 6) Grand Piano Solos for Piano, Book 4: Wild Appaloosa/ALF
- McLean: Miniatures, Book 2: Spanish Guitar/ALF
- Costley: My First Sonatina/FJH
- Greenleaf: Raindrops in the Garden Pool (solo)/FJH
- Goldston: Turbocharged/FJH
- Komanestsky: The Old Fox from Contemporary Collage - Music of the 21st Century/FJH

- K. Olson: My Kind of Music, Book 3: On the Streets of Cairo/FJH
- Olson/McLean: In the Key of Jazz, Book 1/FJH
- Rollin: Jazz Cat (solo)/ALF
- Vandall: Celeb. Piano Solos, Lyrical Solos, Virtuoso Solos Book 2 and 3/ALF

Theory Highlights: “Bear Went Over Mountain” (D), Sarasponda (C)*moved from Level 4, now with chord symbols*; aural scale ident. nat. min. or har. min., write int. from white notes/treble clef.

Technique: more scales (F, d, Eb cont, triads and inv only F,d,g,c)

Level 6:

- K. Olson: Bad News Blues (solo)/FJH
- Kuhlau: Six Sonatinas, Op. 55 No.2 (G)1st/2nd, No. 4(F) 2nd/ALF/FJH/KJO
- Brown: By the Brook (solo)/FJH
- Mier: Romantic Sketches, Book 2: Elizabeth’s Ballad/ALF
- Rollin: Favorite Solos, Book 2/ALF
- K. Olson: Sonatina of the Old West/FJH
- K. Olson: My Kind of Music, Book 3/FJH
- Olson/McLean In the Key of Jazz, Books 1,2/FJH
- R. Faber: Whispers of the Wind (solo)/HL
- Diemer: Reaching Out: Another Moonlight Serenade/FJH
- Vandall: Celebrated Piano Solos, Lyrical, Virtuoso Solos, Books 3, 4/ALF
- Liebermann: Album for the Young, Op. 43/PRS

Theory Highlights: “Simple Gifts” new harm with Roman numeral chords, aural scale indent. harm. or mel. min., write int. from white notes/bass clef.

Technique: first level that all skills are required hands together.

Level 7:

- Bober: (solos): Cool Ghouls, Agent X, Super Sleuth, San Antonio Rag/ALF
- K. Olson: My Kind of Music, Book 4/FJH
- Liebermann: Album for the Young, Op. 43(selected)/PRS
- Boyd: Jazz Fest/HL
- Barber: Easy Piano Works: Themes (choose 1), Three Sketches: Love Song or To My Steinway/HL
- Glass: Metamorphosis,:One, Five/HL
- Chen Li: Singing in the Mountains (solo)/PRS
- Rossi: Contemporary Collage, Music of the 21st. century:Water Droplets/FJH
- Vandall: Piano Extravaganza, Books 1 and 2/ALF
- Miller: A Perfect Day (solo)/FJH

Theory Highlights: Transposition now 12 measures, aural scale intent. all forms of minor, write int. from white notes, bass or treble, label each chord from major scale
Technique: 3-8ve scales, chromatic choice of duple/triple/2-3 oct.,4-note chords-bk

Level 8:

- Bolcom: 7 Easy Piano Pieces (any but #1)/HL
- Matz.: Rivers of America: A Tribute: Yukon Rapids/FJH
- Goldston: So Goes the Moon *for LH only*/FJH
- Bober: (solos) Dance of the Autumn Leaves, Play it Peoria,FJH
- Bober: Grand Solos for Piano, Book 5/ALF
- K. Olson: (solos) Oquirrh Mountains Shining, Storm Chasers/FJH
- Leibermann: Album for the Young, Op. 43 (selected)/PRS
- Barber: Early Piano Works: Petite Berceuse/HL
- Brown: In Style, Book 2:The Approaching Storm/FJH
- Beach: Young Peoples Album, Op. 36: March & Polka/ALF
- Berr: Eight Sound Poems/OPUS
- Alexander: A Splash of Color, Book 3/ALF
- Kowalchuk & Lancaster: Favorite Solos, Book 3/ALF
- McLean/Olson In the Key of Jazz, Book 2/FJH
- Vandall: Celebrated Piano Solos and Virtuoso Piano Solos, both Book 5/ALF
- Turina: The Turina Collection: Miniatures: Fiesta, Soldiers Coming/HL

Theory Highlights: write intervals from 5 “flat” black keys,label each chord of harmonic minor scale

Technique: 4 oct. scales, 2-against-3, chromatic(4 pts), Dom. 7th chords from given pitch, dom. 7th arpeggios from given pitch.

Level 9:

- Rollin: Spotlight on Impressionist Style/ALF
- Linn: Les Petites Impressions/HL
- K. Olson: Sonatina in Seasons/FJH (also listed on 8)
- K. Olson: Sonatina in Colors/FJH (also listed on 8)
- K. Olson: Sonatina in Flight/FJH (also listed at 8)
- Rocherolle: Cuatro Rumores Hispánicos: Recuerdos Andaluces/KJO
- Vandall: Preludes: Book 3 (also 10)and Piano Extravaganza, Book 3/ALF
- Vandall: (solo)Toccata in f minor/ALF
- Tsitaros: Songs Without Words/HL

Theory Highlights: writing d5th or A4th, dom. 7th chords/inv using figured bass, musical excerpt identification (B or C), tritone and m2 aural identification, “Annie Laurie” contains Roman numeral chord symbols.

Technique: 1 8ve scale broken, choice of one 4-note chord from each category

Level 10:

- K. Olson: River Rhythms: Shadows in Salt Creek (Chicago)/FJH (also 9)
- Brown: (solo) Shadows of Autumn/FJH
- Glass: Metamorphoses: Mad Rush/CHE
- Masters of Spanish Piano Music: Soler: Sonatina in F/ALF
- Mier: Romantic Impressions, Book 4/ALF
- Tsitaros: Lyric Ballads, The Bike Ride/HL

Level 11:

- Masters of Spanish Piano Music/ALF: Albeniz: Espana Preludio
- Turina: The Turina Collection/ HL The Circus: Clowns
- Martinu: Anthol. of 20th cent. Piano: Columbine Dances,selected/ALF
- Bolcom: Nine New Bagatelles (1,3,4,6,7 - choose any two)/HL
- Bartok: Roumanian Folk Dances/B&H/HL (all 6, only if none were previously performed)
- Bach: several 2 and 3 part inventions, Fantasy(c), French Suites 1 dance, WTC option: *Play two Preludes or one Fugue. Students are encouraged to perform a Bach Prelude and Fugue as a set at Level 11 or 12.*
- Debussy: Clair de lune added.
- **Sonata-allegro movement required at either Level 11 or 12.**

Theory Highlights: **“Menuetto”- student may bring their own realized version to the exam**, “America the Beautiful” includes optional and alternate chords, “Passing By” - all Roman Numeral chord symbols listed along with alternate chords’ secondary dominant chords, writing intervals below a given note.

Technique: 2-8ve scale, broken, chords and arpeggios/choice of one from each category.

Level 12:

- Pre-approval send to AIM Performance Chair, Debbie Gillette, debbiegillette1@gmail.com, 5 months in advance of exam/recital.
- Program notes due at least one week in advance to the local chair. Completed program notes receive full credit.
- Local AIM Chair appoints 1 or 2 judges to be in attendance at the exam/recital.
- A movement in Sonata-Allegro form is required at either Level 11 or 12.
- Technique requirements must be performed at the exam or before the recital according to the local chapter's policy.
- Extensive additions to the Level 12 repertoire lists.
- May perform one piece/category from Level 11 list.

Repertoire Reminders:

- Repertoire Substitution Requests due January 15 to AIM Repertoire Substitution Chair, Stephanie Myers, hisamimyrs@gmail.com. (Send Level 12 to D. Gillette).
- Many new collections added, out of print removed, re-leveled to reflect repertoire re-leveling: Bachus, Magrath, Marlais, Agay, Clarfield & Alexander, Snell, Sheftel, Bastien, Agay.
- Intermediate and late intermediate levels carefully re-examined to help the difficulty of progression to reflect a smoother sequence of skills and concepts.
- Repertoire performance scoring incorporates memory into the score.
- **Level 10, 11 and 12 may pick one piece from one level lower.**
- Bach Inventions moved up in level, French Suites one mvt in Level 11 or 2 in Level 12. Sinfonias in Level 11.
- Added Scarlatti and Handel pieces included.
- Sonatinas: many more listed by name and leveled by movements. Several have been moved up one or two levels. Many second movements added, often at a lower level than the 1st and 3rd movements.
- Extensive additions to the standard piano repertoire for every musical period.
- **New repertoire must be performed at each exam level.**
- AIM State Chairs include:
 - Mary Beth Molenaar, State AIM Chair, m-molenaar@northwestern.edu
 - Rita Brown, State Theory Chair, rbrownstudio@yahoo.com
 - Debbie Gillette, State Performance Chair, debbiegillette1@gmail.com
 - Stephanie Myers, Repertoire Sub. Chair, hisamimyrs@gmail.com

