

## Repertoire Substitution and Level 12 Approval

Send all requests for repertoire substitution and Level 12 approval by January 15, 2017, by email to Stephanie Myers, [hisamimyrs@gmail.com](mailto:hisamimyrs@gmail.com)

**For Repertoire Substitution Piece** – scan the 1<sup>st</sup> and last page of piece and include the number of pages in your request. Be sure to include which level you are requesting permission. Once you receive permission for a repertoire substitution, you may use the same piece in the future for other students in your studio without having to obtain permission again.

**For Level 12 Repertoire Approval** - if the piece(s) are found in the syllabus, list the syllabus page number. Please be specific with the title of the piece, including correct Op., Hob., Longo numbers, etc. Do not list simply “Sonata in C”! Remember that students need to perform a Sonata-Allegro movement at either level 11 or 12.

Level 12 Recital can be in a student’s home. A recital is defined as any performance where guests are invited to attend.

### Upper Level Repertoire:

At Level 10: one piece can be from Level 9

At Level 11: one piece can be from level 10

At Level 12: one piece can be from level 11

### Enrollment Fees:

Level 1-2: \$15

Levels 3-8: \$25

Levels 9-12: \$30

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## Theory exams, Levels 3 thru 12

For early levels, be aware of differences in terminology. If a student seems confused, try to rephrase the question using other terminology.

**Harmonizations:** Students do not bring in their own copy of the harmonization.

Use of accompaniments other than blocked chords will receive 1 bonus point. This can be a combination of blocked and broken chords. Even if only a few measures were not blocked chords, award the full bonus point.

Be flexible about acceptable chord choices. Don't take points off if student doesn't play the chords in parentheses. Also don't take points off if students add extra chords, even if they are not correct, as long as the other chords are OK. No minimal speed is required.

**For level 12 Harmonization** – student may play the melody alone first, as well as “shadow” chords before playing the sight harmonization.

**2-Note Slurs** (level 2): evaluate on lift and connection of the slurred notes. Deduct ½ - point if the rhythm is not accurate.

**Sight Reading:** Students may play the 5-finger pattern or scale and chord progression before playing the example. Students may also "shadow" the example, and play it silently on the lap or the keys beforehand. Counting out loud is not required. If a student asks about counting, tell them to "do it however you do it at your lesson with your teacher."

Do not deduct points for wrong "counting out loud." Only deduct points when rhythm or notes are inaccurate.

**Dictations:** Students are not allowed to pause the iPod until the entire dictation example is heard. Please remind your students that they may only pause the iPod if more time is needed. Students are not allowed to go use the rewind button for any of the examples.

Also, remind students who sing, to be aware of their singing volume. Encourage them to sing to themselves so as not to distract others nearby. Remember that one might sing louder with earbuds on.

**Transposition:** Example from Karen Roger's AIM workbooks are allowed, but no photocopies are allowed. Students must bring in their purchased copy of the workbook to use the example. If a student brings in a photocopy of the music, make a comment to the teacher but don't take off points. If a student brings a downloaded copy of music that they have purchased, or from a public domain site, this is legal and acceptable. (You should be able to tell if something is legally purchased by looking at a permission written at the bottom of the page.)

If there is confusion about a photocopy issue during an exam, do NOT leave the room to ask for clarification. Just proceed and write a note to the teacher.

**Playbacks:** Allow the student to play a 5FP and starting note before playing.

**Aural Files from Sample Tests** from 2014 Syllabus is now on the website. This is a great place for students to take a practice aural exam prior to the actual exam. The format, instructions and speed are all identical to the actual exam.

Please remind students to go to different rooms for written and aural exams for levels 2-12.

In levels 1 and 2, the examiner will give the aural exam.

**Please scroll down to see notes from past AIM Theory Judges meeting notes as well as website resources for aural review.**

## Notes from Past AIM Theory Judges Meeting

Volunteering – please be flexible. You can e-mail Jia-Yee if you are available at additional times that you weren't able to check off in the on-line registration for Northwestern site.

### Sight-Reading

- Be generous when taking off points. Indicate why you took points off.
- Do not take off points if the student plays slowly.
- Do not take off points for every hesitation or rhythmic mistake. Ex. – 1/2 point for hesitations. or - 1 point for missed dotted rhythms. Even if students consistently make the same mistakes, do not count of each time.

We discussed students at upper levels who take a long time to prepare for sight-playing. Give them at least a minute or two even if you're pressed for time. Try to be sympathetic. If the student really takes a long time you could ask "Do you think you're ready?" "Ghosting" on the piano is acceptable.

### Transposition

- If student forgets book, make an educated decision on the score. If they don't have a transposition prepared, give a "0" and student will receive an incomplete that they can makeup later.
- Teachers – give good instructions to Students on what to bring. For Theory exam, students only need to bring their transposition piece.
- Bring a pack of "Sticky notes" to the exam for notes to the teacher or administrator if necessary. Better than making comments on the student's score sheet.

### Harmonizations

- Students can play in any position or with blocked 5ths, simple tonic-dominant notes/chords unless there are slashes and specific positions are indicated.
- Harmonizations with "No Symbols" – should accept almost anything as long as it is within the key. Don't come with a pre-conceived notion of what the chords should be, but a missed Bb in the key of F for example would be wrong.
- Level 11 - Minuetto – should have LH in the style of Bach with single tones (not blocked chords).
- Level 8 - Peter Gray – OK if the secondary dominant doesn't resolve. You may want to make a note about it but not take off points.
- Level 12 - the harmonization is at sight with a piece the student hasn't seen before.

### Playback

- Don't take off points if there is a restart and student fixes the mistake. But if student restarts several times and is struggling to fix the mistake by ear, then take points off.
- Count one measure aloud then play the example slowly. Rhythm and pitches are judged. OK if the student plays at a different tempo than you. We're judging if they hear the longer sounds, etc.
- The student may play the 5-finger pattern and the starting note first, then the judge plays the example. Play the example in the same 8ve that the student will play it.

### Aural Skills

- Will be on iPods. Earbuds will be provided but students can bring their own.
- Level 3 - only need to write the interval number (2, 3, 5).
- Level 4 - circle the correct interval
- Level 5 and above, students need to identify qualities (Major, minor, Perfect)

## Notes from the Past Judges Meetings (Theory):

- AURAL skills will be pre-recorded on iPods and computers again this year. Each exam site will have earbuds available, but students may choose to bring their own.
- There are 3 separate testing rooms for the Theory exam: Judge's room for the Keyboard Skills, Writing room for the written exam and Aural Skills room for the listening exam.
- In levels 1 and II only, the aural skills exam will be given by the judge.
- Some fingers have been given for sight reading examples on the Keyboard Skills pages. The student is not required to use this fingering. It is only a guideline. Whether or not they use the suggested fingering, the student's grade should not be affected. However, if fingering choices have affected the student's ability to play the piece, you may wish to comment on it.
- Encourage students to take time looking over the sight reading before they start. If a student asks "Do I have to count" – rather than saying "no," encourage students to play as they would for their teacher.
- Don't take points off for false starts, but give student another chance to begin again.
- Deduct ½ a point for minor slips rather than full points. Also, deduct only once for the same mistake that may be made in different keys. No ¼ point deductions please!
- If a student plays a wrong note but corrects it, don't take any points off, but if it happens repeatedly, deduct ½ point.
- For Rhythm, if a student plays in the wrong octave or wrong pitches, do not take points off if rhythm is correct.
- For Harmonizations that have no written harmony, remember that students are encouraged to be creative, so don't deduct any points unless the chord choice is obviously wrong. Slightly "off" color should be acceptable.
- Be sensitive to terminology students are familiar with, and how a student was taught. Rephrase a question if student doesn't seem to understand specific direction or term.
- In lower level technical skills, don't take points off if rhythm isn't exact, i.e. the student doesn't hold the last note of the 5 finger pattern for the full 4 counts, etc.
- For Transposition pieces, students must bring in repertoire from an original source, like method or literature books. No photocopy or AIM Workbook pages can be used as a source. Selections should come from the syllabus for levels IV and above. Be sure to hear both keys. Students can transpose to ANY 2 keys.
- When giving the example for the Playback in levels 3-6, do not count any preparation measures. Simply play the exam, following the instructions on the judge's sheet.
- **Be sure to make written comments whenever possible**, i.e. why you took points off, or when something was done well. Always be as positive and encouraging as possible. The more comments you write, the more helpful it is to both the student and teacher.
- Finally, remember that we want to be as encouraging to these students as possible. When in doubt, it's always better to deduct less than more!

**NO photocopying of all or any part of the AIM Workbooks are allowed for student use, or for the use of transposition pieces for practice or exam. Please adhere strictly to this policy!**

## Resources for Aural Skills Review

[www.nsmta.org](http://www.nsmta.org) – AIM midi files

Test example of all aural skills at each level.

[www.musictheory.net](http://www.musictheory.net)

[www.good-ear.com](http://www.good-ear.com)

[www.emusictheory.com](http://www.emusictheory.com)

[www.musicperceptions.com](http://www.musicperceptions.com) – Music Study Sheets created by LeAnn Halverson

has level 1A, B, C workbooks. Also included with her workbooks are online .mp3 files for all the aural skills drills in the workbooks.