

# RIBBON FESTIVAL GUIDELINES

## Event Summary

<b>Solo</b>	Solo performance piece at appropriate level. Memorization required.
<b>Ensemble</b>	A duet or trio (or larger ensemble) performance piece. Memorization not required. Ensemble partners can be another student, a family member, or a friend.
<b>Hymn</b>	Any church-related music. Memorization not required. Selections must have, or be inspired by, a sacred text.
<b>Technique</b>	Scales, technical exercises, chord progressions, etudes, etc. Memorization not required.
<b>Sight Reading</b>	Students may choose from a selection of provided level-appropriate music. They are given prep time to study their piece, and then they go to a separate room to play their chosen piece for the supervising teacher.
<b>Ear Training</b>	Level-specific written test. Students will listen to a prerecorded CD where they will hear intervals, chords, melodies, etc. and then select the correct answer on their written test.
<b>Theory</b>	Level-specific written test.
<b>Project</b>	Students may bring music-related projects they have prepared at home for display during the event.
<b>Fun With Music</b>	Students join others in their age group to play music-related games.
<b>Metronome</b>	“Bonus ribbon” earned by using the metronome in the technique or sight reading rooms.
<b>Composer</b>	“Bonus ribbon” earned by incorporating the composer of the year into another event (e.g. solo, ensemble, hymn, project, etc.).
<b>Ribbon of Excellence</b>	“Bonus ribbon” earned for participating in seven of the above events (not including metronome or composer).

*Please Note: It is requested that a parent/guardian attend the event with their student.  
Thank you.*

# **RIBBON FESTIVAL GUIDELINES**

## **Solo/Ensemble/Hymn Guidelines**

### **Solo**

- Memorization required.
- Five-minute time limit.
- Casual dress.
- Be a respectful audience for other performers.

### **Ensemble**

- Memorization not required.
- Five-minute time limit.
- No WSM TA-member teachers as duet partners.
- Pianists can accompany other instruments (e.g. violin, voice, etc).
- Be a respectful audience for other performers.

### **Hymn**

- Memorization not required.
- Five-minute time limit.
- Selections must have, or be inspired by, a sacred text. Examples include:
  - Hymn, chorale, or patriotic music with a religious reference.
  - Arrangement suitable for church voluntary (prelude, offertory, postlude).
  - Praise song lead sheet (melody with realized chord symbols).
  - Christmas song (suitable for church--not a secular holiday song).
- Goals may include mastery of four-part harmony, accompanying church singing, or providing special instrumental music for services.
- Be a respectful audience for other performers.

### **Additional Guidelines for Solo, Ensemble, and Hymn Performances**

- Please arrive prepared.
- Solos must be memorized. Ensembles and hymns may use music.
- Do not enter the recital room until the doors open and you are asked to enter. No admittance will be allowed during the performance. If you are late for your scheduled recital time, please wait quietly outside the door until you are asked to enter. Once inside the recital room, you will be expected to stay for the remainder of that scheduled recital.
- When entering the room for your scheduled recital time, give your card to the supervising teacher before taking a seat. The supervising teacher will announce the name of each performer and the piece they will be playing. It is appropriate to take a bow after playing.
- The audience should be attentive and respectful to the performer. Please refrain from talking during the performance. We encourage you to attend recitals other than the ones you are scheduled for. An audience for the performers is greatly appreciated.

# **RIBBON FESTIVAL GUIDELINES**

## **Technique Guidelines**

### **Technique**

- Two-minute time limit.
- Memorization not required.
- Students should be well prepared and able to perform exercises demonstrating technique skills appropriate to their level of study.
- Technique examples may include:
  - Five-finger exercises
  - Scales
  - Chord progressions
  - Arpeggios
- Technique sources may include:
  - Dozen-a-Day
  - Technique books accompanying the method books
  - Hanon
  - Czerny
  - Etudes (Chopin, Kabalevsky, Liszt, Cramer, etc.)
- Technique to demonstrate may include:
  - Proper hand shape/position
  - Correct fingering
  - Contrasting articulation
  - Dynamic variation

# RIBBON FESTIVAL GUIDELINES

## Sight Reading Guidelines

### Sight Reading

- Students will select their desired piece of sight reading music from a curated selection of level-appropriate music provided at the event.
- A designated sight reading prep area will be accessible for students to look over and make notes on their music prior to entering the sight reading room.
- Two-minute time limit for the sight reading exercise with the supervising teacher.

### Sight Reading Levels:

#### **Early Beginner**

- Quarter, Half, and Whole Notes
- Hands Alone
- Black Keys and/or Finger Numbers

#### **Beginner**

- Dotted Half Notes
- Hands Alone or Together
- Treble and Bass Clefs
- 2/4, 3/4, and 4/4
- Middle C and C Positions
- Basic Dynamics and Phrases

#### **Late Beginner**

- Eighth Notes
- Hands Together in Five-Finger Positions
- Dynamic Changes
- Accidentals
- Legato and Staccato

#### **Early Intermediate**

- Dotted Quarter Notes and Triplets
- All Notes on the Staff
- All Dynamics
- 3/8 and 6/8
- Key Signatures up to 2 Sharps or 2 Flats
- Key Changes and Clef Changes

#### **Intermediate**

- Sixteenth Notes
- Grace Notes and Trills
- Ledger Lines
- Variety of Articulations
- Key Signatures up to 4 Sharps or 4 Flats
- Different Textures

#### **Late Intermediate**

- Any Time Signature
- Any Key Signature
- Any Texture

#### **Early Advanced**

- All Ornamentation
- Multi Meter/Complex Meter
- Complex Rhythms

#### **Advanced**

- Music by Debussy, Poulenc, Scriabin, Bartok, etc. for the Advanced Student

# **RIBBON FESTIVAL GUIDELINES**

## **Ear Training Guidelines**

### **Ear Training**

- This is a written test.
- Students will hear prerecorded questions and will mark the correct answer on their paper.

### **Ear Training Levels:**

#### **Level 1**

- Differentiate high/low, up/down, skip/step, legato/staccato, crescendo/diminuendo.
- Identify simple rhythmic and melodic patterns.

#### **Level 2**

- Differentiate between intervals of 2nds, 3rds, 4ths, 5ths.
- Identify harmonic and melodic intervals.
- Identify major/minor patterns.
- Differentiate half-steps/whole-steps.

#### **Level 3**

- Differentiate intervals of 2nds, 3rds, 4ths, 5ths, 6ths, and 7ths.
- Identify major/minor 3rds.
- Differentiate major/minor/augmented/diminished chords.

#### **Level 4**

- Differentiate major/minor/whole tone/chromatic scales.
- Identify I-IV-V-I chords progressions.
- Identify rhythmic patterns.

#### **Level 5**

- In addition to above, take melodic and rhythmic notation.
- Differentiate compositional styles.

# RIBBON FESTIVAL GUIDELINES

## Theory Guidelines

### Theory Levels (written test):

#### Primer

- Match the following symbols with their names:

Two and three black keys	Line and space notes
Bass and treble clefs	Piano and forte
Repeat sign	Double bar line
Grand staff	

#### Level 1

- Identify finger numbers on pictured hands.
- Identify key names for both black and white keys on a pictured keyboard.
- Identify note names on the grand staff from Bass F to Treble G.
- Identify steps, skips, and repeated notes, ascending or descending.
- Identify the following symbols:

Treble clef	Bass clef
Piano	Forte
Time signature	Repeat sign
Double bar	Measure
Line & space notes	Brace
Quarter note	Half note
Dotted half note	Whole note

#### Level 2

- Identify note names on the grand staff encompassing all the lines and spaces. No ledger lines will be used except Middle C.
- Identify melodic and harmonic intervals, 2nds through 5ths.
- Understand examples of 4/4 meter by counting beats in a measure and adding notes or rests to complete the measure. Eighth, quarter, half, dotted half, and whole notes may be used. Quarter, half, and whole rests may be used.
- Identify the following symbols

Tie	Slur	Quarter rest
Legato	Staccato	Whole rest
Flat	Sharp	Half rest
Mezzo piano	Mezzo forte	Eighth notes
Da Capo al Fine	Accent	Diminuendo
Octave higher, lower	Upbeat	Crescendo
2/4, 3/4, 4/4 meter	Allegro	Moderato
Adagio	Andante	

# RIBBON FESTIVAL GUIDELINES

## Theory Guidelines (continued)

### Level 3

- Understand examples of 2/4, 3/4, and 4/4 meter by counting beats in a measure and adding notes or rests to complete the measure. Sixteenths, triplets and dotted rhythms are not included.
- Identify roots, thirds, and fifths in root position triads.
- Demonstrate an understanding of the major keys C, G, D, and F, their respective key signatures, and their location in a Circle of Fifths.
- Demonstrate an understanding of all the major and minor five-finger patterns and triads.
- Write and identify correct stem direction on note heads.
- Identify notes on a grand staff including two ledger lines above, below, and between staves.
- Identify and define the following symbols:

Tempo	A tempo
Ritardando	Natural
Chromatic	Eighth rest
D.S. and Fine	Accidental
Phrase	Sforzando
Fermata	Largo

### Level 4

- Understand examples of 3/8, 2/2 (cut time), 4/4, and 6/8 meters by completing measures with one note or rest. Dotted rhythms, sixteenths, and triplets may be included in examples.
- Identify major and minor key names from a given key signature (up to 4 sharps and 3 flats for major; up to 2 sharps and 3 flats for minor).
- Demonstrate an understanding of the Circle of Fifths as it pertains to major keys through 4 sharps and 3 flats.
- Know the chronological relationship of the four main periods of music history (Baroque, Classical, Romantic, Contemporary); relate composers to the four periods of music history (J.S. Bach, W.A. Mozart, F. Chopin, and B. Bartok).
- Identify triads in root position and inversions; identify the root in a given triad.
- Identify the given interval (2nds through octaves).
- Identify half and whole steps (diatonic).
- Identify and define the following terms:

Fortissimo	Pianissimo
Sempre	Allegretto
Simile	Tonic
Dominant	Vivace
Molto	Lento
Poco	

# RIBBON FESTIVAL GUIDELINES

## Theory Guidelines (continued)

### Level 5

- Identify all major key names from a given key signature.
- Identify triads in a given key, specifying the scale degree and quality/color of the triad with appropriate Roman numeral.
- Demonstrate an understanding of the Circle of Fifths pertaining to all major keys and enharmonic equivalents.
- Know the chronological relationship of the four main periods of music history (Baroque, Classical, Romantic, Contemporary); relate composers to the four periods of music history (J.S. Bach, W.A. Mozart, F. Chopin, B. Bartok, L. van Beethoven, D. Kabalevsky, R. Schumann).
- Demonstrate an understanding of major and perfect intervals.
- Identify each scale degree by its name (e.g. tonic, supertonic, etc).
- Identify major, harmonic and melodic minor scales; ascending and descending.
- Identify scale degrees from notes of a given melody.
- Identify and define the following terms:

Ternary	Animato	Giocoso	Presto
Una corde	Allargando	Cantabile	Tenuto
Espressivo	Accelerando	15ma ---	Con
Piu	Dolce		

### Level 6

- Identify the large sections (exposition, development, and recapitulation) of the *sonata-allegro* form.
- Identify the three forms of the minor scale.
- Demonstrate an understanding of the Circle of Fifths pertaining to minor keys through 3 sharps and 3 flats.
- Know the chronological relationship of the four main periods of music history (Baroque, Classical, Romantic, Contemporary); relate composers to the four periods of music history (J.S. Bach, D. Scarlatti, F. Haydn, W.A. Mozart, L. van Beethoven, F. Chopin, F. Mendelssohn, R. Schumann, E. Grieg, B. Bartok, D. Kabalevsky, I. Stravinsky, and A. Copland).
- Identify ornaments: mordents, trills, and turns. Identify forms: rondo, binary, and ternary.
- Demonstrate an understanding of dance forms: minuet, bourée, gigue, and waltz.
- Transpose a melody from a musical excerpt.
- Identify plagal, authentic, and half cadences from a musical excerpt.
- Identify chromatic and diatonic half steps. Identify intervals by number and quality/color.
- Demonstrate an understanding of simple and compound meters.
- Identify triads in a given key, specifying the scale degree and quality/color of the triad with appropriate Roman numeral, using figured bass to indicate chord position.
- Identify and define the following terms:

Leggiero	Double-flat	Sostenuto	Tre corde
Spiritoso	Maestoso	Modulation	Alberti bass
Ostinato	Caesura	m. d.	Ritenuto



# RIBBON FESTIVAL GUIDELINES

## Theory Guidelines (continued)

### Level 7

- Demonstrate an understanding of key relationships in the *sonata-allegro* form.
- Demonstrate an understanding of the relationship of relative and parallel major/minor scales.
- Demonstrate an understanding of the complete Circle of Fifths: major, minor and enharmonic keys.
- Demonstrate an understanding of musical textures – homophony and polyphony.
- Know the chronological relationship of the four main periods of music history (Baroque, Classical, Romantic, Contemporary); in addition, include the period of Impressionism; relate composers to the four periods of music history; include their respective countries of origin (J.S. Bach, D. Scarlatti, M. Clementi, F. Haydn, W.A. Mozart, L. van Beethoven, F. Schubert, F. Chopin, F. Mendelssohn, R. Schumann, E. Grieg, E. MacDowell, C. Debussy, B. Bartok, D. Kabalevsky, I. Stravinsky, and A. Copland).
- Demonstrate an understanding of diminished seventh chords.
- Identify deceptive, half, authentic, and plagal cadences.
- Name the minor key from a given key signature.
- Identify chords in a given key, specifying the scale degree and quality/color of the triad with appropriate Roman numeral, using figured bass to indicate chord position.
- Demonstrate an understanding of compositional techniques – repetition, imitation, and sequence.
- Identify and define the following terms:

Senza	Subito	Portato
Opus	Scherzando	Agitato
Nocturne	Meno mosso	Pesante
Marcato	Canon	Piu mosso
Mazurka		

# RIBBON FESTIVAL GUIDELINES

## Project Guidelines

### Project

- Projects are prepared at home and brought to display during the time that the student is at the event. After the student checks-in, they take their project to the project tables and set it up for display. When they are finished with their other events, they should pick up their project and take it home.
- Students should clearly label their project with both their name and the name of their teacher.

### Project Ideas:

- Original artwork inspired by a piece of music the student has played.
  - Any medium is acceptable.
- Original compositions.
  - For younger students, teachers may help with notation.
  - Artwork or a story can also accompany the piece.
- Posters/projects ideas can include, but are not limited to:
  - Illustrations of a period of music history.
  - A composer or group of composers.
  - Illustrations of art and architecture or clothing as they relate to a period of music history.
  - History of the piano or other instrument.
  - World music/ instruments of other countries/ folk music.
  - Women composers.
  - Invent your own instrument or make a poster illustration of an imaginary instrument.
  - Simpler topics for younger students could include: note values, basic rhythm, instruments of the orchestra, music in nature, etc.
- Edible art
  - Note/instrument cookies, piano cakes, etc.
  - Clearly label if the edible art is to be sampled or not.
- Musical game
  - This category can include an original game creation, composer or instrument flashcards, or other types of flashcards made by the student.
- Reports
  - Report about a composer, analysis of a piece the student has played, concert review, or any report on a topic such as those listed above.
- If you have a project idea that does not appear on this list, please discuss your idea with your teacher. There are many other project possibilities beyond those listed here.

# **RIBBON FESTIVAL GUIDELINES**

## **Fun with Music Guidelines**

### **Fun with Music**

- Student have the option of participating in music-related games with other students of similar age.

## **Metronome Guidelines**

### **Metronome**

- Students will be able to earn a “bonus ribbon” by using a metronome.
- Students will have their choice of playing their technique selection or sight reading piece with the metronome.
- Students should let the supervising teacher know their preferred BPM (beats per minute). When ready, the student will begin to play. The metronome ticks may be for any note value. For example: a piece in 4/4 may have eight ticks to a bar, four ticks to a bar, or two ticks to a bar (i.e., eighth note, quarter note, or half note to the tick).

## **Composer Guidelines**

### **Composer**

- A different feature composer is selected each year.
- The composer category is always incorporated with another category.
- This is a “bonus ribbon” that can be earned by using the chosen composer in another category during the Ribbon Festival.
- For example, a student might choose to play a solo, duet, etude, or hymn by one of the featured composers. By doing so, the student earns the ribbon for that event, plus the composer ribbon. Another possibility could be to feature the composer in a project-based report, piece of artwork, transcription, puzzle, game, etc.

## **Ribbon of Excellence Guidelines**

### **Ribbon of Excellence**

- This is a “bonus ribbon” earned by participating in seven or more events (not including metronome or composer).