

SOLO-ENSEMBLE-HYMN

RIBBON FESTIVAL SOLOS

Memorized -- 5-minute time limit – Casual dress -- Be a good audience for the other performers

RIBBON FESTIVAL DUETS/ENSEMBLE

Memorization not required -- Five minute time limit -- No WSMTA-member teachers as duet partners

Pianists can accompany other instruments; e.g. violin, voice, etc

Be a good audience for the other performers

RIBBON FESTIVAL HYMNS

Selections must have, or be inspired by, a sacred text. Here are some examples:

Hymn, Chorale, 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 (for church---not a Santa Claus song!)

Memorization not required -- Five minute time limit

Goals may include mastery of four-part harmony, accompanying church singing, or providing special instrumental music for services.

GUIDELINES FOR THE RECITAL & HYMN ROOMS

1. Please arrive prepared. Solos must be memorized, duets may use music.
2. Do not enter the recital room until the doors open and you are asked to enter. No admittance will be allowed during a performance. A sign will be posted outside the door to inform students and parents of the next recital time. 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.
3. When entering the room for your scheduled recital time, give your card to the supervising teacher before taking a seat. Do not give the supervising teacher your card if you are scheduled for the next recital time. If there is extra time after the final performer during a given recital, other students may be given the opportunity to play if time allows.
4. When asked to perform, please announce your name and the piece that you will be playing. It is appropriate to take a bow after playing.
5. The audience will be attentive and respectful to the performer. Please refrain from talking. Please treat this recital as you would one of your studio's own recitals and behave appropriately.
6. We encourage you to attend recitals other than the ones you are scheduled for. An audience for the performers is greatly appreciated!!!

Technique Guidelines

Students should be able to perform exercises demonstrating technique appropriate to their level of study. Students should be well prepared, but memorization is not required.

Students may use any warm-up exercises, technique skills, or etudes currently being studied for their lessons.

There will be three levels:

Elementary – complete their exercises in one minute.

Intermediate– complete their exercises in two minutes.

Advanced– complete their exercises in three minutes.

Examples may include:

Five-finger exercises

Scales

Chord progressions

Arpeggios

Sources:

Dozen-a-Day

Technique books accompanying the method books Hanon

Czerny

etc.

Etudes:

Chopin

Kabalevsky

Liszt

Cramer

etc.

Techniques to demonstrate may include:

proper hand shape / position

correct fingering

contrasting articulation

dynamic variation

Sight Reading Guidelines

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 5 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 Two Sharps or Flats
- Key Changes and Clef Changes

Intermediate

- Sixteenth Notes
- Grace Notes and Trills
- Ledger Lines
- A Variety of Articulations
- Key Signatures up to Four Sharps or 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

EAR TRAINING TEST CONCEPTS

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

Level 1

Differentiate high/low; up/down; skip/step; legato/staccato; crescendo/diminuendo; identification of simple rhythmic and melodic patterns.

Level 2

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

Level 3

Differentiate the above intervals, plus 6ths and 7ths; major/minor 3rds; major/minor/augmented/diminished.

Level 4

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

Level 5

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

Composer Guidelines

A different Composer is chosen each year celebrating an anniversary date in their life.

The Composer Category is always incorporated with another Category. It is a “bonus” Ribbon earned by using the chosen composer in an activity.

For example, a student might choose to play a solo, duet, etude, or even a 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 in the Project category by featuring one of the composers in a report, artwork, a transcription, a puzzle or game, etc. One project, two ribbons!

For 2019, we feature Clara Schumann.

Metronome Guidelines

Students will be able to earn a bonus ribbon for using a metronome. Students will have their choice of playing their technique and/or sight reading piece with the metronome. Students will turn the metronome on and set it for the speed of their choice. 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 8 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).

RIBBON FESTIVAL PROJECTS

Projects are prepared at home and brought to display during the time that the student is at the Festival. After the student registers, they take their project to the project hall and set it up for display. When they are finished with their other events, they should pick up their project to take it home. Here are some suggestions:

Original artwork inspired by a piece a student has played –any medium –crayons/fingerpaints OK!

Original compositions

For younger students, teachers may help with notation
Artwork or a story can accompany the piece if a student wishes

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, circle of 5ths, instruments of the orchestra, animals/nature in music, etc.

Edible Art!! Note/ instrument cookies, piano cakes, etc. –Clearly label if they are to be sampled or not!

A musical game the student has invented, with instructions. It might be nice if the student were present for a short period to demonstrate it or to invite others to play. This category can include composer or instrument flashcards or other types of flashcards made by the student.

Reports on composers or analysis of a piece the student has played, a concert review, or any report on a topic such as those listed above.

To the Student: If you have a project idea that does not appear on this list, please discuss it with your teacher first. Thank You!

***STUDENTS SHOULD CLEARLY LABEL THEIR PROJECT WITH BOTH THEIR NAME AND THE NAME OF THEIR TEACHER.**

THEORY STUDY GUIDE

PRIMER

Students will:

1. Match 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

THEORY STUDY GUIDE

LEVEL 1

Students will:

7. Identify finger numbers on pictured hands

8. Identify key names for both black and white keys on a pictured keyboard

9. Identify note names on the grand staff from Bass F to Treble G

10. Identify steps, skips, and repeated notes, ascending or descending

11. 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

THEORY STUDY GUIDE
LEVEL 2

Students will:

2. Identify note names on a grand staff encompassing all the lines and spaces. No ledger lines will be used except Middle C

3. Identify melodic and harmonic intervals, 2nds through 5ths

4. 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	

12. 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.

THEORY STUDY GUIDE
LEVEL 3

Students will:

• 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 5-finger patterns and triads.

• Identify and define the following symbols:

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

• Write and identify correct stem direction on note heads.

• Identify notes on a grand staff including two ledger lines above, below, and between staves.

THEORY STUDY GUIDE

LEVEL 4

Students will:

- 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	

THEORY STUDY GUIDE

LEVEL 5

Students will:

- 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, and R. Schumann).

•Demonstrate an understanding of major and perfect intervals.
Identify each scale degree by its name (i.e. 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

THEORY STUDY GUIDE LEVEL 6

Students will:

- 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 three sharps and three flats

5. 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, Felix 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, and waltz.

13. Transpose a melody from a musical excerpt

- Identify plagal, authentic, and half cadences from a musical excerpt
- Identify chromatic and diatonic half steps
- Demonstrate an understanding of simple and compound meters

• Identify and define the following terms:

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

- 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 intervals by number and quality/color.

THEORY STUDY GUIDE LEVEL 7

Students will:

- 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, Felix 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		