



# INDIANA ARTS FESTIVAL

**Handbook of Events, Procedures, and Rules  
2023-2024**

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Piano; Vocal; Strings (separate pages for violin, viola, and cello); Woodwinds; Brass; Percussion (mallets, drum set); Fretted Instruments (guitar, ukulele), Harp

# Indiana Arts Festival

## Handbook of Events, Procedures, and Rules

### Instruments

Piano  
 Organ  
 Strings (violin, viola, cello, string bass)  
 Harp  
 Guitar  
 Ukulele  
 Banjo  
 Mandolin  
 Woodwinds (flute/piccolo, clarinet, oboe, saxophone, bassoon, recorder)  
 Brass (trumpet, trombone, French horn, tuba/euphonium)  
 Percussion (marimba, xylophone, drum set)

(Other instruments may be suggested/added as interest occurs)

### Solo Instrumental Events

### Instruments

*Classical	Piano, and any other instrument
*Jazz/Rags/Blues	Piano, and any other instrument
*Contemporary	Piano, and any other instrument
Contemporary refers to an original piece of music written specifically for the instrument that would not fall in the “classical” category, and that was designed as a teaching or pedagogical piece. Composers of music in the Contemporary category are 20th and 21st century composers who are not generally accepted as “classical” or art music composers of any historical style period including the 20th and 21st centuries	
**Concerto	Piano, and any other instrument
Patriotic	Piano, and any other instrument
repertoire from any nation, country, or culture is acceptable	
Folk Song	Piano, and any other instrument
repertoire from any nation, country, or culture is acceptable	
+Hymns	Piano, Organ Harp, Guitar, Ukulele
Sacred Solo	Piano, Organ, Harp, Strings, Guitar, Ukulele, Woodwinds, Brass
*Fiddling	Strings only (violin, viola, cello, even string bass)
Video Games	Piano
Show Tunes	Piano
Musical Theater, TV, Movie Themes (see Performing Events paragraph on p. 4)	
Pop	Piano
See Performing Events paragraph on p. 4	

\*Memory required for all instruments in this event

\*\*Memory required only for piano in this event

+Hymns played from a hymnal should include a short introduction, as is standard for congregational singing

Students may enter any or all of these categories of solo events once each year. Different repertoire must be selected for each event (i.e., “The Star-Spangled Banner” cannot be used as a Patriotic Song and a Folk Song or a hymn or a sacred solo in the same year.

<b>Ensemble Events</b>	<b>Instruments</b>
Duet and/or Duo, Trio, Quartet	
Classical	Piano, and any other instruments
Jazz/Rags/Blues	Piano, and any other instruments
Contemporary	Piano, and any other instruments
Patriotic	Piano, and any other instruments
Folk Song	Piano, and any other instruments
Sacred	Piano, Harp, Strings, Guitar, Ukulele, Woodwinds, Brass
Fiddling Duet	Strings only

Ensemble (5 or more players, any instrument combination - Strings, Brass, Woodwinds, Percussion, Keyboard)  
Same events as for duet, trio, quartet

Memory is not required for any ensemble event. Students may enter any or all of these ensemble events once each year with the same partner(s), and may also enter any of these same ensemble events in the same year with different partner(s). Repertoire for each event must be different, in title and arrangement. For example, a student may enter a jazz/rags/blues duet and a folk song duet with the same partner, and the same two categories with a different partner, but not two folk song duets with the same partner. Repertoire may not be repeated in the same event in a subsequent year with a different partner. For example, student A may not use an arrangement of "Sakura" in a folk song duet with student B this year and use that same title and arrangement with student C in the current or a subsequent year. The same title in a subsequent year may be used, so long as it is not the same arrangement.

<b>Other Instrumental Performing Events</b>	<b>Instruments</b>
^Improvisation	Piano, Harp, Guitar, Ukulele
^Sight-playing	Any instrument
Accompaniment	Piano only

This event is entered as a piano solo event, not as an ensemble with the student to be accompanied.

^Consult syllabus in Appendix for details

### **Solo Vocal Events**

- \*Art Song
- \*Opera (Aria)
- \*Musical Theater
- \*Jazz/Blues
- \*Pop
- Sacred Solo
- Patriotic
- Folk Song
- Sight-singing

\*Memory required for these solo vocal events

Students may enter any or all of these categories of solo events once each year. Different repertoire must be selected for each event (i.e., "Simple Gifts" cannot be used as an Art Song, a Patriotic or Folk Song or a Sacred solo in the same year).

### **Vocal Ensemble Events**

Duet or ensemble of three or more singers

Art Song  
Opera (Aria)  
Musical Theater  
Jazz/Blues  
Pop  
Sacred  
Patriotic  
Folk Song

Memory is not required for any ensemble event. Students may enter any or all of these ensemble events once each year, with the same partner(s) and may also enter any of these same ensemble events in the same year with different partner(s). Repertoire for each event must be different, in title and arrangement. For example, a student may enter a musical theater duet and a jazz/blues duet with the same partner, and the same two categories with a different partner, but not two jazz/blues duets with the same partner. For example, student A may not use an arrangement of "A Little Fall of Rain" in a musical theater duet with student B this year and use that same title and arrangement with student C in the current or a subsequent year. The same title in a subsequent year may be used, so long as it is not the same arrangement.

### **Classification of Events**

For all instruments, and all events: **Primary, Elementary, Intermediate, Advanced**

No levels within each class; student may remain in the same class for as long as the student's level of accomplishment would indicate, as long as different repertoire is selected each year. Individual progress will not be monitored at the local festival or state level, and there are no rules about required progression, with the exception for sight-reading and theory (see below). For those teachers or festival areas who desire help in selecting appropriate repertoire, teachers from other festivals could work with them to offer suggestions.

### **Performing Events Requirements for Memory, Repertoire, and Minimum Number of Measures**

- One piece for all events for all instruments and vocal, with a minimum of 12 measures in all classes; primary level students have an option to perform 2 short pieces totaling a minimum of 12 measures.
- Memory is required for all events as indicated in the Solo Instrumental and Solo Vocal Events lists on pp. 2 and 3. For any solo event in which memory is required and the piece is not memorized, an automatic zero will be recorded in the Preparation Accuracy category on the rating sheet. Memory is not required in any event for adult participants.
- All repertoire for all events must be commercially published; digital download or e-print repertoire must show evidence of purchase/authorization for use; the tracer/authentication page must be printed, legible and accompany the score at the time of the audition. Only original music will be accepted for any IAF competition or contest. Public Domain music may be used as long as:
  - It is not available from any copyrighted source.
  - The teacher and his/her student (or guardian) sign a "copyright representation and indemnification agreement" certifying that, to the best of their knowledge, a copyrighted source does not exist. The form must be attached to the printed score that is presented as being in the public domain. This form is available for copying in the Appendix.

- The copyright representation and indemnification agreement accompanies the score and is handed to the judge at the time of performance.
- Proof of copyright representation and indemnification is the responsibility of the teacher and/or entrant.
- Any score presented for performance without such copyright representation and indemnification agreement renders the participant ineligible for that competition or audition.
- Instrumental Scores: For an instrumentalist in an IAF contest, the score submitted to the judge must be the solo part
- No arrangements are allowed for solos for any instrument/voice in any category; all repertoire must be in original form, with this exception: Simplified arrangements may be used in the Video games, Show Tunes, and Pop categories; arrangements of patriotic and folk songs, hymn tunes for sacred solos, and fiddling tunes are acceptable as event repertoire. Arrangements ARE acceptable for ensemble events. *No simplified arrangements of classical works are allowed.*

### **Use of Photocopies for Non-Memorized Events**

For events not requiring memory, photocopies may be used by the student(s) or judge, as long as there is one original of the music in the audition room. The photocopy must be left with the judge at the conclusion of the judging. IAF will be responsible for shredding such copies.

### **Piano accompaniment for vocal, strings, woodwinds, and brass events**

Live accompaniment is preferred, but recorded piano accompaniment may be used at the local festival; for playoffs, the local festival area may decide whether to allow recorded accompaniment. All accompaniments at State Honors Recital performances must be live.

### **Ensemble Event Rules/Procedures**

Elimination of solo class correlation between partners

Emergencies (especially those occurring within a couple of days of festival) is left to the individual festival to determine the best way to handle – with either a courtesy partner (preferably not the teacher), and/or performance accommodated privately after festival (within a reasonable amount of time – such as 2 weeks).

### **Sight-playing, Sight-singing**

Sight-playing/singing syllabi have been developed for all instrument and vocal mediums. The sight-playing levels are assigned numbers from 1 to 12. On the syllabi, these numbers are correlated to the solo classes of Primary, Elementary, Intermediate, Advanced. There are two sight-reading repertoire sets: Year A for odd-numbered festival years, and Year B for even numbered festival years. Students who have already participated in festival sight-playing may not regress, but for a student entering the event for the first time, the level to enter would be somewhat correlated to the solo class at the discretion of the teacher. Students may remain in the same level for two years. After 2 years they must progress to a higher level. For vocalists who previously participated in festival sight-singing and whose solo level is far higher than their sight-singing capabilities, they may enter at a lower level if they wish. Syllabi are located in the Appendix.

### **Theory**

A Theory syllabus has been developed for 12 levels of Theory tests. One Practice Theory Test is prepared for each level and covers everything for the particular level (and will therefore be longer, and without points, than the actual tests). Practice tests will remain the same from one year to the next. Since practice tests will be prepared that will cover all of the material to know at any level, it will not require any specialized preparation – only study

of the practice test. The actual tests will be no more than 2 pages with 10 questions, each question worth 10 points. Of the 12 theory levels, Levels 1 – 6 will essentially cover the same material as the current NFMFC Levels 1 - 4. Music history, as it relates to historical period theory practice will be incorporated in the upper theory levels. Students may repeat a theory level one time if they receive less than a superior rating. Unlike sight-reading examples which are not distributed to the students or teachers to keep, the theory tests may need to have more than a Year A and Year B set; experience will determine if another set is necessary to maintain test integrity. Students who have previously participated in festival theory may not regress, but must enter in line with their last previous festival theory level. Syllabus is located in the Appendix.

**Other, Non-Performing Events**

Each of these festival events earn points towards gold cups. Access the respective event details and requirements at [indianaartsfestival.org](http://indianaartsfestival.org) under the “Applications” tab

Essay – Deadline January 31

Students write and submit an essay of no more than 500 words on the annual theme generated by Indiana Arts Festival. A \$50 award is given to one essay winner in each of five grade levels: PreK-K, 1-3, 4-6, 7-9, and 10-12. More information on how to enter is in the Essay page in Appendix.

Poetry – Deadline February 7

Students write and submit any style of poem of 8 to 32 lines. There is no annual theme, but the poem must be music related. A \$50 award is given to one poetry winner in each of five grade levels: PreK-K, 1-3, 4-6, 7-9, and 10-12. More information on how to enter is in the Poetry page in Appendix.

There is no separate entry fee for essay or poetry events. The local festival area event fee is charged when the student is registered in either or both the essay and poetry events. Student must be entered through festival registration in order for points to be counted.

Composition – Deadline January 31

Students compose and submit a musical composition. This event has been expanded from 4 classes to 5, based on grade level (Pre-K-K, 1-3, 4-6, 7-9, 10-12). One winner from each class will receive a monetary award and an invitation to present their composition at the IAF State Honors Recital. In addition to the local festival area event fee charged when the student is registered in the composition event (so that points may be included), there is an additional \$10 application fee payable along with the festival area event fee. More information on how to enter is in the Composition page in Appendix.

**Ratings for all events, all classes**

Up to 5 points per event may be earned. The following chart shows the points with rating names and ribbons that may be awarded. All points are awarded, but no ribbon is given for Fair or Needs Improvement ratings. If a student does not appear for an event (DNA) and no adjudication is made, no rating is given for the event.

SUPERIOR .....	5 POINTS	Blue Ribbon
EXCELLENT.....	4 POINTS	Red Ribbon
SATISFACTORY.....	3 POINTS	White Ribbon
FAIR .....	2 POINTS	No Ribbon
NEEDS IMPROVEMENT.....	1 POINT	No Ribbon

### PERFORMANCE EVENT RATINGS

Judges award up to five points on the rating sheet in each of five categories: Preparation Accuracy, Rhythm, Technique, Musicianship, and Performance. No half points are allowed. If a judge cannot give 5 points in a category, the score given must be supported with constructive and encouraging comments for that category. The averaged point score from all judges for each performance event will be as follows:

SUPERIOR.....	23-25 POINTS
EXCELLENT .....	18-22 POINTS
SATISFACTORY .....	13-17 POINTS
FAIR.....	8-12 POINTS
NEEDS IMPROVEMENT .....	0-7 POINTS

### THEORY RATING SCALE

The ratings indicated on the Theory tests are based upon the percentage correct for each individual test as follows:

SUPERIOR.....	90-100
EXCELLENT .....	80-89.5
SATISFACTORY .....	70-79.5
FAIR.....	60-69.5
NEEDS IMPROVEMENT .....	0-59.5

### Gold Cup Plan

The IAF Gold Cup plan automatically includes all Festival Participants. Points are earned according to each Festival event rating achieved. IAF Gold Cups are earned according to cumulative points. There are ten Gold Cup sizes and two Plaques. Awards are based on cumulative points for all events entered. A participant's points accumulate from year to year. Cumulative Point IAF Gold Cup Awards are given as follows:

CUP #1 (small cup).....	15 POINTS
CUP #2 (medium cup).....	35 POINTS
CUP #3 (large cup) .....	60 POINTS
CUP #4 (extra-large cup).....	90 POINTS
CUP #5.....	125 POINTS
CUP #6.....	165 POINTS
CUP #7.....	210 POINTS
CUP #8.....	260 POINTS
PLAQUE #9 .....	315 POINTS
PLAQUE #10 .....	375 POINTS
TROPHY #11 .....	440 POINTS
TROPHY #12 .....	510 POINTS



**Superior Certificates**

Any festival area that desires to have superior certificates may create their own and absorb the expense of producing such certificates.

**Accommodations for special needs performers**

Each local festival area may create a statement of accommodations to be made and delivered to the judge on a case-by-case basis. Performance by video recording is allowed as an accommodation.

**Virtual Students Festival Participation**

Virtual students of Indiana Arts Festival Teachers may participate virtually (via Zoom or other real time platform) in their teacher’s local area festival. Such virtual students would not be eligible for playoffs or the State Honors Recital.

**Local Festival Playoffs for the State Honors Recital**

It is up to the local festival chair how to handle playoffs. For instance, if there is only one student eligible for the playoffs in a category, then the festival could decide no playoff was necessary and simply send the eligible student(s) to the State Honors Recital. A festival area that might have many students enter a playoff category can ask teachers to select up to two of their students to participate in the playoffs. If there are few entrants in non-piano events, the festival area could decide to have one judge for all piano, vocal, and instrumental events.

**Indiana Arts Festival State Honors Recital**

Competition Details

Two categories for each solo performing medium of Instrumental, Voice, and Piano

1. Classical – repertoire from all historical eras; this category also includes opera arias and art songs in English and foreign languages
2. Contemporary – repertoire will consist of any style other than Classical such as Blues, Jazz, and Musical Theater (voice). It does not include video games, show tunes (piano), or pop (piano or voice)

Awards will be given for the top two winners in each of these grade levels in solo Classical and in solo

Contemporary categories for each solo performing medium:

<u>Grade Level</u>	<u>Award Amount #1</u>	<u>Award Amount #2</u>
Grades 5-6	50	25
Grades 7-8	75	50
Grades 9-10	100	75
Grades 11-12	125	100

Requirements for repertoire and entrants

1. All music must be original published compositions, not arrangements. Memory is required for all pieces at the local district playoff and at the State level.
2. Repertoire selection for the State Honors Recital should be the same piece played at the local district festival and competed with in the district playoff for each category
3. For vocal and instrumental entrants, piano accompaniment is recommended to be live at the district playoff, but at the discretion of the local festival, recorded piano accompaniment may be used. At the State Honors Recital, all accompaniments must be live.
4. Each local festival district will be allowed to send one student per grade level per medium for the Classical category and for the Contemporary category (for example, at grade level 9-10 a festival could send 1 student in Classical piano and in Contemporary piano, 1 student in Classical voice and in Contemporary voice, 1 student in Classical instrumental and in Contemporary instrumental, and likewise for all grade levels and performing media)

Entrant application for the State Honors Recital will be made through the [Indianaartsfestival.com](http://Indianaartsfestival.com) registration website. Questions regarding the State Honors recital may be directed to the IAF Vice President.

IAF Standing Rules have these directives for the State Honors Recital:

- IAF judges will receive directives about the contest, play-offs and other competitions beforehand, only from the chair of the event. No changes in the directives may be given, written or orally, except by the event chair.
- Judges alone will decide from the directives given by the chair, how many awards are merited and what the rankings will be regardless of the contestant's age, difficulty, or instrument.
- All judge decisions are final. Decisions may be made without justification. Only the judge can alter his/her decision. Judges will not discuss their decisions with performers or their parents.
- Judges may choose their preference of filling out the rubric or judging only with comments. Judging sheets may or may not be returned to entrants at the discretion of the chair of the event.
- Before, during and after all contests, there will be no conversations with the judge pertaining to the performance or adjudication except by the chair of the event. There will be no opportunity for talking with the judge(s) concerning performance or adjudication by parents/legal guardians, accompanists, teachers, or other officials.
- If an IAF teacher or parent/legal guardian has a complaint and wishes to submit a suggestion to be considered for future contests, a written (hard copy) letter must be submitted to the Executive Board via an IAF Officer. Emails, texts or phone calls will not constitute a written letter.
- If an IAF Teacher speaks with the judge or presiding IAF member to discuss the judge's decision, that teacher's students will be prohibited from participating in that competition for the following year.
- If a parent/legal guardian or student speaks with the judge or presiding IAF member to discuss the judge's decision, that parent/legal guardian's student(s) will be prohibited from participating in that competition for the following year.
- Open Contests: during Open Contests, an audience is permitted, however all efforts must be made to protect the judge from hearing conversation and comments.
- Closed Contests: during Closed Contests, no one will be allowed in the judging room except the judges, student, accompanist, and the chair of the event. The room will be cleared between contestants.

### **Indiana Arts Festival Websites**

Indiana Arts Festival has two working websites:

**Indianaartsfestival.org** is a public website for students, teachers and others. On this website, you will find a list of state officers, newsletters, state festival information, and information for contests. This Handbook and Theory, Improvisation, and Sight-Reading syllabi are located on the "Applications" tab. There is also information about upcoming events, minutes from meetings and declarations of past winners.

**FOR FESTIVAL REGISTRATION, GO TO:**

**Indianaartsfestival.com** is a secure website for festival chairs and teachers for local area festivals. All current teachers that will be entering festivals will have a secure login to register their students for events. Contact your local festival chair to get started.

After receiving a login, entering students is possible. A complete birthdate for each student (##/##/####) is necessary, along with grade in school, parent or guardian email, and address. When students are updated, registration is possible. To register students in festival events:

- Go to [indianaartsfestival.com](http://indianaartsfestival.com) and login. Select the “My Students” page. Click on the “Register!” button on the right just above the list of student names.
- Teachers will be prompted through a number of drop-down menus for each event registration.
- The computer system will tally your totals and also show you a festival entry fees amount owed to your local festival.

If there are questions about registration or where/how to find information on the .com website, check with the local festival chair or the IAF State Festival Chair prior to using the “Help” button on the site. This button sends an email directly to the Webmaster. Most questions can be answered by the local or State festival chair.

## APPENDICES

Copyright Representation and Indemnification Agreement

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Theory Syllabus

Improvisation Syllabus

Sight-Playing/Sight Singing Syllabi

Piano

Vocal

Strings (separate pages for violin, viola, and cello)

Woodwinds

Brass

Percussion (mallets, drum set)

Fretted Instruments (guitar, ukulele)

Harp

## COPYRIGHT REPRESENTATION AND INDEMNIFICATION AGREEMENT

The undersigned teacher and student (guardian if student is under age 18) represent and warrant that the attached printed score is in the public domain and that he/she searched for a copyrighted score and was unable to obtain one.

The undersigned further agree to indemnify and hold harmless the Indiana Arts Festival and its associated festivals and organizations from and against any and all claims, liabilities, obligations, injuries, damages, or other related costs or expenses (including reasonable attorney fees and disbursements and costs of investigation, litigation, settlement, judgment, appeal, interest, fines and penalties) arising from a breach of this agreement.

Teacher signature

---

(printed name) \_\_\_\_\_

Address/phone/email:

---

Student (guardian if student under 18) signature:

---

(printed name) \_\_\_\_\_

Address/phone/email:

---

Title and composer of piece:

---

Download printed from (site URL)/date of access:

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# Indiana Arts Festival

## Essay Contest

**Deadline: January 31**

### **Application Procedure for ALL STUDENTS grades 1-12:**

- Students submit their essays in PDF format to teachers by deadline.
- Teachers go to <http://www.indianaartsfestival.com> (only teachers are allowed to submit entries)
- Click on “Poetry/Essay/Composition Entry”
- Click on the applicable drop-down menus for your student and event.
- Upload students’ essays in **PDF format** (this will automatically create a registration event and submit the essay for grading).

### **Requirements:**

Essays must be less than 500 words.

Essays will be judged following a yearly theme. The theme is posted on the IAF.org website.

Please include student’s name and district (Festival area) on the essay.

You will only have **one opportunity** to submit essay, so please be sure it is your final draft. Your Area Chairperson will receive an email with confirmation that your essay was received as well as the score.

Entries and essays must be received by the January 31 deadline.

### **Fees & Prizes:**

Students will pay an entry fee at the time of festival entry as they will for their solos, duets, theory, etc. (no additional fees are due at time of essay submission)

Four \$50 awards will be presented to the State Winners in Grades 1-3, 4-6, 7-9, and 10-12.



## Indiana Arts Festival

### Poetry Contest

**Deadline: February 7**

#### Application Procedure for ALL STUDENTS up to grade 12:

- Students submit their poems in PDF format to teachers by deadline.
- Teachers go to <http://www.indianaartsfestival.com> (**only teachers are allowed to submit entries**)
- Click on “Poetry/Essay/Composition Entry”
- Click on the applicable drop-down menus for your student and event.
- Upload students’ poems in **PDF format** (this will automatically create a registration event and submit the poem for grading).

#### **Requirements:**

Poems shall be music related.

There is not a yearly theme.

Poems must be between 8-32 lines

Please include student’s name and district (Festival area) on the poem.

You will only have **one opportunity** to submit poem, so please be sure it is your final draft.

Entries and poems must be received on the Indiana Arts Festival website by the February 7 deadline.

#### **Fees & Prizes:**

Students will pay an entry fee at the time of festival entry as they will for their solos, duets, theory, etc. (no additional fees are due at time of poem submission)

Four \$50 awards will be presented to the State Winners in Grades 1-3, 4-6, 7-9, and 10-12.



## Indiana Arts Festival Composition Contest Deadline: January 31st

### Application Procedure for ALL STUDENTS up to grade 12:

- Students submit their compositions in PDF format to teachers by deadline.
- Teachers go to <http://www.indianaartsfestival.com> (only teachers are allowed to submit entries)
- Click on “Poetry/Essay/Composition Entry”
- Click on the applicable drop-down menus for your student and event
- Upload students’ composition audio in MP3 format
- Upload students’ composition in PDF format (this will automatically create a registration event and submit the compositions for grading)

### Requirements:

Minimum composition lengths for each age group.

K & Pre-K: 12 measures

1st-3rd: 20 measures

4th-6th: 28 measures

7th-9th: 36 measures

10th-12th: 44 measures

- Composition submissions can be written in any genre. Composition can be created in notation software or handwritten but must be submitted as a PDF. Free online notation software is available (ex. Noteflight). Participants should keep in mind that they will be judged on proper notation regardless of which notation medium they choose to use. Submit MP3 audio file of composition also. There are many free websites that will convert an audio file into MP3 format.

### Fees & Prizes:

Students will pay an entry fee at the time of festival entry as they will for their solos, duets, theory, etc. No additional fees are due at time of composition submission. A winner will be chosen from each age group. Winners will have the opportunity to debut their compositions at state performance and will each receive a cash prize.

Award amounts for each grade group are

1st-3rd grade \$25.00

4th-6th grade \$50.00

7th-9th grade \$75.00

10th-12th \$100.00





## INDIANA ARTS FESTIVAL MUSIC THEORY EVENT SYLLABUS

Entrants may enter this Event every year. If a rating of Superior is received, the entrant must advance to a higher level. Entrants who have received a rating lower than Superior may progress or repeat the current level one time.

### Music Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 1	Level 2	Level 3
<b>Notation</b>	Musical alphabet; line vs. space notes higher/lower	Treble G, Bass F, Middle C (both treble and bass clefs); note names from bass F to treble G	Treble and bass clefs; names on all lines and spaces; stem placement
<b>Rhythm</b>	Quarter, half, and whole notes	Dotted half note; whole, half, and quarter rests; measures in 4/4 time	Barring measures in 2/4, 3/4, and 4/4
<b>Scales and Key Signatures</b>			C Major scale and key signatures in treble and bass clef
<b>Intervals</b>	Steps and skips, repeated notes	Seconds and thirds, ascending and descending	Fourths, fifths, ascending and descending
<b>Chords</b>			
<b>Transposition</b>			
<b>Composition and Harmonization</b>			
<b>Instruments</b>			
<b>Periods</b>			
<b>Composers</b>			
<b>Forms/Genres</b>			
<b>Symbols and Definitions</b>	bar line, bass clef, <i>f</i> , measure, <i>p</i> , staff, treble clef,	double bar line, grand staff, repeat, staccato	flat, interval, legato, ritardando (rit., ritard.), sharp, slur, tie, 8va–

## Music Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 4	Level 5	Level 6
<b>Notation</b>	Sharps, flats, naturals on lines and spaces	2 ledger lines above and below the staff	Enharmonic names
<b>Rhythm</b>	Eighth notes and rests	Dotted quarter notes	Triplets
<b>Scales and Key Signatures</b>	G and F Major scales and key signatures in treble and bass clefs	D and Bb Major scales and key signatures in treble and bass clefs	A and e natural minor scales and key signatures in treble and bass clefs
<b>Intervals</b>	Sixths and sevenths, octaves	Major and Perfect from C, F, and G	Major and Perfect from C, D, F, G, and Bb
<b>Chords</b>	Root position triads on C, G, and F in treble and bass clefs	Root position major triads on C, D, F, G, and Bb	Root position minor triads on a and e
<b>Transposition</b>		Down/up an octave within same staff	Between treble and bass clefs
<b>Composition and Harmonization</b>			
<b>Instruments</b>			Name the four categories of orchestral instruments
<b>Periods</b>			
<b>Composers</b>			
<b>Forms/Genres</b>		AB, ABA	Rondo, verse/refrain strophic, hymn
<b>Symbols and Definitions</b>	beam, <i>crescendo</i> , <i>diminuendo</i> dominant, fermata, half step, <i>mp</i> , <i>mf</i> , note head, stem, tonic, triad, whole step	accent, allegro, andante, binary, moderato, <i>fine</i> , <i>D.C. al fine</i> , <i>D.S. al fine</i> , <i>ff</i> , <i>pp</i> , ternary	adagio, anacrusis (pick-up or upbeat), <i>a tempo</i> , arpeggio, leading tone, phrase, vivace

## Music Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 7	Level 8	Level 9
<b>Notation</b>	Expanded ledger lines	Double sharps and double flats	Chromatic scale
<b>Rhythm</b>	Dotted eighths, sixteenth notes and rests; 6/8; common time (4/4)	2/2 (cut time), 9/8	12/8
<b>Scales and Key Signatures</b>	A and Eb Major, d natural minor	E and Ab Major, b and g natural minor	B and Db Major, f#, and c natural minor
<b>Intervals</b>	Minor 2nd, 3rd, 6th, and 7th from C, D, Eb, F, G, A, and Bb	Augmented and diminished 4th, 5th, and octave from C, D, Eb, F, G, A, and Bb	Ascending intervals from C, Db, D, Eb, F, G, A, and Bb
<b>Chords</b>	Inverted triads on C, D, F, G, Bb	Diminished and augmented triads on C, D, Eb, F, G, A, and Bb, root position	Diminished and augmented triads on C, D, Eb, E, F, G, Ab, A, and Bb in inversion
<b>Transposition</b>	Between C, F, and G Major, single melodic line only	Between keys with up to two sharps or flats difference, melody only	Between keys with up to three sharps or flats difference, melody only
<b>Composition and Harmonization</b>		Finish a melody using sequence	Harmonize a melody with I, IV, and V in major keys studied
<b>Instruments+</b>	Strings	Woodwinds	Brass
<b>Periods</b>	Baroque dates (1600-1750)	Classical period dates (1750-1820)	Romantic period dates (1820-1900)
<b>Composers*</b>	Bach, Handel, Monteverdi, Purcell, Scarlatti, Vivaldi	Beethoven, Haydn, Mozart,	Brahms, Chopin, Dvorak, Grieg, Liszt, Mendelssohn, Schubert, Schumann, Tchaikovsky, Verdi, Wagner
<b>Forms/Genres**</b>	Fugue, minuet, opera, prelude, two-part invention	Concerto, sonata-allegro string quartet, symphony, theme and variations	Ballet, art song (lieder), etude, program music, waltz
<b>Symbols and Definitions</b>	<i>Accelerando</i> , baton, concertmaster, conductor, harpsichord, largo, presto	<i>Allegretto</i> , <i>cantabile</i> , <i>dolce</i> , grace note, <i>rallentando</i> , reed sequence <i>sforzando</i>	<i>A cappella</i> , alla breve, chromatic scale, <i>lento</i> , <i>poco</i> , tempo, Roman numerals, rubato, <i>senza</i> , virtuoso

⊕ Students should know general information about individual instruments in the required families, including whether it is a high or low sounding instrument, its size in relation to other instruments of the family, a general description of its sound or tone color, recognition of its image, and how it produces sound (i.e., reed, mouthpiece, bow, etc.)

\* Students should know birth/death dates, nationality, well-known life events, basic style characteristics, titles of representative or well-known compositions

\*\* Students should know definition and/or general characteristics of the forms/genres

## Music Theory Exam Requirements

(Levels are cumulative; entrants are required to know information from any lower level)

Category	Level 10	Level 11	Level 12
<b>Pitch Notation</b>	Whole-tone scale	Triad inversion numbers: V7, 6, 6/4	Figured bass symbols for inversions: 6, 6/4, 7, 6/5, 4/3, 4/2
<b>Rhythm</b>	Duplets, 3 against 2	Difficult rhythmic equations	More difficult rhythmic equations and counting
<b>Scales and Key Signatures</b>	F# and Gb Major, c# and f natural minor	C# and Cb Major, g# and b-flat natural minor	All natural, harmonic, and melodic minor scales
<b>Intervals</b>	Ascending intervals from any notes	Descending intervals from any note	All previously studied intervals; compound intervals
<b>Chords</b>	Diminished, Augmented, Major, minor triads on any note, in inversion	I, ii, iii, IV, V, vi, vii dim. in all Major keys; basic harmonic analysis, Major keys with Roman numerals	i, ii dim., III, iv, v, VI, VII in all minor keys; harmonic analysis, circle non-harmonic tones
<b>Transposition</b>	Between two keys, melody only	Two voices, between closely related keys	Four voices between any two keys
<b>Composition and Harmonization</b>	Harmonize a melody with i, iv, and V in minor keys studied	Write soprano part over given three voices	Write missing voice in chord progression; identify cadences: authentic, half, and plagal
<b>Instruments+</b>	percussion, piano	Symphony orchestra	Chamber groups
<b>Periods</b>	Impressionism dates (approx 1890-1940), definition	Modern Era (Twentieth Century +): basic characteristics	More of the Modern Era (Twentieth Century +)
<b>Composers*</b>	Debussy, Ravel	Bartok, Gershwin, Joplin, Kabalevsky, Prokofiev, Shostakovich, Stravinsky, Schoenberg	Adams, Copland, Bernstein, Glass, Cage, Ives, Zwilich
<b>Forms/Genres**</b>	Art song (lieder), ballet, etude, program music, tone poem, waltz	Twelve-tone music, folk music, jazz, ragtime, serialism	Electronic music, aleatory music
<b>Symbols and Definitions</b>	Parallelism/planing, pentatonic scale, tritone, whole-tone scale	Atonality, changing meter, chromatic scale, consonance, dissonance, syncopation, tone cluster	Hemiola, minimalism, polyrhythm, polytonality

⊕ Students should know general information about individual instruments in the required families, including whether it is a high or low sounding instrument, its size in relation to other instruments of the family, a general description of its sound or tone color, recognition of its image, and how it produces sound (i.e., reed, mouthpiece, bow, etc.)

\* Students should know birth/death dates, nationality, well-known life events, basic style characteristics, titles of representative or well-known compositions

\*\* Students should know definition and/or general characteristics of the forms/genres



## Indiana Arts Festival Improvisation Event Syllabus

Level	Required Length	Form	Melodic Requirements (Scales & Arpeggios, etc.)	Harmonization Requirements	Rhythmic Requirements
Primary	At least 8 Measures	-Demonstrate use of simple melodic and rhythmic patterns -Include dynamics and expression!	-Use at least one 5 finger scale and one broken chord in a major or minor key	-Use at least I and V notes or chords -Utilize either single notes and/or blocked chords in the accompaniment -End on the appropriate cadence chords	-Use of at least quarter and half notes
Elementary	8-16 Measures	-Demonstrate 2 or more phrases using contrasting melodic and rhythmic elements -Include dynamics and expression!	-Use at least one scale and one arpeggio in any major or minor key -Demonstrate the use of recognizable and cohesive melodic motifs throughout	-Use at least I, IV, V, vi (or i, iv, V, VI) chords. -Utilize blocked chords and broken chords in the accompaniment. -End on the appropriate cadence chords	-Use of at least quarter and half notes
Intermediate	16-32 Measures	-Demonstrate knowledge of binary (AB) or ternary (ABA) forms using contrasting elements such as those required in Elementary Level	-Include melodic requirements from Elementary Level -In addition demonstrate one or more instances of chromatic or whole tone scales in the melody	-Include harmonization requirements from Elementary Level as well as one or more of the following – diminished chords, augmented chords, etc. -Utilize a variety of blocked chords, arpeggios, Alberti bass, etc. in the accompaniment -End on the appropriate cadence chords	-Include rhythmic requirements from Elementary Level -In addition demonstrate a variety of rhythmic elements such as – but not limited to – pick up beats, accents, syncopation, etc.
Advanced	At least 32 Measures	-Demonstrate knowledge of the forms from Intermediate Level -In addition, be able to demonstrate other formal elements such as, but not limited to, imitation, variation, polyphony and other textural variety, etc. -Include dynamics and expression!	-Include melodic requirements from Intermediate Level as well as more complex harmonic elements such as, but not limited to, modal scales, blues scales, octatonic scales, 12-tone scales, etc.	-Include harmonization requirements from Intermediate Level as well as one or more of the following complex harmonic elements, such as, but not limited to, chromatic chord movements, secondary dominants, borrowed chords, modulation, etc. -Utilize a variety of blocked chords, arpeggios, Alberti bass, syncopated bass, polyphony and other textures in the accompaniment. -End on the appropriate cadence chords	-Include rhythmic requirements from Intermediate Level as well as complex rhythmic elements such as, but not limited to, triplets, polyrhythms, hemiola, meter change, etc.

**FOR ALL LEVELS:**

- Enter at the Level to match the solo registered solo class level.
- For an original improvisation, students are to provide the judge with the written out basic chord progression(s) in which they will base their improvisation. Chord chart, lead sheet or musical notation all acceptable.
- Students MAY NOT play a COMPLETELY pre-composed melody as this is not a composition event. A pre-composed melody is allowed only if the student plans to improvise over such melody.
- Students MAY provide a simple popular/recognizable melody (such as well known folk tunes, jazz tunes, Christmas songs, hymns, or spirituals) as a basis for their improvisation. Sample must include a chord chart, lead sheet, or sheet music with chord symbols.



## SIGHT-PLAYING SYLLABUS PIANO

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys**	Elements	NFMC Bulletin Syllabus Level
1	Primary	4	4/4		C	*pentascale, stepwise one direction, repeated notes, melody divided between hands	Primary 1
2	Primary	4	3/4, 4/4		C, G	*pentascale, stepwise, repeated notes, melody divided between hands	Primary 2
3	Elementary	4	2/4, 3/4, 4/4		C,G,F, a,d (nat)	diatonic scale, melody divided between hands, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 1
4	Elementary	8	2/4, 3/4, 4/4		C,G,F,D,A,Bb, a,e,d,g	diatonic scale, some harmonic and dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication	Elementary 2
5	Elementary	8	2/4, 3/4, 4/4, 3/8, 6/8		C,G,F,D,A,Bb, Eb,a,e,d,g	diatonic scale, both hands, some harmonic elements, dynamics ( <i>f, p, crescendo, diminuendo</i> ), tempo indication	Med/Mod Diff 1
6	Intermediate	8	2/4, 3/4, 4/4, 3/8, 6/8		C,G,F,D,A,Bb,Eb, a,e,d,g,b	diatonic scale, harmonic and dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Mod Diff 2
7	Intermediate	12	2/4, 3/4, 4/4, 3/8, 6/8		C,G,F,D,A,Bb,Eb,Ab, a,e,d,g,b	harmonic elements, accidentals, chromatic elements, dynamics, tempo indications, articulations	Difficult 1
8	Intermediate	12	2/4, 3/4, 4/4, 3/8, 6/8		C,G,F,D,A,Bb,Eb,Ab, a,e,d,g,b,c,f#	harmonic elements, accidentals, chromatic elements, dynamics, tempo indications, more complex rhythmic patterns, articulations	Difficult 2
9	Advanced	12	2/4, 3/4, 4/4, 3/8, 6/8, 5/4, 8/4		C,G,F,D,A,Bb,Eb,Ab, a,e,d,g,b,c,f#,c#,f	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Very Diff 1
10	Advanced	16-24	2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 5/4, 8/4		Major & minor keys up to 5 #/b	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Very Diff 2
11	Advanced	16-24	2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 5/4, 8/4		Major & minor keys up to 6 #/b	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 1
12	Advanced	16-24	2/4, 3/4, 4/4, 3/8, 6/8, 9/8, 5/4, 8/4		Major & minor keys up to 7 #/b	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 2

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only

\*pentascale refers to the first five notes of a diatonic scale, such as c-d-e-f-g

\*\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat






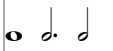

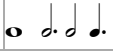
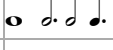





## SIGHT-SINGING SYLLABUS VOCAL

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Intervals or Tonality	Elements	NFMC Bulletin Solo Level
1	Primary	4	$\frac{4}{4}$		2 major	*pentascale, steps in one direction, repeated notes	Primary 1
2	Primary	4	$\frac{4}{4}$		2 major	*pentascale, steps in both directions, repeated notes	Primary 2
3	Elementary	4	$\frac{4}{4}$		2 major	diatonic scale, steps in both directions, repeated notes	Elementary 1
4	Elementary	4	$\frac{3}{4}$ $\frac{4}{4}$		2,3 major	diatonic scale, skips and steps in both directions, repeated notes	Elementary 2
5	Elementary	8	$\frac{3}{4}$ $\frac{4}{4}$		2,3,4,5 major	diatonic scale, skips and steps in both directions, repeated notes	Elem 3/Junior 1
6	Intermediate	8	$\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$		2,3,4,5 major	diatonic scale, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, articulations	Junior 2
7	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$		2,3,4, 5,6,7 major	accidentals, chromatic elements, dynamics, tempo indications, articulations	Junior 3
8	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$		2,3,4, 5,6,7,8 major/minor	accidentals, chromatic elements, dynamics, tempo indications, articulations	Senior 1
9	Advanced	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		Interval leaps	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Senior 2
10	Advanced	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		Interval leaps	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Senior 3
11	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$		modulation	technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 1
12	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		atonal	technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 2

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\*pentascale refers to the first five notes of a diatonic scale, such as c-d-e-f-g

## SIGHT-PLAYING SYLLABUS VIOLIN


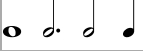





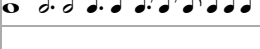




Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level
1	Primary	4	$\frac{4}{4}$		A	A string notes: A,B,C#,D, stepwise one direction, repeated notes	Primary 1
2	Primary	4	$\frac{3}{4}$ $\frac{4}{4}$		A,D	Add D string notes D,E,F#,G, stepwise up and down, repeated notes	Primary 3
3	Elementary	4	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		A,D	Add E string E,F#,G,G#,A,B. Dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, skips, articulations	Elementary 1
4	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		A,D,G	Add G string notes G,A,B,D, add C and F natural (all strings), dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Elementary 2
5	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		A,D,G,	Add accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Elementary 3
6	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		A,D,G,C	Accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, articulations	Medium 1
7	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		A,D,G,C,F, a	Add Bb, accidentals, slurs, half step passage, dynamics, tempo indications, and performance directions	Medium 2
8	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		A,D,G,C,F, a, d, e, g	Accidentals, slurs, half step passage, 3rd position, dynamics, tempo indications, more complex rhythmic patterns and performance directions	Medium 3
9	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{5}{4}$		A,D,G,C,F, Bb, a, d	Two-note chords with one open string, add Eb, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 1
10	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		A,D,G,C,F, Bb, a, d	Two-note chords with one open string, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 2
11	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		A,D,G,C,F, Bb, a, d, e, g	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Adv 1
12	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		A,D,G,C,F,E, Bb, Eb, a, d, e, g	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Adv 2

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\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat




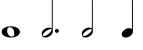


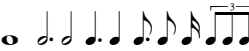





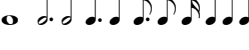

## SIGHT-PLAYING SYLLABUS VIOLA

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Class
1	Primary	4	$\frac{4}{4}$		D	D string notes: D,E,F#,G, stepwise one direction, repeated notes	Primary 1
2	Primary	4	$\frac{3}{4}$ $\frac{4}{4}$		D	Add A string notes A,B,C#,D,E stepwise up and down, repeated notes	Primary 2
3	Elementary	4	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		D	Add G string G,A,B,D. Dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, skips, articulations	Primary 3
4	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		D,G	Add C string notes C,D,E,F, add C and F natural (all strings), dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Elementary 2
5	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$		D,G,C	Add B flat, accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Medium 1
6	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$		D,G,C,F, D	Accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, articulations	Medium 2
7	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$		D,G,C,F,Bb d, a	Add Bb & Eb, accidentals, slurs, half step passage, dynamics, tempo indications, and performance directions	Medium3
8	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$		D,G,C,F,Bb, a, d	Accidentals, slurs, half step passage, dynamics, tempo indications, more complex rhythmic patterns, and performance directions	Difficult 1
9	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{5}{4}$		D,G,C,F, Bb, a, d, g	Two-note chords with one open string, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 1
10	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F, Bb, Eb, a, d	3rd position, two-note chords with one open string, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 2
11	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F, Bb, Eb, a, d, e, g, c	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced 1
12	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F,A, Bb, Eb, Ab, a, d, e, g, c	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced 2

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat

## SIGHT-PLAYING SYLLABUS CELLO

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Class
1	Primary	4	$\frac{4}{4}$		D	D string notes: D,E,F#,G, stepwise one direction, repeated notes	Primary 1
2	Primary	4	$\frac{3}{4}$ $\frac{4}{4}$		D	Add A string notes A,B,C#,D, stepwise up and down, repeated notes	Primary 2
3	Elementary	4	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		D	Add G string notes G,A,B,C. Dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, skips, articulations	Primary 3
4	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		D,G	Add C string notes C,D,E,F, add C and F natural (all strings), dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Elementary 2
5	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		D,G,C	Add Bb, accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, performance directions	Elementary 3
6	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		D,G,C,F, d	2nd position (E on A string), accidentals, slurs, dynamic elements ( <i>f</i> , <i>p</i> , <i>crescendo</i> , <i>diminuendo</i> ), tempo indication, articulations	Intermediate 1
7	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		D,G,C,F, a	Accidentals, slurs, half step passage, dynamics, tempo indications, and performance directions	Intermediate 2
8	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$		D,G,C,F, a, d	Accidentals, slurs, half step passage, dynamics, tempo indications, more complex rhythmic patterns and performance directions	Intermediate 3
9	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{5}{4}$		D,G,C,F, Bb, a, d, g	Two-note chords with one open string, add Eb, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Medium 1
10	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F, Bb, a, d, g	4th position, two-note chords with one open string, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 2
11	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F,Bb,Eb, a, d, e, g, c	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced 1
12	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{8}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{5}{4}$		D,G,C,F,A,Bb,Eb, Ab, a, d, e, g, c	Chords with 2 fingers, technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced 2

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only

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## SIGHT-PLAYING SYLLABUS WOODWINDS

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level <sup>^</sup>
1	Primary	4	4/4		Bb	**pentascale, stepwise one direction, repeated notes	Primary 1
2	Primary	4	3/4, 4/4		Bb	**pentascale, stepwise up or down, repeated notes	Primary 2
3	Elementary	4	2/4, 3/4, 4/4		Bb	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 1
4	Elementary	8	2/4, 3/4, 4/2		Bb, Eb	diatonic scale, dynamic elements ( <i>f, p, mp, mf, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 2
5	Elementary	8	2/4, 3/4, 4/2, 3/8, 6/8		Bb, Eb	diatonic scale, dynamic elements ( <i>f, p, mp, mf, pp, ff, crescendo, diminuendo</i> ), tempo indication, articulations	Medium 1
6	Intermediate	8	2/4, 3/4, 4/2, 3/8, 6/8		Bb, Eb, F	diatonic scale, dynamic elements ( <i>f, p, mp, mf, pp, ff, crescendo, diminuendo</i> ), tempo indication, articulations	Medium 2
7	Intermediate	12	2/4, 3/4, 4/2, 3/8, 6/8		Bb, Eb, F	accidentals, chromatic elements, dynamics, tempo indications, articulations	Medium 3 Mod Diff 1
8	Intermediate	12	2/4, 3/4, 4/2, 3/8, 6/8		Bb, Eb, F, Ab	accidentals, chromatic elements, dynamics, tempo indications, more complex rhythmic patterns	Mod Difficult 1, 2
9	Advanced	12	2/4, 3/4, 4/2, 3/8, 6/8, 5/8, 4/4		Bb, Eb, F, Ab	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 1
10	Advanced	16-24	2/4, 3/4, 4/2, 3/8, 6/8, 9/8, 5/8, 4/4		Bb, Eb, F, Ab, C	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult 2
11	Advanced	16-24	2/4, 3/4, 4/2, 3/8, 6/8, 9/8, 5/8, 4/4		Bb, Eb, F, Ab, C, G	technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 1
12	Advanced	16-24	2/4, 3/4, 4/2, 3/8, 6/8, 9/8, 5/8, 4/4		Bb, Eb, F, Ab, C, G, D	technical elements, dynamics, tempo indications, and more complex rhythmic structure	MusAdv 2

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only ^ Woodwind instruments in the NFMC Bulletin have different solo class levels. Teachers should enter student in the appropriate number level that corresponds to the IAF Class correlation

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat

\*\*pentascale refers to the first five notes of a diatonic scale, such as c-d-e-f-g



## SIGHT-PLAYING SYLLABUS BRASS

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level^
1	Primary	4	4 4		Bb	**pentascale, stepwise one direction, repeated notes	Primary
2	Primary	4	3 4 4 4		Bb	**pentascale, stepwise up or down, repeated notes	Primary
3	Elementary	4	2 3 4 4 4 4		Bb	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 1
4	Elementary	8	2 3 4 2 4 4 4 2		Bb,Eb	diatonic scale, dynamic elements ( <i>f, p, mp, mf, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 2
5	Elementary	8	2 3 4 2 3 6 4 4 4 2 8 8		Bb,Eb	diatonic scale, dynamic elements ( <i>f, p, mp, mf, pp, ff, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 2 Medium
6	Intermediate	8	2 3 4 2 3 6 4 4 4 2 8 8		Bb,Eb,F	diatonic scale, dynamic elements ( <i>f, p, mp, mf, pp, ff, crescendo, diminuendo</i> ), tempo indication, articulations	Medium
7	Intermediate	12	2 3 4 2 3 6 4 4 4 2 8 8		Bb,Eb,F	accidentals, chromatic elements, dynamics, tempo indications, articulations	Mod Difficult
8	Intermediate	12	2 3 4 2 3 6 4 4 4 2 8 8		Bb,Eb,F,Ab	accidentals, chromatic elements, dynamics, tempo indications, more complex rhythmic patterns	Mod Difficult
9	Advanced	12	2 3 4 2 3 6 5 4 4 4 2 8 8 4		Bb,Eb,F,Ab	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Mod Difficult Difficult
10	Advanced	16-24	2 3 4 2 3 6 9 5 4 4 4 2 8 8 8 4		Bb,Eb,F,Ab,C	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult
11	Advanced	16-24	2 3 4 2 3 6 9 5 4 4 4 2 8 8 8 4		Bb,Eb,F,Ab,C,G	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult MusAdv
12	Advanced	16-24	2 3 4 2 3 6 9 5 4 4 4 2 8 8 8 4		Bb,Eb,F,Ab,C,G,D	technical elements, dynamics, tempo indications, and more complex rhythmic structure	Difficult MusAdv

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only ^Brass instruments in the NFMC Bulletin have different solo class levels. Teachers should enter student in the appropriate number level that corresponds to the IAF Class correlation

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat

\*\*pentascale refers to the first five notes of a diatonic scale, such as c-d-e-f-g






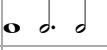
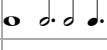
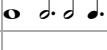
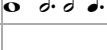
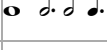


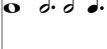

## SIGHT-PLAYING SYLLABUS Mallet Instruments

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level
1	Primary	4	4/4		C	pentatonic scale, one mallet, stepwise one direction, repeated notes	Primary 1
2	Primary	4	3/4, 4/4		C	diatonic scale, both mallets, alternate sticking, up or down; repeated notes; melodic intervals	Primary 2
3	Elementary	4	2/4, 3/4, 4/4		C, F	diatonic scale, one octave; dynamics; tempo indications; all above elements	Elementary 1
4	Elementary	8	2/4, 3/4, 4/4		C, F, G	chromatic scale, two octaves; above elements	Elementary 2
5	Elementary	8	2/4, 3/4, 4/4		C, F, G Bb	accidentals; double-sticking (RRLl); natural sign; above elements	Medium 1
6	Intermediate	8	2/4, 3/4, 4/4		C, F, G Bb	combination sticking (includes alternate and double sticking); above elements	Medium 2
7	Intermediate	12	2/4, 3/4, 4/4		C, F, G Bb, D	harmonic intervals; above elements	Mod Diff 1
8	Intermediate	12	2/4, 3/4, 4/4		C, F, G Bb, D, Eb	accents and rolls; above elements	Mod Diff 2
9	Advanced	12	2/4, 3/4, 4/4		C, F, G, Bb, D, Eb, A	above elements	Difficult 1
10	Advanced	16-24	2/4, 3/4, 4/4		C, F, G, Bb, D, Eb, A, Ab	above elements	Difficult 2
11	Advanced	16-24	2/4, 3/4, 4/4		C, F, G, Bb, D, Eb, A, Ab, E	chords and arpeggios; above elements	Advanced 1
12	Advanced	16-24	2/4, 3/4, 4/4		C, F, G, Bb, D, Eb, A, Ab, E, B	More complex rhythm structure	Advanced 2

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat\*

## SIGHT-PLAYING SYLLABUS DRUM SET

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Elements	NFMC Bulletin Solo Level <sup>^</sup>
1	Primary	4	$\frac{4}{4}$		use of bass drum, snare drum, and ride cymbal	Medium 1
2	Primary	4	$\frac{3}{4}$ $\frac{4}{4}$		use of bass drum, snare drum, and ride cymbal	Medium 1
3	Elementary	4	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$		use of bass drum, snare drum, ride cymbal, floor tom	Medium 2
4	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom	Medium 2
5	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal	Medium 2
6	Intermediate	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll	Mod Difficult
7	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff	Mod Difficult
8	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff, 7-stroke roll, long roll, open and closed hi-hat	Mod Difficult
9	Advanced	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff, 7-stroke roll, long roll, open and closed hi-hat, 9-stroke roll, groove and fill playing	Difficult
10	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{4}{4}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff, 7-stroke roll, long roll, open and closed hi-hat, 9-stroke roll, groove and fill playing, half open hi-hat	Difficult
11	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{5}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{4}$ $\frac{4}{4}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff, 7-stroke roll, long roll, open and closed hi-hat, 9-stroke roll, groove and fill playing, half open hi-hat, cross-stick	Difficult
12	Advanced	16-24	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{9}{5}$ $\frac{5}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{4}$ $\frac{4}{4}$		use of bass drum, snare drum, ride cymbal, floor tom, high and low tom, hi-hat, crash cymbal, flam, 5-stroke roll, ruff, 7-stroke roll, long roll, open and closed hi-hat, 9-stroke roll, groove and fill playing, half open hi-hat, cross-stick	Difficult

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only <sup>^</sup>Drum sets in the NFMC Bulletin have different solo class levels. Teachers should enter student in the appropriate number level that corresponds to the IAF Class correlation



## SIGHT-PLAYING SYLLABUS FRETTED INSTRUMENTS

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level^
1	Primary	4	4 4		C	**pentascale, stepwise one direction, repeated notes	Primary 1
2	Primary	4	3 4 4 4		C	**pentascale, stepwise, repeated notes	Primary 2
3	Elementary	4	2 3 4 4 4 4		C,G	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 1
4	Elementary	8	2 3 4 4 4 4		C,G	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Elementary 2
5	Elementary	8	2 3 4 6 4 4 4 8		C,G	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Intermediate
6	Intermediate	8	2 3 4 6 4 4 4 8		C,G,D	diatonic scale, dynamic elements ( <i>f, p, crescendo, diminuendo</i> ), tempo indication, articulations	Mod Diff 1, 2
7	Intermediate	12	2 3 4 6 4 4 4 8		C,G,D	harmonic elements, accidentals, chromatic elements, dynamics, tempo indications	Mod Diff 2, Difficult
8	Intermediate	12	2 3 4 6 4 4 4 8		C,G,D	harmonic elements, accidentals, chromatic elements, dynamics, tempo indications, more complex rhythmic patterns	Difficult
9	Advanced	12	2 3 4 6 4 4 4 8		C,G,D,A	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Very Difficult
10	Advanced	16-24	2 3 4 6 4 4 4 8		C,G,D,A	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Very Difficult
11	Advanced	16-24	2 3 4 6 4 4 4 8		C,G,D,A,F	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced
12	Advanced	16-24	2 3 4 6 4 4 4 8		C,G,D,A,F	harmonic and technical elements, dynamics, tempo indications, and more complex rhythmic structure	Advanced

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only ^Fretted instruments in the NFMC Bulletin have different solo class levels. Teachers should enter student in the appropriate number level that corresponds to the IAF Class correlation

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat

\*\*pentascale refers to the first five notes of a diatonic scale, such as c-d-e-f-g



## SIGHT-PLAYING SYLLABUS HARP

Level	IAF Class Correlation	# Measures	Time Signatures	Note Values	Keys*	Elements	NFMC Bulletin Solo Level <sup>^</sup>
1	Primary	4	$\frac{2}{4}$		pentatonic	Steps, skips	Primary 1
2	Primary	4	$\frac{2}{4}$ $\frac{4}{4}$		E <sub>b</sub>	Steps, skips, intervals	Primary 2
3	Elementary	4-8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$		E <sub>b</sub> , C	Steps, skips, intervals, alternated hands	Primary 3
4	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (C)		E <sub>b</sub> , F, C	Scales, chords, harmonic elements	Elementary 1
5	Elementary	8	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (C) $\frac{6}{8}$		E <sub>b</sub> , F, C, G	Dynamic elements, accidentals	Elementary 2
6	Intermediate	8-12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (C) $\frac{3}{8}$ $\frac{6}{8}$ $\frac{2}{8}$		E <sub>b</sub> , F, C, G, B <sub>b</sub>	Tempo indications	Elementary 3
7	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (C) $\frac{3}{8}$ $\frac{6}{8}$ $\frac{2}{8}$		E <sub>b</sub> , F, C, G, B <sub>b</sub> , D	Performance directions	Intermediate 1
8	Intermediate	12	$\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ (C) $\frac{3}{8}$ $\frac{6}{8}$ $\frac{2}{8}$ $\frac{5}{8}$		E <sub>b</sub> , F, C, G, B <sub>b</sub> , D, A	Articulations	Intermediate 2
9	Advanced	12-16	All plus $\frac{9}{8}$ $\frac{5}{8}$ $\frac{8}{8}$	All above plus 32nd notes	E <sub>b</sub> , F, C, G, B <sub>b</sub> , D, A, E	More complex rhythmic structures	Intermediate 3
10	Advanced	12-20	All above plus Cut	All above plus 16th triplets	All above plus relative minors	Performance directions	Moderately Difficult
11	Advanced	16-20	All above plus changing meter	All above	All above plus modal scales	Rhythmic and melodic patterns	Difficult
12	Advanced	16-24	Any or no time signature	All above	Any keys	All of the above	Advanced

Levels are cumulative; successive levels incorporate all previous lower levels; sight-playing repertoire represents approximately two classes below NFMC Bulletin Solo Class, which is indicated here as a point of reference only <sup>^</sup>Harp in the NFMC Bulletin have different solo class levels. Teachers should enter student in the appropriate number level that corresponds to the IAF Class correlation

\* Keys: upper case letter = major key; lower case letter = minor key; lower case b next to letter = flat