



REVISIONS TO 2007 AUDITIONS SYLLABUS

The **REPERTOIRE** requirements for the 2012 Auditions are still based on the 2007 Syllabus. All new members receive a syllabus automatically with their membership. If you do not have a syllabus for some reason, you may obtain one for \$7.50 from Joan Bujacich, Auditions Coordinator. A number of repertoire revisions have been made since 2007 to that syllabus and they are listed below. Please note that Number 6 is the newest addition and all the revisions are in effect for the 2012 Auditions. *Also, please note that all the **TECHNIC** requirements have been revised and are also in effect for the 2012 Auditions.*

REPERTOIRE REVISIONS for 2012 AUDITIONS

- 1. DUETS.** A duet may be performed in place of one required selection in any category. Since the MEA auditions are "solo" auditions, only one student may be judged at a time. Therefore, if both duet partners are enrolled in the auditions and using the same duet to fulfill a requirement, they will need to perform twice (playing for each audition).
- 2. INTERMEDIATE C, B & A – Classic Period:** a theme and three (3) variations may be used in place of one movement of a sonatina.
- 3. SENIOR D –** an added category: Same requirements as Senior C, except only one selection is required by memory.
- 4. YOUNG ARTIST PREPARATORY C –** an added category. Same requirements as YAP B, except three (3) selections are required by memory.
- 5. YOUNG ARTIST PREPARATORY C, B & A — Classic Period:** a theme and six (6) variations may be used in place of two movements of a sonata.
- 6. PRE-SENIOR through YOUNG ARTIST (excluding Master Class candidates):**
 - Baroque Period - required
 - Classic Period - required
 - Romantic or Post Romantic Period - required
 - 4th selection: Choice of any of the above periods

TECHNIC REQUIREMENTS for 2012 AUDITIONS

- All scales and arpeggios are to be played in parallel motion, ascending and descending unless otherwise noted.
- All cadences may be played in one of these three textures: chords in the RH with a single LH bass line; two voices in each hand; or the same chords in both hands.

Judges may listen to only 1 or 2 keys for the requirements in any given category.

I. INTRODUCTORY GRADE

B. One major pentascale, hands alone. (Ex: C-D-E-F-G-F-E-D-C)

A. Two major pentascales, hands alone or a one-octave scale, hands alone.

II. ELEMENTARY GRADE

B. Two scales, major or minor, one octave, hands alone.

Two broken triads for scale keys, hands alone. (Ex: ascending *lh* C-E-G, *rh* C-E-G, descending *rh* G-E-C, *lh* G-E-C)

- A.** Two scales, major or minor, one octave, hands alone.
Two broken triads for scale keys, crossing hands, four octaves (Ex: ascending *lh* C-E-G, *rh* C-E-G, crossover *lh* C-E-G, *rh* C-E-G; descending *rh* G-E-C, *lh* G-E-C, crossover *rh* G-E-C, *lh* G-E-C) or two arpeggios for scale keys, one octave, hands alone.

III. JUNIOR GRADE

- C.** Two scales major or minor, one octave, hands alone or together.
Two arpeggios for scale keys, one octave, hands alone.
Two tonic chords in root position for scale keys, hands alone or together.
- B.** Two scales, major or harmonic minor, two octaves, hands alone or together.
Two arpeggios for scale keys, one octave, hands alone.
Two tonic chords in root position for scale keys, hands alone or together.
- A.** Two scales, major or harmonic minor, two octaves, hands alone or together.
Two arpeggios for scale keys, two octaves thumbs under, hands alone or together.
Two tonic chords in root position and inversions for scale keys, hands alone or together, ascending.

IV. INTERMEDIATE GRADE

- C.** Three scales, a combination of major AND harmonic minor, two octaves, hands alone or together.
Three arpeggios for scale keys, hands alone or together, two octaves.
Three tonic chords in root position and inversions for scale keys, hands alone or together, ascending and descending.
Three cadences for scale keys, I V7 I, hands alone or together.
- B.** Three scales, a combination of major AND harmonic minor, two octaves, hands together.
Three arpeggios for scale keys, two octaves, hands together.
Three Dominant triads in root position and inversions for scale keys, hands alone or together, ascending and descending. (Ex: in C Major built on the 5th scale degree root position G-B-D, B-D-G, etc.)
Three cadences for scale keys, I IV I V7 I, hands together.
- A.** Three scales, a combination of major AND harmonic minor, four octaves, hands together.
Three arpeggios for scale keys, four octaves, hands together.
Three cadences for scale keys, I IV I V7 I, hands together.
One chromatic scale, two octaves, hands alone.

V. PRE-SENIOR GRADE

- B.** Three scales, a combination of major AND harmonic minor, three octaves in triplets, hands together.
Three arpeggios for scale keys, three octaves in triplets, hands together.
Three Dominant Seventh chords in root position and inversions for scale keys, hands alone, ascending and descending. (Ex: in C Major built on the 5th scale degree, root position G-B-D-F, B-D-F-G, etc.)
Three cadences for scale keys, I IV I V V7 I, hands together.
- A.** Three scales, a combination of major AND harmonic minor, two octaves or more in contrary motion.
Three arpeggios for scale keys, three octaves in triplets, hands together.
Three Dominant Seventh chords in root position and inversions for scale keys, hands alone or together. (Ex: in C Major built on the 5th scale degree, root position G-B-D-F, B-D-F-G etc.)

PRE-SENIOR A (cont.)

One chord scale (diatonic triads) in any key, one octave, hands alone or together, ascending and descending. (Ex: in C Major: C-E-G, D-F-A, E-G-B, F-A-C, G-B-D, A-C-E, B-D-F, C-E-G, B-D-F, etc.)

VI. SENIOR GRADE

- D.** Two scales, one major AND one harmonic minor, four octaves, hands together.
Two arpeggios for scale keys, four octaves, hands together.
Two Dominant Seventh arpeggios for scale keys, four octaves, hands together.
(Ex: in C Major built on the 5th scale degree, root position G-B-D-F)
Two cadences for scale keys, I vi IV V V7 I, hands together.
- C.** Two scales, one major AND one melodic minor, four octaves, hands together.
Two arpeggios for scale keys, four octaves, hands together.
Two Dominant Seventh arpeggios for scale keys, four octaves, hands together.
(Ex: in C Major built on the 5th scale degree, root position G-B-D-F)
Two cadences for scale keys, I vi IV V V7 I, hands together.
- B.** Two scales, one major AND one melodic minor, four octaves, hands together.
Two arpeggios for scale keys, four octaves, hands together.
Two Diminished Seventh arpeggios for scale keys, four octaves, hands together.
(Ex: in C Major, harmonic or melodic minor ascending built on the 7th scale degree, root position B-D-F-Ab)
Two cadences for scale keys, I vi IV V V7 I, hands together.
- A.** Two scales in 3rds, 6ths, or 10ths, one major AND one harmonic or melodic minor, four octaves, hands together.
Two Diminished Seventh arpeggios for scale keys, four octaves, hands together.
(Ex: in C Major, harmonic or melodic minor ascending minor built on the 7th scale degree, root position B-D-F-Ab)
Two Diminished Seventh chords in root position and inversions for scale keys, hands alone or together, ascending and descending. (Ex: in C Major or harmonic or melodic minor ascending built on the 7th scale degree, root position B-D-F-Ab)

VII. YOUNG ARTIST PREP

- C.** One major or any form of a minor scale played in the “Grand Scale” pattern, hands together.
(Ex: two octaves ascending, two octaves contrary out and back, two octaves descending)
One cadence for scale key, I IV I V7 I in 3 positions, hands alone or together.
- B.** Same as Category C
- A.** One melodic minor scale played in the “Grand Scale” pattern, hands together. (Ex: two octaves ascending, two octaves contrary out and back, two octaves descending)
One cadence in scale key, I IV I V7 I in 3 positions, hands together.

VIII. YOUNG ARTIST

- A.** Students will warm up with any scale and/or arpeggio and cadence of their choice.