Michigan Music Teachers Association

STUDENT ACHIEVEMENT TESTING

PIANO HANDBOOK

2017 Edition
FOREWORD

The Student Achievement Testing Piano Handbook offers the private teacher a logical teaching sequence of musical skills and knowledge intended to provide the student with a well-rounded musical education through her/his years of lessons. It also provides a basis for recognizing and evaluating a student’s musical achievement.

This Handbook covers the testing areas of performance, technique, sight-reading, aural awareness, and theory spread over thirteen levels. The testing rules and regulations are included.

Teachers will decide how to use these materials according to their individual teaching styles and will decide how they should be used with each student.

The Student Achievement Testing Piano Handbook is provided to all members of the Michigan Music Teachers Association and is also available to non-members who have paid the required fee. Over five years of work have been spent on the revision of this Handbook, and this Revision Committee is grateful to the previous Handbook Committees for laying the foundation for the 2017 edition.

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Revised 2017

This Student Achievement Testing Handbook supersedes all previous publications.

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MICHIGAN MUSIC TEACHERS ASSOCIATION

MTNA CODE OF ETHICS

The principles and aspirations found in the Music Teachers National Association's Code of Ethics are not conditions of membership, but are goals and ideals that each MTNA member should strive to make an essential part of his or her professional commitment to students, to colleagues and to society.

Commitment to Students

The teacher shall conduct the relationship with students and families in a professional manner.

- The teacher shall respect the personal integrity and privacy of students unless the law requires disclosure.
- The teacher shall clearly communicate the expectations of the studio.
- The teacher shall encourage, guide and develop the musical potential of each student.
- The teacher shall treat each student with dignity and respect, without discrimination of any kind.
- The teacher shall respect the student's right to obtain instruction from the teacher of his or her choice.

Commitment to Colleagues

The teacher shall maintain a professional attitude and shall act with integrity with regard to colleagues in the profession.

- The teacher shall respect the reputation of colleagues and shall refrain from making false or malicious statements about colleagues.
- The teacher shall refrain from disclosing sensitive information about colleagues obtained in the course of professional service unless disclosure serves a compelling professional purpose or is required by law.
- The teacher shall participate in the student's change of teachers with as much communication as possible between parties, while being sensitive to the privacy rights of the student and families.

Commitment to Society

The teacher shall maintain the highest standard of professional conduct and personal integrity.

- The teacher shall accurately represent his/her professional qualifications.
- The teacher shall strive for continued growth in professional competencies.
- The teacher is encouraged to be a resource in the community.

Adopted December 2003; Revised May 2013
STUDENT ACHIEVEMENT TESTING HISTORY

The Michigan Music Teachers Association Student Achievement Testing program has been an important educational tool for students and teachers in Michigan for over 40 years. Starting with the first testing in March, 1975, it has developed into one of the premier programs in the nation and has been of benefit to thousands of students.

Before the 1970s, there were performance auditions at the state level. Teachers sent students to a state audition and winners were chosen for awards and performances at the state conference. The SAT program developed when teachers expressed a need for a more comprehensive program that emphasized the importance of theory and aural skills, as well as performance.

During the years since the first handbook in 1975, there have been seven piano handbooks as well as handbooks for voice, organ, woodwinds, and strings. Countless hours have been spent by many volunteers developing and writing handbooks and tests during this time. The result has been a stellar program of MMTA, one that has seen the development of outstanding students and committed wonderful teaching. We offer thanks to all of those who labor at these tasks today and for all of those teachers of the past who made this all possible.

The first working copy of the SAT handbook was published during the 1973-74 year. Teachers were asked to use it and to make suggestions for revisions. The Handbook Chairperson was Faith Gray and Student Activities Chairperson was Henrietta D. Moeller. By 1974, the first official handbook was printed with the first testing set for March 1-15, 1975. There were requirements for 8 levels of piano, voice, and strings and 4 levels of organ. The first State Student Day was held on March 31, 1975 in Battle Creek during the MMTA Spring Convention. There were Junior High and Senior High levels for the state testing. The three highest scoring students from each of 8 testing centers were eligible to compete at the State Student Day – a total of 24 students.

In 1975, an update to the handbook was printed, expanding the piano testing to 10 levels, with Level 1 divided into 1A and 1B. Student Day was also expanded to three divisions: Junior – Levels 3 & 4, Intermediate – Levels 5-7, and Senior – Levels 8-10. There were 24 students chosen from 8 testing centers for each of the three levels. Corrections and revisions to the handbook were published in 1977 and 1978.

In 1981, a new handbook was published for Piano, Voice, Strings, Woodwinds, and Organ. At this time, there were no longer limits on the number of students eligible for State Student Day.
By 1984, when the next piano handbook was published, the program had grown to such an extent that the State Semi-Finals auditions were started, with students competing in three districts to qualify for the State Finals.

A revised piano handbook was published in 1990. At this publication, Eileen Keel was the Handbook Chair and Jean Schwartz was Piano Chair. The intention at this time was to revise the handbook every five years. In 1998 the piano handbook was revised again. At this time, Marilyn Sluka was the Handbook Chair and Barbara Coulter the Piano Chair. In 1999, there was a revision of the Voice handbook with an expansion from 4 to 6 levels. The piano handbook was also revised to divide Level 3 into 3A and 3B, and the scoring was altered to give 8 points for the technique test.

In 2007, a Composer Classification list was published to help teachers to choose appropriate literature in each historical period, as well as to dual-classify some composers who wrote in more than one style.

In 2005 at the MMTA Conference, a brainstorming session was held to celebrate 30 years of SAT. Many ideas surfaced at this time for consideration in making revisions to the piano handbook. Each year chapters submit comments on the tests to the chairpersons of each testing area. From these comments and input at several MMTA conferences, it was determined in 2011 that a committee should be formed to begin revision of the piano handbook. The first meetings of the committee were held in 2011 and 2012 to review ideas submitted by the membership. Starting with about 12 interested volunteers, the committee eventually ended up with 6 members who completed the task of revising the requirements and writing sample tests to be distributed to the membership in preparation for use in the 2018 SAT.

It is the hope of the MMTA Board of Directors and the Piano Handbook Committee that the SAT program will be a useful tool for our teachers and students for many years to come.

Written by Barbara Collins, NCTM

11 July 2016
STUDENT ACHIEVEMENT TESTING

The Student Achievement Testing Program is intended to provide a non-competitive opportunity for musical development and to encourage students at each level to work for a clear understanding of important elements of structure and style in music. Testing levels are progressively designed, and student placement should be determined with careful consideration to the requirements expected in aural awareness, sight-reading, technique and theory in addition to repertoire.

Levels do not necessarily correspond to grades in school. In that regard, a 12th grader who is a beginner in piano studies might test at Level 1A or 1B, and a 1st grader who has several years of study might test at a higher level than 1A or 1B. Levels 2-12 are NOT divided into A or B categories, although a student may repeat a level as necessary in order to strengthen skills and knowledge, as long as different repertoire is performed each year. Regardless of whether or not a level is repeated, repertoire performed at SAT in a previous year is not allowed.

A total of 100 points will be distributed in the five testing categories as follows:

- Performance: 60 points (20 per piece)
- Aural Awareness: 10
- Sight-Reading/Transposition/Harmonization: 10
- Technique: 10
- Theory: 10

If a student has had lessons or coaching with anyone in addition to his or her permanent teacher, that person’s name must appear on the student’s application form along with that of the permanent teacher. This enables the Student Achievement Testing Chairperson to obtain judges who are not acquainted with the student.

The tests are administered by local affiliated chapters in the late winter and spring of each year, and must take place within three to six weeks of the District Semi-Finals. Students are expected to participate at the audition centers in which their teachers belong. If this is not possible, arrangements must be made in advance with the SAT Chair of another site in the same District, if the student intends to go on to Semi-Finals. If the teacher does not belong to a local chapter, arrangements must be made in advance with the center closest to the teacher’s studio.

Each student pays a fee to the local audition center, and a portion of that fee will be forwarded to the MMTA SAT Auditions Chair along with a list of all entrants and their scores.
ELIGIBILITY

1. The participant may be a student in grades K-12 or an adult student studying with a Michigan Music Teachers Association member. All students will have the same requirements as outlined in this handbook.

2. The teacher's dues must be paid to MMTA by November 1st of the year previous to the testing. New members of MMTA will be accepted through January 1st. Students must pay all required fees to enter. Teachers who are not MMTA members wishing to enter students will be assessed a special fee in addition to the student fees. They will also be required to purchase a Student Achievement Testing Handbook.

3. The student must have studied with the entering teacher from September until completion of testing, unless there are extenuating circumstances approved by the SAT Coordinator.

4. The student may enter Student Achievement Testing at any level that the teacher determines. All five areas of testing are to be at the same level. The student's school grade does not affect the level entered. The goal is to attain a uniform level of achievement in all areas.

5. Students may repeat a level as long as new repertoire is presented each year. Students entering for the first time in the new handbook may enter at an appropriate level, regardless of the level completed previously.

6. Students who achieve an overall score of 80 will be eligible for the SAT trophy program (see p. 25).

7. Students who have obtained a minimum score of 55 on the performance portion of the testing and a minimum score of 90 overall, and have entered at the appropriate level for their school grade may proceed to the District Semi-Finals Performance Auditions (see p. 27). Adult students will not be eligible for the District Semi-Finals.
CORRELATION OF LEVELS

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Teachers may switch a student to the expected correlated level. However, not every student might be able to do so, considering the various changes in content and in skills between the levels. The teacher should choose the appropriate level for a student entering the new program for the first time, regardless of their previous level.

SEMI-FINALS DIVISIONS

Intermediate: Levels 6 and 7 - school grades 7 or lower.
Junior: Levels 8 and 9 - school grades 9 or lower.
Senior: Levels 10, 11, and 12 - school grades 12 or lower.
GUIDELINES AND ADMINISTRATION OF ACHIEVEMENT TESTS

The following guidelines will be helpful to teachers and judges in understanding the preparation and administration of the Student Achievement Tests.

PERFORMANCE

Expectation of the Student

Students will perform three complete memorized pieces in contrasting styles (e.g. tempo, touch, mood). The pieces must be published solo works, not concerti. The student and teacher will make the choice of repertoire in Levels 1A through 5. The Piano Repertoire List in this handbook illustrates the approximate difficulty of the pieces at each level.

Students entering at Levels 6 and above will perform pieces from three of the following musical periods:

I. Renaissance or Baroque  
II. Classical  
III. Romantic  
IV. Impressionist/Twentieth and Twenty-First Century

(Please see “Composer Classification List” in the Appendix, p. 327.)

At Levels 6-12, arrangements or transcriptions are not permitted, with the exception of those found in Maurice Hinson’s “Guide to the Pianist’s Repertoire.” Students performing pieces with theme and variations must perform all variations.

Students at the following levels must play one piece from the musical period indicated:

Level 9: Renaissance or Baroque  
Level 10: Classical  
Level 11: Romantic  
Level 12: Impressionist, 20th Century, 21st Century

The maximum performance time for all 3 pieces is as follows:

Levels 1-5  7 minutes  
Levels 6-7  9 minutes  
Levels 8-9  12 minutes  
Levels 10-12  15 minutes
Students should perform repertoire in as complete a form as time allows. Repeats and first and second endings may be performed if the total performance time stays within the time limit. Da Capo repeats should always be observed. Teachers are urged to consider the time restrictions when choosing repertoire.

Students will be expected to perform new repertoire each year. Repertoire performed at SAT in a previous year is not allowed.

Students are to bring a published copy of each of the three pieces to be performed. No score can be given if the music is not provided. Photocopies will not be allowed unless the music is out of print (written verification from the publisher is required). Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable. Measures are to be numbered in the left margin.

THE PERFORMANCE JUDGE

A qualified judge, having no connection with any student entered, will audition students in performance. The identity of the student and the teacher will not be known to the judge before or during the audition. The judge will hear all three pieces prepared by the student in as complete form as the time limit allows. The judge will give written comments on each work performed, as well as the total numerical score.

Judging of the performance will be based on: accuracy, technique, musicianship and memory. Numerical scoring is based on 20 points per piece. There will be no performance score given for a piece that is not memorized. Only memorized pieces will receive a score. The judges’ decision is final.

Expectations of the Performance Judge

The Judge: 1. should be someone who is acquainted with this Handbook and the Student Achievement Testing Program.

2. is expected to abide by the State Judging Guidelines published each year and is expected to meet with the local chairperson before the testing begins.

3. should try to put the student at ease, let the student try the piano and allow the student to choose the order of the pieces to be performed.

4. should allow for differences in interpretation and listen for a convincing performance.
Expectations of the Performance Judge (continued)

5. will give an honest written evaluation of the student’s performance, commenting on good features and offering positive and constructive suggestions for improvement. The score given by the judge should be supported by the comments.

6. will direct all comments to the student, not to or about the teacher.

7. should not attempt to give music instruction during the performance and should refrain from spoken criticism.

8. should judge the performance heard, not a previous or potential performance. The judge should not compare students.

9. should write comments on the judging sheet only and not in the students’ music.

10. should not judge their own students.

QUALIFICATIONS AND SELECTION OF JUDGES

ACHIEVEMENT TESTING

Qualified individuals will be selected by the Student Achievement Testing Chairperson of the local chapter to administer the Theory, Sight-Reading, Technique, and Aural Awareness tests. These examiners should be chosen from Michigan Music Teachers Association members who have worked with and understand the objectives of the Student Achievement Testing Program. They may be from the local chapter or from a neighboring chapter, but under no circumstances should examiners test their own students.

PERFORMANCE

Arrangements for securing judges will be made by the local Student Achievement Testing Chairperson. Judges’ fees and mileage will be paid by the local chapter.
AURAL AWARENESS

Students will be tested in one of two ways: 1) with the examiner using a CD supplied by the Piano Testing Committee, or 2) with the examiner playing the test questions on a piano or digital keyboard.

Testing with CDs:

1. The CDs will be played by the examiner on a CD player in the Aural Awareness Room.

2. Each question will be played three times, with a two-measure pause before each repetition.

3. For melodic dictation for Level 5 to 12, students will be given 30 seconds to study the example before hearing it. The example will be played three times, with a two-measure pause before each repetition. Another 30 seconds will be given after the third repetition to complete the answer.

Testing with the examiner playing the test questions:

1. Each question will be played three times, with a two-measure pause before each repetition.

2. The examiner will explain to the student how the questions are to be answered, for example, “circle the letter” or “circle the beats”.

3. For Levels 5-12 rhythm patterns will be played at a moderate tempo on a single key of the piano after the examiner first establishes the pulse by clapping or snapping fingers for two measures. When metronome markings are included, the examiner will use the metronome to establish the tempo and then turn off the metronome when playing the example.

4. Triads and seventh chords will be played both broken and blocked.

5. Intervals will be played ascending and descending as well as blocked. For example, a Major 2nd would be played as a melodic interval (1-2-1) and then as a harmonic interval (blocked).
6. Scales will be played ascending and descending.

7. In the levels where the student is asked to identify chord progressions, the tonal center will be established by the examiner, who will play a single tonic triad in the middle register of the piano.

8. For melodic dictation questions, the examiner establishes the tonality before playing the example.

9. The Melody Playback portion of the test will be administered by the Technique & Sight-Reading examiner.

**Instructions for Melody Playbacks**

*Test questions are taken from the examples in the Piano SAT Handbook*

- Ask the student to stand, so that the student's eyes are not facing the keyboard.
- In Levels 1 - 5, establish the tonality by playing a five-finger pattern and the broken and blocked tonic triad in the key of the testing example. In Levels 6 - 12, play an octave scale and the broken and blocked tonic triad in the key of the testing example.
- Tell the student the starting note, for example "I'm starting on the G above middle C."
- Set the metronome to establish the tempo and turn it off.
- At the established tempo, count two measures.
  For example, in 4/4 time: "1-2-3-4-1-2-Ready-Listen."
- Play the testing example two times at the established tempo, with a one-measure pause between repetitions. The example may be played one more time if requested.
- Student comes to the piano and will be shown the starting note.
- The student will have two chances to play the melody in order to receive full credit.
SIGHT-READING

Sight-Reading:

1. Students will be given two minutes to look over the sight-reading piece. They may play the five-finger pattern or scale and cadence of the sight-reading piece at any time during this preparation time. They may also “ghost play” their sight-reading silently on the keyboard during the preparation time.

2. Students are permitted to play the sight-reading only once.

3. If a student performs the sight-reading piece in the wrong octave but the notes are otherwise correct, a deduction should be made for accuracy, but the student should be given credit for what was done well.

4. Although fingerings will be given as a help to the student, there will be no deductions for using a fingering different from the one indicated.

Transposition:

1. After completing the sight-reading, students will play it again as written. They are allowed an additional minute of preparation time to prepare for the transposition.

2. As in the sight-reading, students may play the five-finger pattern or scale and cadence of the new key at any time during the preparation period.

3. Students will play the transposition only once.

Chord Harmonization and Harmonizing a Bass Line:

1. Students will be allowed to play the chord harmonization melody first. Level 11 and Level 12 students will be allowed to play the bass line first.

2. Students may play the five-finger pattern or scale and cadence of the piece at any time during the preparation period.
3. Chord symbols as well as Roman numerals will be provided as an aid to students and to help them to become familiar with them. The chord symbols and the Roman numerals give the same information but in a different form. Teachers and students should feel free to use the form with which they feel most comfortable.

Rhythms:

1. Students will have 30 seconds for rhythm preparation. Rhythms may be clapped, played, sung or chanted for Levels 1A-6. For Levels 7-12, rhythms may be tapped or played.

2. For clapped rhythm patterns, rests should be shown with an appropriate gesture, such as open palms.

Judging:

1. Students who count aloud for any of the above skills will be judged only on the music and rhythms performed, not on the counting.

2. Judges will provide a brief explanation for each point deduction.

3. Students will be graded on the following:
   - Continuity and steady pulse
   - Accuracy of notes, rhythm, dynamics, articulation and harmony.
   - Correct interpretation of the time signature and key signature (or correct starting position when no key signature is indicated)
TECHNIQUE

1. As terminology sometimes differs among teachers, the examiner will rephrase questions the student does not understand. The teacher should familiarize the student with the terminology used in the Handbook, so that the student will feel comfortable while taking the test.

2. All five-finger patterns, scales and arpeggios are to be played ascending and descending.

3. Scales are to be played in parallel motion unless otherwise specified and may be one or two octaves apart.

4. The judges’ sheets use fingerings from Hanon, the FJH Classic Scale Book by McArthur/McLean or The Complete Book of Scales, Chords, Arpeggios & Cadences by Palmer, Manus and Lethco. Teachers who wish to use other fingerings must provide these fingerings in writing, using the MMTA form provided in the Handbook (p. 342) Students must bring this form with them to SAT in order to receive full credit.

5. Students will be given a moment to look over and mentally prepare for each question, which may include “ghost playing” silently on the keyboard before beginning.

6. Metronome markings indicated are the minimum acceptable for that level. A metronome will be used in the testing room to establish the tempo. It is then the student’s choice as to whether the metronome is left on or turned off.

7. A more advanced performance is acceptable, such as faster tempo or more octaves than required, except when a three-octave scale is required.

8. The judge will read the test questions to students, and will also allow them to look at the test questions as they are being read.

9. All piano technique is to be played without pedal except where indicated.

10. Judges will provide a brief written explanation for each point deduction.
11. Deductions will be made for:
   - Starting over
   - Note inaccuracy
   - Inconsistent fingering
   - Lack of continuity
   - Not meeting the minimum tempo

12. The following abbreviations are used in this Handbook:
    - **BR & BL** Broken and Blocked
    - **HS** Hands Separately
    - **HT** Hands Together

13. Cross-hand arpeggios are to be played two or four octaves ascending and descending, with the LH crossing over to the final tonic ascending. For example:
    
    \[
    \begin{array}{ccccc}
    \text{CEG} & \text{CEG} & \text{CEG} & \text{CEG} & \text{C} \\
    \text{(LH)} & \text{(RH)} & \text{(LH)} & \text{(RH)} & \text{(LH)} \\
    \end{array}
    \]

14. Fingering for triads and inversions are as follows:
    
    \[
    \begin{array}{ccc}
    \text{Root Position} & \text{First Inversion} & \text{Second Inversion} \\
    \text{RH} & 135 & 125 & 135 \\
    \text{LH} & 531 & 531 & 521 \\
    \end{array}
    \]
THEORY

1. The terminology used in the test questions will be consistent with that which is used in the Handbook.

2. Examiners should be willing to rephrase a question if the student is confused, especially for students at Levels 1A-5.

3. Paper keyboards, keyboards drawn on blackboard, pianos with the keyboard exposed, etc. are NOT allowed in the theory room. Students at Levels 1A-3 will draw their own keyboard on the test sheet. In Levels 4-12, keyboards will be printed on the test page for the students’ use.

4. Judges should follow the grading instructions on the Theory Answer Sheets and the Examiner Instructions.

5. Figured bass Roman numerals should appropriately identify the quality of the chord, i.e., upper case numerals for Major and Augmented chords and lower case numerals for minor and diminished chords.

6. Figured bass symbols are as follows:

   **All triads:**

   root position - no symbol or \( \frac{5}{3} \)  
   1\(^{st}\) inversion - 6 or \( \frac{6}{3} \)  
   2\(^{nd}\) inversion - \( \frac{6}{4} \)

   **All 7\(^{th}\) chords:**

   1\(^{st}\) inversion - 6 or \( \frac{6}{3} \)  
   2\(^{nd}\) inversion - 4 or \( \frac{6}{4} \)  
   3\(^{rd}\) inversion - 2 or \( \frac{4}{4} \)

   **Chord symbols are as follows:**

   Major = M  
   minor = m  
   diminished = o  
   augmented = +
TROPHIES AND AWARDS

LOCAL

Certificates will be awarded to all participants.

Trophies, graduated in size, will be awarded every TWO YEARS to students who meet the following requirements:

1. Two years of testing with an overall score of 70 or above for each year. A student may be awarded a trophy only every two years. The qualifying score from any given year may be used only once towards a trophy. High school seniors are exempt from the two-year rule.

2. Students must complete all 5 areas of testing in the same level.

3. Most students will participate in consecutive years. The Piano Committee recommends that not more than one year of participation be skipped. (Record keeping becomes difficult and our goal is to encourage yearly growth). If more than one year is skipped, it is the teacher’s responsibility to provide documentation.

4. A student may skip a level. If a student does skip a level, the trophy would be awarded for the highest level tested.

5. Students may repeat a level as long as different repertoire is presented each year.

6. If a student fails to qualify the second year, the previous year's score could be counted the next year. Example: If a student scored 70 at Level 2 and the next year scored less than 70 at Level 3, and the subsequent year scored 70 or above at either Level 3 or 4, he/she would be awarded a trophy at the level completed the final year.

7. The inscribed level indicated on the trophy will be the higher level of the two years considered.

Record keeping will be done by each Local Chapter Student Achievement Testing Chairperson. Teachers should also keep accurate records for each of their students. Special care should be taken when students transfer teachers. If students test in a chapter other than their own, the records should be sent to the home chapter and trophies should be ordered by the home chapter.
Student's name, level tested, overall score, and dates of participation need to be recorded and kept for future use by both the teacher and the local chairperson. Local chairpersons will order the trophies from the Awards chair.

**DISTRICT SEMI-FINALS**

All Semi-Finalists will receive a certificate and a ribbon. The certificate will include the MMTA Logo.

**STATE STUDENT DAY FINALS**

All participants will receive a plaque with the State Logo, "MMTA Student Day Finalist," and the year engraved on the metal plate.
DISTRICT SEMI-FINALS

District Semi-Finals are held in various locations in Michigan prior to State Student Day for those students who meet the eligibility criteria listed below and who wish to compete. There are 3 districts: Central, Eastern, and Western. Students may participate in the district to which their teachers belong. Finalists will be chosen at each site to compete at State Student Day. At State Student Day, first, second and third place winners will be chosen in each division. Applications may be obtained from the local SAT Chairperson, or online from the MMTA website.

DISTRICT SEMI-FINALS ELIGIBILITY

1. Any student who enters Level 6 through 12 and earns 55 points or above in performance, with a combined score of 90 points or more, may take part in the Semi-Finals, providing they have entered the Achievement Testing Program according to the rules in the Handbook. See page 13 for eligibility. Repertoire and level/grade requirements are listed below. Students are expected to participate at the audition centers in which their teachers belong. Students eligible for semi-finals who are not able to play in their own District will be allowed to play NON-COMPETITIVELY in one of the other Districts. Application must meet the application deadline of the accepting District.

2. Repertoire must be the same as played for that year’s SAT. No pieces may be repeated from a previous year. All 3 pieces must be memorized.

3. In Levels 6 – 12, pieces must be from 3 of 4 musical style periods. In levels 9-12, one work from a specific style period is required.
   - Level 9 – Renaissance/Baroque
   - Level 10 – Classical
   - Level 11 – Romantic
   - Level 12 – Impressionistic, 20th Century, 21st Century

4. Divisions:
   - Intermediate: Levels 6 and 7 - school grades 7 or lower.
   - Junior: Levels 8 and 9 - school grades 9 or lower.
   - Senior: Levels 10, 11, and 12 - school grades 12 or lower.

5. The maximum performance time for all 3 pieces is as follows:
   - Levels 6-7 9 minutes
   - Levels 8-9 12 minutes
   - Levels 10, 11 and 12 15 minutes
(District Semi-Finals Eligibility, *continued.*

Judges will hear all three pieces prepared by the student in as complete a form as the time limit allows. Repeats, and first and second endings may be performed if the total performance time stays within the time limit. Da Capo repeats should always be observed.

Neither the identity of the student nor the teacher may be known to judges before or during the audition. Written comments on each piece performed will be given and all decisions are final.

Any teacher entering students in Semi-Finals may not accept a judging position in his/her own district in the students’ division (Intermediate, Junior, Senior).

The auditions are open to the public only if space permits. **NO recording or photographing of any performer is allowed.** Anyone not complying with this rule will be asked to leave. **This applies to Finals Day, as well.**

6. From the Semi-Finals, the following percentage of students will go on to State Finals:

   Intermediate – 15%
   Junior – 20%
   Senior – 25%.

7. Participants must furnish one published copy of each composition to be played. Measures are to be numbered in the left margin. **Photocopies will not be allowed unless the music is out of print (written verification from the publisher is required).** Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable.

8. Scheduling is done by the lottery system. Neither requests for morning or afternoon nor changes are allowed.

9. Teachers of students who participate in District Semi-Finals and State Finals must volunteer their time to help the day of the event. A responsible substitute is allowed. Any teacher not working or not providing a substitute will be ineligible to submit students the following year.

10. Students chosen to participate in State Finals Day MUST play on that day, or they will forfeit eligibility to participate the following year. State Finals winners will be asked to perform at that year’s state conference.
STATE FINALS DAY

All students selected from the District Semi-Finals will compete at a designated location in the State of Michigan. Each student must play the same literature at State Finals Day as was played at the District Semi-Finals. Contestants must bring one published copy of each composition to be played. Photocopies will not be allowed unless the music is out of print (written verification from the publisher is required). Copies that are digital downloads with a purchase receipt and copies with the CD Sheet Music logo are also acceptable.

First-, second-, and third-place winners will be chosen from these divisions:

- Intermediate Levels 6 and 7
- Junior Levels 8 and 9
- Senior Levels 10, 11 and 12

All participants will receive an engraved plaque with the Michigan Music Teachers Association Logo, "MMTA Students Day Finalist" and the year. First, second, and third-place winners in each category will receive monetary awards.

Judges will be obtained by the State Auditions Chairperson. A teacher having a student entered in State Student Day shall not accept the responsibility of judging any entrants who will compete against his or her students.

Judges will hear all three pieces prepared by the student in as complete a form as time allows. The identity of the student and the teacher will not be known to the judges before or during the competition. The judges will give written comments on each piece performed and their decision is final.

State Finals Day is open to the public. Students, teachers, and parents are encouraged to listen to other performances. NO recording or photographing of any performer is allowed. Anyone not complying with this rule will be asked to leave.
AURAL AWARENESS - LEVEL 1A

Rhythm and Notation

- In a two measure example, identify whether two patterns are the same or different, in \( \frac{3}{4} \) meter using note values from the Rhythm Chart through Level 1A (p. 289).

Intervals

- Identify repeated notes, 2nds, 3rds, and 5ths from a Major five-finger pattern, starting on the tonic, BR and BL. All examples will have the same tonic. The key will be established by playing a Major five-finger pattern and BR and BL tonic triad.

Example:

\[
\begin{array}{c}
\text{2nd} \\
\text{3rd} \\
\text{5th}
\end{array}
\]

- Identify whether a second pitch is higher or lower than the first.

Five-Finger Patterns

- Identify whether you hear a Major five-finger pattern or broken triad.
- Identify whether a Major melody is ascending or descending. The melody may be in the range of an octave.
- Identify whether a Major melody is moving by seconds (steps) or thirds (skips) in a five-finger pattern.

Chords

- Identify a broken triad versus a blocked triad.
- Identify whether a Major cross-hand arpeggio is played:
  - loud or soft
  - with a crescendo or a diminuendo
Melody Playback

- Repeat a two-measure melody of four notes using repeated notes, 2nds, 3rds, or 5ths.
- The melody will be in the range of the first three notes of a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: C and G Major.
Starting Note: Tonic.

Note Values: $\text{w h. h q}$

The test question will be taken from the Practice Melody Playback Examples, Level 1A (p. 41). See p. 19 for specific testing procedure.

Example: MM $\text{d} = 100$

![Example Musical Note]
SIGHT-READING - LEVEL 1A

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 1A Practice Rhythm pages (p. 38-40). Sing or chant if you prefer.

Example:

\[ \frac{3}{4} \]
\[ \text{♩♩♩♩♩♩} \]

Sight-Reading

- Sight read a single-line four-measure melody using intervals of a 2nd, 3rd, and repeated notes, in C and G Major five-finger patterns in the treble or bass clef. The following rhythm values will be used: \( \text{♩♩♩♩} \)

Example:
TECHNIQUE - LEVEL 1A

Intervals
- Starting on the tonic, play the intervals of a 2nd, 3rd and 5th from any Major five-finger pattern beginning on a white key, HS, BR, then BL. Example:

Five-Finger Patterns
- Play any Major five-finger pattern, beginning on a white key, HS or HT, up and down, legato, at a steady beat. The patterns may be played in contrary motion. Example:

Chords and Arpeggios
- Play the tonic triad from any Major five-finger pattern, beginning on a white key, HS or HT, BR up and down, legato; then BL. Example:

- Play the tonic cross-hand arpeggio from any Major five-finger pattern beginning on a white key, 2 or 4 octaves; up and down, at a steady beat. Example:
THEORY - LEVEL 1A

Rhythm
• Identify and write note values and time signatures from the Rhythm Chart for Level 1A (page 289).
• Add bar lines to a rhythm using note values from the Rhythm Chart for Level 1A.
• In $\frac{3}{4}$ time, identify the number of beats for notes from the Rhythm Chart for Level 1A.

Notation
• Identify treble and bass clefs.
• Draw a keyboard showing F through B (11 white keys) and name each white key.
• Know the names of the lines and spaces in both clefs.

Intervals
• Identify the intervals of a 2nd, 3rd, and 5th in C, G, and F Major five-finger patterns, BR/BL.

Five-Finger Patterns
• Identify and write C, G, and F Major five-finger patterns, ascending only. Use accidentals.
• Mark the whole and half steps in a given C, G, or F Major five-finger pattern.

Chords
• Identify and write the C, G, and F Major triads in root position, BR and BL.

Forms and Terms
• Know the meaning and symbols of: forte, piano, legato, staccato, staff, treble clef, bass clef, bar line, and measure. See Terms and Definitions in Appendix on p. 294.
• Identify any of the theory concepts for Level 1A in a musical example.

Music History
• From multiple choices, identify the name of a person who writes music. See Music History Study Guide in Appendix on p. 302.
Examples may be transposed to the keys of C and G Major.

Examples in $\frac{3}{4}$ MM $\mathcal{L} = 84$  Examples in $\frac{4}{4}$ MM $\mathcal{L} = 100$
Examples may be transposed to the keys of C and G Major.

Examples in $\frac{3}{4}$ MM $\frac{\text{d}}{\text{q}} = 84$  Examples in $\frac{3}{8}$ MM $\frac{\text{d}}{\text{q}} = 100$
AURAL AWARENESS - LEVEL 1B

Rhythm and Notation

- In a two-measure example, identify whether two patterns in $\frac{3}{4}$ or $\frac{4}{4}$ meter are the same or different, using note values from the Rhythm Chart through Level 1B (p. 289).

Intervals

- Identify the intervals of a M2, M3, P4 and P5 of a Major five-finger pattern. All examples will have the same tonic and will be played BR then BL. The key will be established by playing a Major five-finger pattern and blocked tonic triad.

Example:

- Five-Finger Patterns and Scales

  - Identify whether:
    - a Major melody is going up (ascending) or going down (descending).
    - a one-octave scale is played with a crescendo or a diminuendo.
    - a Major melody speeds up (accelerando) or slows down (ritardando).

Chords and Arpeggios

- Identify whether you hear:
  - a Major or minor triad (BR/BL)
  - a Major cross-hand arpeggio going up (ascending) or going down (descending).
Melody Playback

- Repeat a two-measure melody of four notes using repeated notes, 2nds, 3rds, or 5ths.
- The melody will be in the range of a five-finger pattern.

Meter: $\frac{3}{4}$ or $\frac{4}{4}$

Keys: C and G Major
Starting Note: Tonic

Note Values: $\text{whole} \cdot \text{half} \cdot \text{quarter}$

The test questions will be taken from the Practice Melody Playbacks, Level 1B (p. 55). See p. 19 for specific testing procedure.

Example: MM $\frac{4}{4} = 100$
SIGHT-READING - LEVEL 1B

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 1B Practice Rhythm pages. Sing or chant if you prefer.

Example:

\begin{music}
\begin{musicnotes}
\rhythm{\crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet}
\end{musicnotes}
\end{music}

Sight-Reading

- Sight read a single-line four-measure melody using intervals of 2nds, 3rds, 5ths, and repeated notes, in a C, G, or F Major five-finger pattern, in the treble or bass clef. Note values from the Rhythm Chart through Level 1A will be used (page 289). Key signatures will be used.

Example:

\begin{music}
\begin{musicnotes}
\crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet \crotchet
\end{musicnotes}
\end{music}
TECHNIQUE - LEVEL 1B

Intervals

- Starting on the tonic, play the intervals of a M2, m3, M3, P4, and P5 from any Major or minor five-finger pattern, beginning on a white key, HS, BR, then BL. Example:

\[
\begin{align*}
&M2 & m3 & M3 & P4 & P5 \\
&\text{\includegraphics[width=0.5\textwidth]{intervals.png}}
\end{align*}
\]

Five-Finger Patterns and Scales

- Play any minor five-finger pattern beginning on a white key, up and down, HS or HT, legato, at a steady beat. The patterns may be played in contrary motion. Example:

\[
\begin{align*}
&\text{Parallel Motion} & \text{Contrary Motion (choose one)} \\
&\text{\includegraphics[width=0.5\textwidth]{five_finger.png}}
\end{align*}
\]

- Play the following one-octave scales, up and down, legato, HS or in contrary motion, HT:

**C Major** and a natural minor. Play at a minimum speed of $MM = 66$

Example of C Major scale:
Example of a **natural minor** scale in contrary motion:

```
\[\text{\begin{tikzpicture}
  \draw (0,0) -- (5,0);
  \draw (0,-1) -- (5,-1);
  \filldraw (0,0) circle (2pt);
  \filldraw (0,-1) circle (2pt);
  \filldraw (1,0) circle (2pt);
  \filldraw (1,-1) circle (2pt);
  \filldraw (2,0) circle (2pt);
  \filldraw (2,-1) circle (2pt);
  \filldraw (3,0) circle (2pt);
  \filldraw (3,-1) circle (2pt);
  \filldraw (4,0) circle (2pt);
  \filldraw (4,-1) circle (2pt);
  \filldraw (5,0) circle (2pt);
  \filldraw (5,-1) circle (2pt);
\end{tikzpicture}}\]
```

**Chords and Arpeggios**

- Play the tonic triad from any minor five-finger pattern beginning on a white key, HS or HT, first BR up and down, staccato; then BL.

Example of a **minor** broken and blocked triad:

```
\[\text{\begin{tikzpicture}
  \draw (0,0) -- (5,0);
  \draw (0,-1) -- (5,-1);
  \filldraw (0,0) circle (2pt);
  \filldraw (0,-1) circle (2pt);
  \filldraw (1,0) circle (2pt);
  \filldraw (1,-1) circle (2pt);
  \filldraw (2,0) circle (2pt);
  \filldraw (2,-1) circle (2pt);
  \filldraw (3,0) circle (2pt);
  \filldraw (3,-1) circle (2pt);
  \filldraw (4,0) circle (2pt);
  \filldraw (4,-1) circle (2pt);
  \filldraw (5,0) circle (2pt);
  \filldraw (5,-1) circle (2pt);
\end{tikzpicture}}\]
```

- Play the tonic cross-hand arpeggio from any minor five-finger pattern beginning on a white key; 2 or 4 octaves; up and down, at a steady beat.

Example of a four-octave **d minor** cross-hand arpeggio:
THEORY - LEVEL 1B

Rhythm

- Add bar lines to a rhythm using note and rest values from the Rhythm Chart for Level 1B (page 289).
- In \( \frac{3}{4} \) or \( \frac{4}{4} \) time, identify the number of beats for notes and rests from the Rhythm Chart for Level 1B.

Notation

- Identify sharp, flat, and natural signs.
- Draw a keyboard showing F through B (11 white keys) and name each white key.
- Know the names of the lines and spaces in both clefs.
- Name black keys with either sharp or flat names.

Intervals

- Identify the intervals of a M2, M3, P4, and a P5 in C, G, F, D, and A Major five-finger patterns, BR/BL.

Five-Finger Patterns

- Identify and write any Major five-finger pattern beginning on a white key. Use accidentals.
- Identify and write c, g, or f minor five-finger patterns. Use accidentals.
- Mark the whole and half steps in any given Major five-finger pattern beginning on a white key.

Chords

- Identify and write any Major triad beginning on a white key, root position. Use accidentals.
- Identify and write c, g, f minor triads, root position. Use accidentals.
Forms and Terms

- Know the meaning and symbols of: crescendo, diminuendo, mezzo forte, mezzo piano, repeat sign, octave sign, sharp, flat, and natural. See Terms and Definitions in Appendix on p. 294.

- Identify any theory concepts for Level 1B in a musical example.

Music History

- A piece played by only one person is called a “solo,” and a piece played by two people is called a “duet.” See Music History Study Guide in Appendix on p. 302.
Examples may be transposed to the keys of C and G Major.

Examples in $\frac{3}{4}$ MM \( \frac{1}{4} \) $\text{MM } \frac{1}{4} \text{ MM } \frac{1}{4} = 84$  Examples in $\frac{4}{4}$ MM \( \frac{1}{4} \) $\text{MM } \frac{1}{4} \text{ MM } \frac{1}{4} = 100$
Examples may be transposed to the keys of C and G Major.

Examples in $\frac{3}{4}$ MM $\dot{=} 84$  
Examples in $\frac{1}{4}$ MM $\dot{=} 100$
AURAL AWARENESS - LEVEL 2

Rhythm and Notation

- Identify whether two patterns are the same or different, using note and rest values from the Rhythm Chart through Level 2 (p. 289).

- Select the correct notation using note and rest values from the Rhythm Chart through Level 2.

Intervals

- Identify the intervals of a M2, M3, m3 and P5 of a five-finger pattern. All examples will have the same tonic and will be played BR and BL. The key will be established by playing the Major and minor five-finger patterns and the tonic triads. Example:

![Intervals Example](image)

Five-Finger Patterns and Scales

- Identify whether a five-finger pattern is Major or minor.

- Identify the dynamic pattern of an ascending and descending Major scale. Choices: \( p \rightarrow f \rightarrow p \) or \( f \rightarrow p \rightarrow f \)

Chords and Arpeggios

- Identify whether:
  
  - Triads in root position are Major or minor.
  
  - Arpeggios using the same tonic are the same or different. Choices: Major/Major, minor/minor, Major/minor, minor/Major.
Melody Playback

- Repeat a two-measure melody of five notes using **repeated notes, 2nds, 3rds, 4ths, and 5ths.**
- The melody will be in the range of a five-finger pattern.

**Meter:** $\frac{3}{4}$ or $\frac{4}{4}$

**Keys:** D and F Major

**Starting Note:** Tonic or Dominant

**Note Values:** $\circ \quad \frac{1}{4} \quad \frac{1}{2} \quad 1$

The test questions will be taken from the Practice Melody Playback Examples, Level 2 (p. 71). See page 19 for specific testing procedure.

Example: MM $\frac{1}{4} = 100$

![Example Melody](image-url)
SIGHT-READING - LEVEL 2

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern taken from the Level 2 Practice Rhythm pages. Sing or chant if you prefer.

Example:

\[
\begin{array}{c}
\frac{3}{4} \quad \boxed{\text{pattern}}
\end{array}
\]

Sight-Reading

- Sight-read an eight-measure example with the right hand playing the melody and the left hand playing an accompaniment consisting of tonic and dominant notes (one note per measure). The intervals of 2nds, 3rds, 5ths and repeated notes will be used, in D, A and F Major five-finger patterns, as well as note values from the Rhythm Chart through Level 1B (page 289). Key signatures will be used, and dynamics will be \(p\) or \(f\).

Example:

\[
\begin{array}{c}
\text{Example}
\end{array}
\]

Transposition

- Transpose the Major sight-reading example to the F, D or A Major five-finger pattern.
TECHNIQUE - LEVEL 2

Intervals

- Starting on the tonic, play the intervals of a M2, m3, M3, P4, and P5 from these five-finger patterns: D♭, E♭, G♭/F♯, A♭, B♭ Major; and e♯, d♯/e♭, f♯, g♯, b♭ minor. HT, BR up and down, and then BL.

Example in D♭ Major:

Example in e♯ minor:

Five-Finger Patterns and Scales

- Play the following five-finger patterns, HS or HT, ascending and descending; p legato or f staccato:

  D♭, E♭, G♭/F♯, A♭, B♭ Major; and e♯, d♯/e♭, f♯, g♯, b♭ minor.

Examples:

E♭ Major five-finger pattern in parallel and contrary motion (choose one):
f# minor five-finger pattern in parallel and contrary motion (choose one):

- Play the following scales, one-octave, HS or HT, ascending and descending, legato:
  
  **G Major** and **e natural minor**. Minimum speed **MM q = 76**

The scale may be played HT in contrary motion, choose version 1 or version 2.

Examples:

**G Major** scale in parallel motion:

**G Major** scale in contrary motion, version 1:

or version 2:
**e natural minor** scale in parallel motion:

![Parallel motion of e natural minor scale](image)

**e natural minor** scale in contrary motion:

![Contrary motion of e natural minor scale](image)

**Chords and Arpeggios**

- Play the following triads: $D_b$, $E_b$, $G_b/F#$, $A_b$, $B_b$ Major; and $e\#$, $d\#/e_b$, $f\#$, $g\#$, $b_b$ minor
- Play HT, first BR ascending and descending, then BL.

**Examples:**

- **B♭ Major triad**
  ![B♭ Major triad](image)
- **e♭ minor triad**
  ![e♭ minor triad](image)
• Play a 4-octave tonic cross-hand arpeggio in the following keys: D♭, E♭, G♭/F♯, A♭, B♭ Major; and c♯, d#/e♭, f♯, g♯, b♭ minor, legato, p or f.

Minimum speed MM = 76.

Examples:

G♭ Major cross-hand arpeggio:

![G♭ Major cross-hand arpeggio](image1)

c♯ minor cross-hand arpeggio:

![c♯ minor cross-hand arpeggio](image2)
THEORY - LEVEL 2

Rhythm

- Using note and rest values from the Rhythm Chart through Level 2 (p. 289):
  - Add bar lines to rhythm patterns.
  - Complete rhythm patterns.
  - Fill in the time signature of a rhythm pattern.

Notation

- Draw a keyboard showing F through B (11 white keys) and name each white key.
- Identify and write sharp and flat notes with correct placement of the accidental.
- Draw treble and bass clefs on a staff with correct placement.
  - The **treble clef** should extend above and below the staff and the curve should circle around line 2, indicating treble G.
  - The **bass clef** should start on line 4 and the dots should be in spaces 3 and 4, indicating bass F.
- Write and identify ledger notes between the staves up to two ledger lines.

Intervals

- Identify and write a M2, M3, P4, and P5 in any Major five-finger pattern beginning on a white key.
- Identify and write half and whole steps on a keyboard. Name each note.

Five-Finger Patterns

- Write the following five-finger patterns on a keyboard and name each note:
  - D♭, E♭, F♯/G♭, A♭, B♭ Major; and d, a, e, b minor
- Mark the half steps in these five-finger patterns, written on a treble or bass staff.
  - D♭, E♭, F♯/G♭, A♭, B♭ Major; and d, a, e, b minor
Chords

- Identify and write the following triads in root position, BR or BL:
  D♭, E♭, F♯/G♭, A♭, B♭ Major; and d, a, e, b minor

Forms and Terms

- Know the meaning and symbols of: Da Capo, common time, fermata, slur, tie, accelerando, ritardando, fine, and a tempo. See Terms and Definitions in Appendix on p. 294.

- Identify any theory concepts for Level 2 in a musical example.

Music History

- Choose which instruments are keyboard instruments: piano, digital piano, harpsichord, and organ. Question will include non-keyboard instruments. See Music History Study Guide in Appendix on p. 302.
PRACTICE MELODY PLAYBACK EXAMPLES - LEVEL 2

Examples may be transposed to the keys of D and F Major.

MM $j = 100$

1

2

3

4

5

6
Examples may be transposed to the keys of D and F Major.

MM $\text{ } \frac{\text{ } }{\text{ } } = 100$

7

8

9

10

11

12
AURAL AWARENESS - LEVEL 3

Rhythm and Notation

- Identify whether two patterns are the same or different using note and rest values from the Rhythm Chart through Level 3 (p. 289).

- Select the correct notation using note and rest values from the Rhythm Chart through Level 3.

Intervals

- Identify the intervals of a M2, M3, m3, P4, P5, and P8. All examples will have the same tonic and will be played BR and BL. The key will be established by playing the Major or minor five-finger patterns and blocked tonic triads.

Example:

![Intervals Example](image)

Scales

- Identify whether a melody is Major or minor.

- Identify whether a one-octave scale is played in parallel motion (same direction) or contrary motion (opposite direction).

Chords, Arpeggios, and Chord Progressions

- Identify whether two triads in root position and inversions are Major or minor, BR and BL.
• Identify the dynamic pattern of a two-octave Major or minor arpeggio.
  Choices: \[ p \longrightarrow f \longrightarrow p \] or \[ f \longrightarrow p \longrightarrow f \]

• Identify whether two chord progressions are the same or different. Choices:
  \[ I \rightarrow V_6^5 \rightarrow I \] then \[ I \rightarrow V_3^6 \rightarrow I \] or \[ I \rightarrow V_3^6 \rightarrow I \] then \[ I \rightarrow IV_3^4 \rightarrow I \]

**Melody Playback**

• Repeat a two-measure melody of five notes using repeated notes, 2nds, 3rds, 4ths, and 5ths.

• The range will be that of a five-finger pattern.

  Meter: \[ \frac{3}{4} \text{ or } \frac{1}{4} \]
  
  Keys: D and F Major
  
  Starting Note: Tonic or Dominant

  Note Values: \[ \begin{array}{cccc}
  \text{w} & \text{h} & \text{h} & \text{r} \\
  \end{array} \]

  The test question will be taken from the Practice Melody Playback Examples, Level 3 (p. 87). See page 19 for specific testing procedure.

Example: \[ \text{MM} \frac{1}{4} = 100 \]
SIGHT-READING - LEVEL 3

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 3 (p. 289). Sing or chant if you prefer.

Example:

\[ \frac{3}{4} \quad \text{\( \boxed{\})} \]

Sight-Reading

- Sight-read a single-line RH or LH melody, or a melody that goes from LH to RH or from RH to LH. The melody will contain intervals from a Major five-finger pattern and rhythms from the Rhythm Chart through Level 1B (p. 289). There may be an accompaniment consisting of tonic and dominant notes, one note per measure. The C, G, D, A, and F five-finger patterns will be used. Possibilities for the sight reading will include repeated notes, tied notes, staccato and legato. Key signatures will be used.

Example:

\[ \text{\( \boxed{\})} \]

Transposition

- Transpose the Major sight-reading piece to C, G, D, A, or F Major.
TECHNIQUE - LEVEL 3

Intervals

- Starting on the tonic, play the following intervals from any five-finger pattern. HT, first BR up and down, then BL.

  M2, M3, P4, P5 in any Major key, and m3 in any minor key.

Example in F Major:

Example in b minor:

Scales

- Play the following scales, one octave, HS or HT, ascending and descending, p or f, legato. Scales may be played in contrary motion, one octave, hands together.

  D, A, E Major
  a, e harmonic minor
  d natural minor
  MM \( \frac{j}{\text{ }} = 80 \)

Example of D Major scale in parallel motion:
D Major scale in contrary motion, version 1:

or version 2:

e harmonic minor scale parallel motion:

e harmonic minor scale contrary motion:
Chords and Arpeggios

- Play the following triads and their inversions, HS or HT, BR and BL. Begin and end with root position.

  **C, G & F Major**
  **a, e minor**

Example of the **C Major** triad and inversions, version 1:

![Root Position 1st Inversion 2nd Inversion Root Position](image)

or version 2:

![Root Position 1st Inversion 2nd Inversion Root Position](image)

(Same patterns will be used for minor triads and inversions).

- Play the following arpeggios, two octaves, HS or HT, ascending and descending, staccato.

  **C, G & F Major and a, e minor**

  **MM \( \uparrow = 63 \)**

Example of **C Major** arpeggio:

![C Major Arpeggio](image)
- Play primary triads (I - IV - V) in root position in the indicated keys, HT, BR and BL.

**C, G, and F Major**

Primary triads BR and BL:
THEORY - LEVEL 3

Rhythm

- Using note and rest values from the Rhythm Chart through Level 3 (p. 289):
  - Add bar lines to rhythm patterns.
  - Complete rhythm patterns.
  - Fill in the time signature of a rhythm pattern.

- Know the meaning of the top and bottom numbers of a time signature.

Notation

- Draw a keyboard F through B (11 white keys).
- Identify and write notes up to two ledger lines and three ledger spaces above and below both staves.
- Draw treble and bass clefs on a staff with correct placement.

\[ \text{The treble clef should extend above and below the staff and the curve should circle around line 2, indicating treble G.} \]

\[ \text{The bass clef should start on line 4 and the dots should be in spaces 3 and 4, indicating bass F.} \]

- Identify black keys with their enharmonic names.

Intervals

- Identify and write a M2, M3, m3, P4, and P5 in C, G D, A, F Major or minor five-finger patterns.

- Identify and write whole and half steps from a given note.
Scales and Key Signatures

- Write the C, G, D Major scales, one octave, ascending:
  - On a staff, using whole notes and accidentals, not a key signature.
  - On a keyboard using letter names.

- Mark the whole and half steps in any given C, G, D Major scale on a staff or keyboard.

- Identify and write the key signatures for C, G, D Major in treble and bass clef.

Chords

- Identify and write the C and G Major triads in root position and inversions on a keyboard.

- Given any Major or minor triad beginning on a white key in root position, identify the note name of the root, the third, and the fifth.

Forms and Terms

- Know the meaning and symbols of: fortissimo, pianissimo, inversion, damper pedal, allegro, andante, dolce, and simile. See Terms and Definitions in Appendix on p. 294.

- Identify any theory concepts for Level 3 in a musical example.

Music History

PRACTICE RHYTHMS LEVEL 3

Page 2 of 3

\[
\begin{align*}
\text{7} & \quad \frac{3}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\text{8} & \quad \frac{2}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\text{9} & \quad \frac{3}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\text{10} & \quad \frac{4}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\text{11} & \quad \frac{4}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\text{12} & \quad \frac{3}{4} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \quad \boxed{\text{.}} \\
\end{align*}
\]
Examples may be transposed to the keys of D and F Major.

Examples without 8= MM \( \frac{3}{4} \) \( \frac{3}{4} \) = 100

Examples with 8= MM \( \frac{3}{4} \) \( \frac{3}{4} \) = 69

1

2

3

4

5

6
Examples may be transposed to the keys of D and F Major.

Examples without ♩ ♩ MM ♩ = 100
Examples with ♩ ♩ MM ♩ = 69
STUDENT ACHIEVEMENT TESTING
PIANO HANDBOOK
LEVEL 4
AURAL AWARENESS - LEVEL 4

Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 4 (p. 289).

Intervals

- Identify the intervals of a M2, M3, m3, P4, P5, M6, and P8, starting on the same tonic, BR and BL. The key will be established by playing the Major and minor tonic triads, BR and BL.

Example:

```
\begin{music}
\newclef{treble}
\newtime{4/4}
\note{c'2} || \note{d'2} || \note{e'2} || \note{f'2} \\rest \\
\note{c'2} || \note{d'2} || \note{e'2} || \note{f'2} \\rest \\
\note{c'2} || \note{d'2} || \note{e'2} || \note{f'2} \\rest \\
\note{c'2} || \note{d'2} || \note{e'2} || \note{f'2} \\rest
\end{music}
```

Five-Finger Patterns and Scales

- After hearing a Major five-finger pattern ascending and descending, be able to identify the order in which four tones are played.

- Identify whether a scale is Major or harmonic minor.

Chords and Chord Progressions

- Identify whether triads in root position and inversions are Major or minor.

- Identify whether two chord progressions in a minor key are the same or different.

\[ i - V^6_i \text{ then } i - V^6_i \text{ or } i - V^6_i \text{ then } i - iv^6_i - i \]
Melody Playback

- Repeat a two-measure melody of six notes using repeated notes, 2ds, 3rds, 3rds, 4ths, or 5ths.
- The range will be within a five-finger pattern.

Meter: $\frac{\hat{3}}{4}$ or $\hat{4}$
Keys: C, G, F, D Major, a minor
Starting Note: Tonic or Dominant
Note Values: $\hat{o}$ $\hat{1}$ $\hat{2}$ $\hat{3}$ $\hat{4}$

The test question will be taken from the Practice Melody Playback Examples, Level 4 (p. 105). See p. 19 for specific testing procedure.

Example: MM $\hat{1} = 66$
SIGHT-READING - LEVEL 4

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 4 (p. 289), in $\frac{3}{4}$ or $\frac{6}{8}$ time. Sing or chant if you prefer.

Example:

\[
\begin{align*}
\frac{6}{8} & \quad \begin{array}{cccc}
  \boxed{\text{ bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, \\
  \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, \\
  \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, \\
  \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, & \boxed{\text{bulldog }}, \\
\end{array}
\end{align*}
\]

Sight-Reading

- Sight-read an eight-measure HT piece in G, D or A Major or a or d harmonic minor. The RH melody will be taken from a five-finger pattern, using note and rest values from the Rhythm Chart through Level 2 (p. 289). The RH will have a single-line melody. Only one dynamic marking of either p or f will be used for the whole piece. Staccato markings and slurs may be included. Left hand accompaniment possibilities will be blocked I and V\(^6\) chords or single notes or intervals. Key signatures will be used.

Example:
Chord Harmonization

- Harmonize a four-measure melody or folk tune in a five-finger pattern range in the keys of C or G Major, using blocked I and V₆₅ chords in the LH. Note that G7/B means that the LH will play B as the lowest note.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:

Harmonization:
TECHNIQUE - LEVEL 4

Intervals

- Play the following intervals starting on the tonic, HT, BR then BL, in the specified keys.

M3, P4, P5, M6

Keys of F, B, F#, C# Major

Examples of intervals in F Major:

Scales

- Play the following scales HS or HT, ascending and descending, as indicated.

F, B Major: 1 octave, HS, in 2-note slurs.

F, B, F#/Gb, C#/Db Major: 1 or 2 octaves, HS or HT, f or p, legato.

a, e minor: all 3 forms, 1 or 2 octaves, HS or HT, f or p, legato.

Minimum speed: MM $\frac{\text{♩}}{\text{♩}} = 60$

Two-note slur F Major scale. You may use indicated fingering or regular scale fingering.
Example of F♯ Major Scale:

Examples of minor scales: e natural minor

e harmonic minor:

e melodic minor:

Chords, Arpeggios, and Chord Progressions

- Play these triads with inversions, HS or HT, BR and BL. Play the root position p, 1st inversion mf, 2nd inversion f, top root position ff. BR and BL may be alternated.

D, A, E Major and d, b minor
Example of a triad and inversion in **A Major**, version 1:

![Example of a triad and inversion in A Major, version 1.](image)

or version 2:

![Example of a triad and inversion in A Major, version 2.](image)

Minor triads and inversions will use the same pattern and dynamics.

- Play these arpeggios, 2 octaves, HS or HT, crescendo ascending and diminuendo descending, staccato. Keep a steady beat.

**D, A, E Major** and **d, b minor**.

Example of a **b minor** arpeggio with dynamics:

![Example of a b minor arpeggio with dynamics.](image)
- In the keys of C, G, D, F Major, play this chord progression, HS or HT, f or p.

I - IV\textsuperscript{6} - I - V\textsuperscript{6} or V\textsubscript{5}\textsuperscript{6} - I

Example of the chord progression in D Major:
THEORY - LEVEL 4

Rhythm

- Using note and rest values from the Rhythm Chart through Level 4 (p. 289):
  - Add bar lines to rhythm patterns.
  - Complete rhythm patterns.
  - Match rhythm patterns to their time signatures: \( \frac{2}{4}, \frac{3}{4}, \frac{4}{4}, \frac{6}{8} \)

Notation

- On a keyboard, write the enharmonic names of black keys and white key sharps and flats (i.e. E\#, B\#, F\#, C\#).

- Identify and draw correct stem placement on quarter or half notes on the grand staff. Guideline: notes below the middle line have up-stems, notes on or above middle line have down-stems.

Example of stem position:

![Example of stem position]

Intervals

- Identify and write M2, M3, P4, P5, M6 intervals, ascending from the tonic in: F, C, G, D, A Major.

- Identify and write M2, m3, P4, P5 intervals, ascending from the tonic in: f, c, g, d, a minor.

Scales and Key Signatures

- Write the letter names of the seven sharps as they appear in a key signature.
• Write the following scales, one octave, ascending. Use whole notes and accidentals, not a key signature. Mark the half steps. **A, E Major** and **a, e natural minor**

• Identify and write the following key signatures in treble and bass clefs. **A, E Major** and **a, e, minor**.

• Identify relative Major and minor keys of: **C/a, G/e**.

**Chords**

• Identify and write triads in root position and inversions in **C and G Major, a and e minor**.

• Identify and write tonic (I) and dominant (V) triads in root position in **F, C, G Major** in both clefs. Use whole notes and accidentals, not a key signature.

**Transposition**

• Transpose a 2-measure melody within a five-finger pattern up or down an octave into the other clef. Keys of **F, C, G, D, A Major**. Accidentals may be used, but not a key signature. ¾ or ¼ meter.

**Forms and Terms**

• Know the meaning and symbols of: **adagio, moderato, tonic triad (I), dominant triad (V), relative minor, sequence, and rallentando**. See Terms and Definitions in Appendix on p. 294.

• Identify any theory concepts for Level 4 in a musical example.

• Identify repetition or sequence in a musical example.

**Music History**

• Match the correct biographical information for the composers Robert Schumann and Dmitri Kabalevsky. See Music History Study Guide in Appendix on p. 302.
Examples may be transposed to the keys of C, F, G, D Major and a minor.

**MM** $\text{M} = 76$
Examples may be transposed to the keys of C, F, G, D Major and a minor.

\[ MM \quad \mathbb{\bar{\nu}} = 76 \]
PRACTICE CHORD HARMONIZATIONS LEVEL 4

Example Given:

Example Harmonized:

Other Practice Examples:

Student Achievement Testing - Piano Handbook  Chord Harmonization 4
AURAL AWARENESS - LEVEL 5

Rhythm and Notation
- Select the correct notation using note and rest values from the Rhythm Chart through Level 5 (p. 289).

Intervals
- Identify the intervals of a M2, M3, m3, P4, P5, M6, M7, and P8, starting on the same tonic, BR and BL. The key will be established by playing the Major and minor tonic triads, BR and BL.

Example of intervals in G Major:

![Intervals in G Major](image)

Melodic dictation
- Fill in one missing note in a melody fragment with the correct pitch and note value.
- The melody will be in the range of a five-finger pattern.

Meter: $\frac{4}{4}$

Key: C Major

Note Values: $\circ \downarrow \uparrow \downarrow$ No rests will be used.

The key is established by playing:

![Melodic dictation](image)
The example is played 3 times. The boxed note will be missing on the student page.

![Musical notation](image)

**Five-Finger Patterns and Scales**
- After hearing a Major five-finger pattern ascending and descending, be able to identify the order in which five tones are played.
- Identify whether a scale is natural or harmonic minor.

**Chords and Arpeggios**
- Identify whether triads in root position and inversions are Major or minor.
- Identify whether an arpeggio is Major or minor.

**Melody Playback**
- Repeat a two-measure melody of seven notes using repeated notes, 2ds, 3rds, 4ths, or 5ths.
- The melody will be in the range of a five-finger pattern.

  Meter: \( \frac{2}{4} \) \( \frac{3}{4} \) or \( \frac{4}{4} \)

  Keys: C, G, D, F Major
  Starting Note: Tonic, Mediant, or Dominant

  Note Values: \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \) \( \text{ } \)

The test question will be taken from the Practice Melody Playback Examples, Level 5 (p. 124). See p. 19 for specific testing procedure.

Example:

MM \( \text{ } = 66 \)

![Musical notation](image)
SIGHT-READING - LEVEL 5

Rhythm Reading

- Clap or play on one key a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 5 (p. 289). Examples will include combinations of:
  \[ \text{• } \frac{3}{4} \quad \text{or} \quad \frac{3}{4} \]

Example:

\[
\begin{align*}
\frac{3}{4} & \quad \text{or} \quad \frac{3}{4} \\
\end{align*}
\]

Sight-Reading

- Sight-read an eight-measure HT piece in G, D, or A Major, or in a or d harmonic minor. The RH melody will be taken from a five-finger pattern, using note and rest values from the Rhythm Chart through Level 3 (p. 289). The LH accompaniment will be blocked or broken I and V\textsuperscript{5} chords, single notes or intervals. There will be one dynamic marking for each line. Dynamics may be f and p or mf and mp. Slurs and staccatos may be used.

Example:
Transposition

- Transpose the Major sight-reading piece to G, D, or A Major or the minor sight-reading piece to a or d harmonic minor.
**TECHNIQUE - LEVEL 5**

**Intervals**
- Play the following intervals starting on any black key, HT, BR then BL.

  M2, M3, m3, M6

Example of intervals starting on B♭:

![Intervals Example](image)

**Scales**
- Play these scales ascending and descending with the indicated articulation:

  B♭, Eb, Ab Major: HS or HT 1 or 2 octaves, f or p, legato. HS, 1 octave in 2-note slurs.

  g, c, f minor: all 3 forms, 1 or 2 octaves, HS or HT.
  - natural minor, staccato.
  - harmonic and melodic minor, legato.

  MM ˌ = 60

Example of the E♭ Major scale, legato:

![Scale Example](image)

Example of the E♭ Major scale articulated with two-note slurs:

*Use indicated fingering or regular scale fingering throughout.*
Example of the **c natural minor** scale, staccato:

![Natural Minor Scale](image1)

Example of the **c harmonic minor** scale, legato:

![Harmonic Minor Scale](image2)

Example of the **c melodic minor** scale, legato:

![Melodic Minor Scale](image3)

**Chords, Arpeggios, and Chord Progressions**

- Play these triads with inversions, HS or HT, BR and BL. BR & BL may be alternated.
- Play root position *p*, 1st inversion *mf*, 2nd inversion *f*, top root position *ff*.

  - B♭, Eb, Ab Major and g, c, f minor
Example of the B♭ Major triad and inversions, version 1:

\[ \text{or version 2:} \]

Example of the g minor triad and inversions, version 1:

\[ \text{or version 2:} \]
• Play these arpeggios, 2 octaves, HS or HT, ascending and descending, legato, \( f \) or \( p \), in triplet rhythm at a steady beat.

\( B^\flat, E^\flat, A^\flat \text{ Major} \) and \( g, c, f \text{ minor} \)

Example of the \( A^\flat \text{ Major} \) arpeggio in triplets:

• Play the following chord progression, HS or HT, \( f \) or \( p \). Pedal is optional.

\( I - IV_4^6 - I - V_5^6 - I \) in the keys of \( A, E, B \text{ Major} \).

Example of a chord progression in \( B \text{ Major} \):
THEORY - LEVEL 5

Rhythm

- Using note and rest values from the Rhythm Chart through Level 5 (p. 289):
  - Add bar lines to rhythm patterns.
  - Complete rhythm patterns.

Examples will include combinations of: \( \text{w h. h q rTy} \) or \( \text{w h. h q ry dffg} \)

Notation

- Write enharmonic equivalents of white and black keys on a staff.
- Identify errors in stems, beams, and flags on notes.

  Guideline: Notes below the middle line have up-stems; notes on or above the middle line have down-stems. Stem direction on beamed notes is determined by the note that is the greatest distance from the middle line. Flags are always on the right side of the stem.

Example:

\( \begin{align*}
&\text{Example:} \\
&\begin{array}{c}
&\text{M2, M3, P4, P5, M7, P8 in Major keys through 3 sharps and 3 flats.}
&\text{Identify and write a M2, m3, P4, P5, M7, P8 in Major keys through 3 sharps and 3 flats.}
&\text{Ascending from the tonic, identify and write a M2, m3, P4, P5, P8 in the keys of a, e, g, and d minor, ascending from the tonic.}
\end{array}
\end{align*} \)

Scales and Key Signatures

- Write F, B, E, A Major scales, one octave, ascending. Use accidentals, not a key signature. Mark the half steps.
• Write d, g, c, f natural minor scales, one octave, ascending. Use accidentals, not a key signature. Mark the half steps.

• Write the letter names of the seven flats as they appear in a key signature.

• Identify and write the following key signatures in treble and bass clefs:

  F, B♭, E♭, A♭ Major and d, g, c, f minor

• Identify the relative Major and minor keys of F/d, B♭/g, E♭/c, A♭/f.

Chords

• Identify and write the following triads in root position and inversions. Use accidentals, not a key signature.

  F Major and d minor

• Identify and write the primary triads; (I, IV and V) in root position, in D, A, E Major keys. Use accidentals, not a key signature.

Transposition

• Transpose a melody written into a F, C, or G five-finger pattern into F, C, or G, five-finger pattern. Use a key signature.

Forms and Terms

• Know the meaning, abbreviations, and symbols of: accent, poco, molto, Dal Segno, cantabile, subdominant triad (IV), primary triads. See Terms and Definitions in Appendix on p. 294.

• Identify any theory concepts for Level 5 in a musical example.

Music History

• Match these composers to their compositional period: Johann Sebastian Bach, Ludwig van Beethoven, Robert Schumann, and Dmitri Kabalevsky. The names and dates of each era will be given. See Music History Study Guide in Appendix on p. 302.
Examples may be transposed to the keys of C, G, D, and F Major.

**MM \( \cdot = 66 \)**

1. \( \frac{2}{4} \)

2. \( \frac{2}{4} \)

3. \( \frac{3}{4} \)

4. \( \frac{3}{4} \)

5. \( \frac{4}{4} \)

6. \( \frac{3}{4} \)
Examples may be transposed to the keys of C, G, D, and F Major.

MM $\frac{3}{4} = 66$
AURAL AWARENESS - LEVEL 6

Rhythm and Notation
- Select the correct notation using note and rest values from the Rhythm Chart through Level 6 (p. 289).

Intervals
- Identify the intervals of a M2, M3, m3, P4, P5, M6, M7, and P8, starting on the same tonic, BR and BL. The key will be established by playing Major and minor tonic triads, BR and BL.

Examples:

Melodic dictation
- Fill in two missing notes in a melody fragment with the correct pitch and note values.
- The melody will be in the range of the first six notes of a Major scale.

Meter: $\frac{3}{4}$ $\frac{4}{4}$

Key: C Major

Note Values: $\text{w} \text{ h} \text{ h} \text{ q} \text{ ry}$ No rests values will be used.

The key is established by playing:
The example is played 3 times. The boxed notes will be missing on the student page:

![Example notation]  

**Five-Finger Patterns and Scales**  
- After hearing a minor five-finger pattern ascending and descending, be able to identify the order in which five tones are played.
- Identify whether a minor scale is natural, harmonic, or melodic.

**Chords and Chord Progressions**  
- Identify whether you hear a cadence pattern or a triad and inversions.
- Choose whether two cadence patterns are the same or different.
  Choices:
  Major/Major: $I - V^6 - I$ or $I - IV^6 - I$
  minor/minor: $i - V^6 - i$ or $i - iv^6 - i$

**Melody playback**  
- Repeat a two-measure melody of seven notes using the first six notes of a Major scale.
  Meter: $\frac{2}{4}$, $\frac{3}{4}$, or $\frac{4}{4}$
  Keys: **D** and **F Major**
  Starting Note: Tonic, Mediant, or Dominant
  Note Values: $\circ$ $\cdot$ $\cdot$ $\cdot$ $\cdot$ $\cdot$ $\cdot$

The test question will be taken from the Practice Melody Playback Examples, Level 6 (p. 142). See p. 19 for testing procedure.

Example: $\text{MM } \frac{\text{d}}{\text{d}} = 84$

![Example notation]
SIGHT-READING - LEVEL 6

Rhythm Reading

- Clap or play on one key, a four-measure rhythm pattern using note and rest values from the Rhythm Chart through Level 6 (p. 289). Sing or chant if you prefer.

Example:

\[ \frac{4}{4} \quad \underline{\text{Rhythm Pattern}} \]

Sight-Reading

- Sight-read an eight-measure HT piece in F, A or E Major, or e or g harmonic minor, a

Example:

\[ \text{Example Staff} \]

\[ \text{Example Staff} \]
Chord Harmonization

- Harmonize a four-measure melody or folk tune in a six-note range.
- The RH will play the melody and the LH will play blocked I, IV₆, and V₅ chords.
- Possible keys will be C, G, D or A Major.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:

Harmonization:
TECHNIQUE - LEVEL 6

Intervals

- Play the following intervals starting on any white key, HT, BR, then BL.
  
m2, m6, m7, M7

Exemples:

Scales

- Play these scales 2 octaves, HT, ascending and descending, f and p, legato. Play at a minimum speed of MM \( \text{MM} = 60 \).

  C, G, D, A, F Major, and b minor in all three forms.

Example of a 2-octave G Major scale, HT:

Example of b minor in all three forms. b natural minor:
b harmonic minor:

\[ \text{C Major scale in contrary motion, two octaves out and in, HT, legato, mf, in this rhythm: } \text{rdg dffg} \]

Play at a minimum speed of \( \text{MM ry} = 60 \).

Example of the C Major scale in contrary motion:

Chords, Arpeggios, and Chord Progressions

- Play these triads with inversions, HS or HT, BR and BL, \( mf \). Start and end in root position. BR and BL may be alternated.

\( \text{D}_b/\text{C}, \text{G}_b/\text{F}^\# \text{ Major} \)

\( a, e, b, f^\#, c^\# \text{ minor} \)
Example of an **a minor** triad and inversions, version 1:

or version 2:

- Play these **arpeggios**, 2 octaves, HT, ascending and descending:

  \[ \text{Db/C#, Gb/F# Major} \]

  \[ \text{a, e, b, f#, c# minor.} \]

  Play at a steady beat.

Example of a **b minor** arpeggio:
• Play this **chord progression** in the keys given, HT, *mf*, pedal optional:

**C, G, D, A, E Major**:  I - IV\(^6\) - I - V\(^6\) - I

**c, g, d, a, e harmonic minor**:  i - iv\(^6\) - i - V\(^6\) - i

Example of a chord progression in **C Major** and **c minor** with alternative fingering:
THEORY - LEVEL 6

Rhythm

- Using rhythms and note values from the Rhythm Chart through Level 6 (p. 289):
  - Add bar lines to rhythm patterns.
  - Circle complete beats in simple time.
  - Match rhythm patterns to the following time signatures:
    \[
    \frac{2}{4} \quad \frac{3}{4} \quad \frac{4}{4} \quad \frac{6}{8}
    \]

Notation

- Identify and write correct stems, beams, flags, and dots on notes.

Guideline: notes below the middle line have up-stems; notes on or above middle line have down-stems. Stem direction on beamed notes is determined by the note that is the greatest distance from the middle line. Flags are always on the right side of the stem. Dots are always to the right of the note head. For line notes, the dot is always in the space above.

Example:

Intervals

- Identify and write all Major and Perfect intervals in Major keys through 5 sharps and 5 flats, ascending from the tonic.

- Identify and write a M2, m3, P4, P5, m6, and P8 in the keys of a, e, d, g minor, ascending from the tonic.

Scales and Key Signatures

- Identify and write Major scales through 5 sharps and 5 flats, one octave ascending, in both clefs. Use accidentals, not a key signature.
• Write minor scales in all three forms for a, e, d, g minor. Write natural and harmonic one octave ascending and melodic ascending and descending. Use accidentals, not a key signature.

• Identify and write Major key signatures through 5 sharps and 5 flats in both clefs.

• Identify and write the Major and relative minor key signatures for C/a, G/e, F/d, B♭/g.

Chords, Arpeggios and Chord Progressions

• Identify and write Major and minor triads in root position and inversions in:

  D, A, E Major, and a, e minor. Use figured bass: \[ \begin{array}{c}
  5 \\
  3 \\
  3 \\
  4
\end{array} \]

• Identify and write the Primary Triads (I, IV and V) in root position, in B♭, E♭, and A♭ Major. Use key signatures.

Transposition

• Transpose a melody written in a D, A, or E Major five-finger pattern into a D, A, or E Major five-finger pattern, using a key signature.

Forms and Terms

• Know the meaning and symbols of: allegretto, leggiero, spiritoso, subito, figured bass, enharmonic, opus, sforzando, binary, ternary. See Terms and Definitions in Appendix on p. 294.

• Identify binary and ternary form.

• Identify any theory concepts for Level 6 in a musical example.

Music History

• Identify the musical period (Baroque or Classical) for Johann Sebastian Bach, Georg Friedrich Handel, Domenico Scarlatti, Wolfgang Amadeus Mozart, Franz Joseph Haydn, and Ludwig van Beethoven. See Music History Study Guide in Appendix on p. 302.
PRACTICE RHYTHMS LEVEL 6
Page 3 of 3

\[ \frac{3}{4} \]
\[ \frac{2}{4} \]
\[ \frac{4}{4} \]
\[ \frac{4}{4} \]
\[ \frac{4}{4} \]
\[ \frac{3}{4} \]
\[ \frac{2}{4} \]
Examples may be transposed to the keys of D and F Major.

MM $\frac{4}{4} = 84$
Examples may be transposed to the keys of D and F Major.

M.M. = 84
PRACTICE CHORD HARMONIZATIONS LEVEL 6

Example Given:

\[
\begin{align*}
&D_5 \quad G/D \quad D \quad A7/C# \quad D \\
&\text{I} \quad \text{IV}_4^6 \quad \text{I} \quad V_5^6 \quad \text{I}
\end{align*}
\]

Example Harmonized:

\[
\begin{align*}
&D_5 \quad G/D \quad D \quad A7/C# \quad D \\
&\text{I} \quad \text{IV}_4^6 \quad \text{I} \quad V_5^6 \quad \text{I}
\end{align*}
\]

Other Practice Examples:

\[
\begin{align*}
&C \quad F/C \quad C \quad G7/B \quad C \\
&\text{I} \quad \text{IV}_2 \quad \text{I} \quad V_5^6 \quad \text{I}
\end{align*}
\]

\[
\begin{align*}
&G \quad C/G \quad G \quad D7/F# \quad G \\
&\text{I} \quad \text{IV}_2 \quad \text{I} \quad V_5^6 \quad \text{I}
\end{align*}
\]

\[
\begin{align*}
&A \quad D/A \quad A \quad D/A \quad E7/G# \quad A \\
&\text{I} \quad \text{IV}_2 \quad \text{I} \quad \text{IV}_2 \quad V_5^6 \quad \text{I}
\end{align*}
\]

\[
\begin{align*}
&D_5 \quad G/D \quad D \quad A7/C# \quad D \\
&\text{I} \quad \text{IV}_2 \quad \text{I} \quad V_5^6 \quad \text{I}
\end{align*}
\]
Rhythm and Notation

- Select the correct notation using note and rest values from the Rhythm Chart through Level 7 (p. 289).

Intervals

- Identify any Major, Perfect, m3, and m6 interval, starting on the same tonic, BR and BL.
- The key will established by playing Major and minor tonic triads, BR and BL.

Example of intervals in F Major:

```
M2  m3  M3  P4  P5
```

```
m6  M6  M7  P8
```

Melodic dictation

- Fill in three missing notes in a melody fragment with the correct pitch and note values.
  Range: within an octave.

  Meter: 3/4 or 4/4

  Keys: G and F Major

  Note Values: \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) \( \frac{3}{4} \) No rests will be used.

The key is established by playing:
The example is played 3 times. The boxed notes will be missing on the student page.

Scales

- Identify whether a scale is Major, natural minor, harmonic minor or melodic minor.
- Choose between two notated six-note melodies. Range: Leading tone below the tonic through the first five notes of a harmonic minor scale. Keys: a or d minor.

Chords

- Identify whether triad patterns using root position and inversions in a Major or minor key are the same or different.

Example:

1. $I - I_6^b - I$ then $I - I_6^b - I$  
   $i - i_6^b - i$ then $i - i_6^b - i$

2. $I - I_6^b - I$ then $I - I_6^b - I$  
   $i - i_6^b - i$ then $i - i_6^b - i$

3. $I - I_6^b - I$ then $I - I_6^b - I$  
   $i - i_6^b - i$ then $i - i_6^b - i$

- Identify Major, minor, Augmented, and diminished triads.
- Choose between a 4-voice Major chord or a 4-voice Dominant 7th chord.
Example:

4-voice Dominant 7th Major chord

**Cadences**

- Choose whether the cadence with the root of the chords in the bass is:
  
  **authentic:** $I - V^6 - I$ or **plagal:** $I - IV^6 - I$

  The key will be established by playing the scale and 4-note tonic chord.

Example:

**Melody Playback**

- Repeat a two-measure melody of eight notes. The beginning note will be given.
  
  Range: Leading tone below the tonic through the first five notes of a Major scale.

  Meter: $\frac{2}{4}$ or $\frac{4}{4}$

  Keys: C and G Major
  Starting Notes: Tonic, Mediant, or Dominant

  Note Values: $\ \boxed{\ } \ \boxed{\ } \ \boxed{\ } \ \boxed{\ } \ \boxed{\ }$

  The test question will be taken from the Practice Melody Playback Examples, Level 7 (p. 165).
  See p. 19 for testing procedure.
SIGHT-READING - LEVEL 7

Rhythm Reading
- Be prepared to tap or play hands together on any two keys using any of the Level 7 rhythms from the Rhythm Chart through Level 7 (p. 289).

Sight-Reading
- Sight-read an eight-measure HT piece in the keys of D, A or E Major or d or g harmonic minor. The melody will have a range of seven notes, consisting of the tone directly above and the tone directly below a five-finger pattern, and note values from the Rhythm Chart through Level 5 (p. 289) will be used. Accompaniment will be in the LH or RH and will be I, IV 6/4, and V 6/5 chords, and accompaniment possibilities will be drawn from previously introduced styles. Dynamics, articulation, and ritardando markings may be used.

Example:
Transposition

- Transpose the sight-reading piece to D, A or E Major, or d or g harmonic minor.
TECHNIQUE - LEVEL 7

Intervals
- Play the following intervals starting on any black key, HT, BR, then BL:
  - m2, m6, m7, and M7

Scales
- Play these scales 2 or 4 octaves, HT, crescendo ascending and diminuendo descending, legato. Play at a minimum speed of MM \( \tempo = 72 \)
  - E, B, F#/Gb, C#/Db Major
  - d#/eb, a#/bb minor in all 3 forms

B Major scale:

\[ \text{e}_b \text{ natural minor scale:} \]
eb harmonic minor scale:

- Starting in the center of the keyboard, play the **D Major** scale in contrary motion, 2 octaves, out and in, HT, legato, **mf**, in this rhythm: ♩♩♩♩

Play at a minimum speed of MM \( \downarrow = 69 \)

D Major contrary motion scale:
• Play a chromatic scale, 2 octaves, HS, legato, \textit{mp} or \textit{mf}. Start from B.

Play at a minimum speed of MM \textit{mf} = 72

\textbf{Chromatic scale, 2 octaves, HT:}

\textbf{Chords}

• Play these triads with inversions, HS or HT, BR and BL, \textit{mp}. Start and end in root position. BR and BL may be alternated.

\textit{E, B, F\#/G\flat, and C\#/D\flat Major} and \textit{d\#/e\flat, a\#/b\flat minor}

\textbf{E Major triad and inversions, Version 1}
or Version 2:

- Play diatonic triads in the keys of C and G Major, 1 octave, blocked, ascending only. Play HT, p and non legato.

Diatonic triads in G Major:

- Play a 4-voice V⁷ chord in the keys of C, G, D, A, E, B, and F Major in root position, HT. Play BR and BL, ascending and descending.

Example of V⁷ in the key of A Major:
Arpeggios

- Play these arpeggios, 2 octaves, HT, crescendo ascending and diminuendo descending, either legato or staccato. Play at a minimum speed of MM \( \frac{1}{4} = 72 \)

**B, F#/Gb, C#/Db Major** and **d#/eb, a#/bb, g#/ab minor.**

**B Major** arpeggio:

![B Major Arpeggio](image1)

**F# Major** arpeggio:

![F# Major Arpeggio](image2)

**c# minor** arpeggio:

![c# minor Arpeggio](image3)
Chord Progressions

- Play the I - IV₆⁵ - I chord progression in the keys of F, B, C♯/Db Major.
- Play the i - iv₆⁴ - i chord progression in the keys of f, b, c♯ harmonic minor.

The RH plays the chords and inversions, while the LH plays the roots. Pedal optional.

Example of chord progression in Db Major with alternative bass:

Example of chord progression in b harmonic minor with alternative bass:
THEORY - LEVEL 7

Rhythm

- Using rhythms and note values from the Rhythm Chart through Level 7 (p. 289):
  - Complete rhythm patterns.
  - Add bar lines to rhythm patterns.
  - Circle groups of notes equal to \( \frac{6}{4} \) in \( \frac{4}{4} \) or \( \frac{3}{8} \) meter.

Example:

\[ \begin{align*}
\text{Notation} & \quad \text{Guideline: Notes below the middle line have up-stems; notes on or above middle line have down-stems. Stem direction on beamed notes or chords is determined by the note that is the greatest distance from the middle line. Flags are always on the right side of the stem. Dots are always to the right of the note head. For line notes, the dot is always in the space above. Accidentals will be written in the same line or space as the note.}
\end{align*} \]

Example:
Notes are generally beamed to show the complete beat or, in compound meter, to show groups of 3 beats.

![Musical notes]

**Intervals**

- Identify and write all **Major** and **Perfect** intervals in any Major key.
- Identify and write **P4**, **P5**, **P8**, **m3** or **m6** in the keys of **b**, **c**, or **f** minor.

**Scales and Key Signatures**

- Write **B**, **F#**, **C#**, **D♭**, **G♭**, and **C♭** Major scales, one octave ascending. Use accidentals or a key signature.
- Write minor scales in all three forms for **b**, **c**, and **f** minor. Write natural and harmonic one octave ascending, and melodic ascending and descending. Use accidentals or a key signature.
- Identify and write all Major key signatures.
- Given the key signatures, identify the Major keys on the Circle of Fifths.
- Identify the keys that are enharmonic on the Circle of Fifths. (See Appendix on p. 301)
- Identify the relative minor key for any Major key signature.

**Chords**

- Identify and write the Primary Triads (**i**, **iv**, **V** in root position, in the keys of **d and g harmonic minor**. Use key signatures or accidentals.
• Identify the Primary Triads of d or g harmonic minor in a musical example, in root position.

Transposition

• Transpose a melody using the first 6 notes of a Major scale in the keys of F C G D or A Major, up or down a 2nd into the keys of F C G D or A Major, using a key signature.

Forms and Terms

• Know the meaning of: agitato, sempre, senza, meno, piu, relative minor and parallel minor. See Terms and Definitions in Appendix on p. 294.

• Identify the three main sections in Sonata-Allegro form: Exposition, Development, and Recapitulation.

• Identify any theory concepts through Level 7 in a musical example.

Music History

• Identify the musical period (Romantic or 20th-Century) and country of origin for: Frédéric Chopin, Robert Schumann, Peter Ilyich Tchaikovsky, Béla Bartók, Dmitri Kabalevsky, Scott Joplin. See Music History Study Guide in Appendix on p. 302.
PRACTICE RHYTHMS LEVEL 7

Page 1 of 4
PRACTICE RHYTHMS LEVEL 7
Page 3 of 4

![Music Notation](Image)
Examples may be transposed to the keys of C and G Major.
Examples in $\frac{2}{4}$ MM $\frac{1}{4} = 44$ Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM $\frac{1}{4} = 69$
Examples may be transposed to the keys of C and G Major.

Examples in $\frac{2}{4}$ MM $\frac{3}{4}$ = 44  Examples in $\frac{3}{4}$ and $\frac{1}{4}$ MM $\frac{3}{4}$ = 69
AURAL AWARENESS - LEVEL 8

Rhythm and Notation

- Write a dictated one-measure rhythm pattern in $\frac{3}{4}$ or $\frac{4}{4}$ meter using:

  \(\ldots \ \underline{\ \ \ \ \ \ }\ldots\)

Intervals

- Identify the following descending intervals: \(\text{m}2, \text{m}3, \text{P}4\) and \(\text{P}5\), BR and BL, starting on the same tonic. The key will be established by playing the Major and minor tonic triads, BR and BL.

Example of intervals in G Major:

![Intervals Example](image)

- Choose between two notated fragments using the first six notes of a Major scale plus the leading tone below the tonic.

    A
    
    ![Fragment A](image)

    B
    
    ![Fragment B](image)

Melodic dictation

- Fill in four missing notes in a two-measure melody fragment, two of which will be consecutive. The melody will have a range of a 6\text{th} above the tonic plus leading tone below the tonic.

  Meter: $\frac{3}{4}$ or $\frac{4}{4}$

  Keys: C and F Major.
Note values: . . . . . Note rests will be used.

The key is established by playing:

The example is played 3 times. The boxed notes will be missing on the student page:

Scales

- Identify whether a single line melody is in a natural or a harmonic minor scale.
- Identify whether a scale is whole-tone or chromatic.

Chords & Chord Progressions

- Identify Major, minor, Augmented and diminished triads in root position, BR and BL.
- Given a progression of chords, fill in the Roman numeral for one missing chord. The chords will be I or V\(^7\)

Example:
Choose whether the cadence in a Major or harmonic minor key is authentic or plagal. Example: \( I - V_6 - I \) (authentic) or \( I - IV_6 - I \) (plagal). The RH will play the chords and the LH will play the roots in the bass. The key will be established by playing the scale and a 4-note tonic chord.

Example:

![Authentic and Plagal Examples](image)

**Melody Playback**

- Repeat a two-measure melody of eight notes. The melody will be in the range of the first six notes of a Major or harmonic minor scale plus the leading tone below the tonic.

  Meter: \( \frac{2}{4} \) or \( \frac{4}{4} \)

  Keys: C, G Major, and c, g harmonic minor

  Starting Note: Tonic, Mediant, or Dominant

  Note Values: \( \cdot \) \( \ddot{\cdot} \) \( \cdot \) \( \ddot{\cdot} \) \( \dddot{\cdot} \) \( \dddot{\cdot} \) \( \dddddot{\cdot} \)

The test question will be taken from the Practice Melody Playback Examples, Level 8 (p. 190). See p. 19 test for testing procedure.

Example:

![Melody Playback Example](image)
SIGHT-READING - LEVEL 8

Rhythm Reading
- Tap or play with hands together any of the rhythms from the Rhythm Chart through Level 8 (p. 289).

Sight-Reading
- Sight-read an eight-measure Major HT piece, with the melody within an octave range, using note and rest values from the Rhythm Chart through Level 6 (p. 289). Secondary dominants, ii or ii\(^6\) and I\(^6\) chords will be used. The key signatures will be Major keys with up to three sharps or three flats. The sight-reading material may be adapted from lesser-known etudes and pieces in the public domain. Dynamics, articulation markings, and accompaniment styles may be drawn from previously introduced material. Tempo markings will not be used.

Example:
Chord Harmonization

- Harmonize a four-measure RH melody in a Major key with up to two sharps or two flats. The melody may include a position change. LH will play a blocked chord accompaniment using the chord progression I - vi₆ - ii - V₆ or V₅ - I.

See Appendix on p. 332 for more information on the use of the chord symbols in harmonization.

Example:

Harmonized Example:
TECHNIQUE - LEVEL 8

Intervals

- Play Major, minor, and Perfect intervals from any key, HT, BR then BL.

![Intervals](image)

Scales

- Play these scales 3 octaves, HT, in \( \frac{3}{4} \) rhythm, ascending and descending. Play the minor scales in all three forms. Play RH \( f \) and the LH \( p \), legato.

Play at a minimum speed of MM \( \frac{3}{4} \) = 72

F, A, E Major, and d, f\(^\#\), c\(^\#\) minor.

See examples on next page.
A Major scale:

\[ \text{RH } f \text{ legato} \]

\[ \text{LH } p \text{ legato} \]

d natural minor scale:

\[ \text{RH } f \text{ legato} \]

\[ \text{LH } p \text{ legato} \]
**d harmonic minor** scale:

```
\[\begin{array}{c}
\text{RH} & f & \text{legato} \\
\text{LH} & p & 3 \\
\end{array}\]
```

**d melodic minor** scale:

```
\[\begin{array}{c}
\text{RH} & f & \text{legato} \\
\text{LH} & p & 3 \\
\end{array}\]
```
- Play a chromatic scale starting on E, 2 octaves, HS or HT, ascending and descending, legato, *mf*. Play at a minimum speed of MM $\text{♩}= 76$

- Major scale in parallel and contrary motion. See next page.
• Play the **E major** scale in parallel and contrary motion (see example), 4 octaves, legato, \( mf \), in this rhythm \( \frac{5}{4} \) \( \frac{3}{4} \). Play at a minimum speed of \( \text{MM } \frac{x}{4} = 60 \). Example:

**E Major** scale in contrary motion pattern:
Chords

- Play these triads with inversions, HT, BR and BL, ascending and descending. Start and end in root position. Dynamics: root position p, the 1st inversion mp, the 2nd inversion mf, and the top root position f.

Keys: F, A, and E Major and d, f#, c# minor.

- Play diatonic triads in the keys of A and F Major, one octave, ascending only. Play HT, mf, non legato. No pedal.

Example of diatonic triads in F Major, ascending only:

\[
\begin{align*}
&F, A, E & \text{Major} \\
&\text{and } d, f#, c# & \text{minor}.
\end{align*}
\]

- Play root position Augmented and diminished triads, HT from any white key.

Example of V7 in the key of E Major:

- Play 4-voice root position V7 chords in the keys of F, A, and E Major, BR and BL, HT, ascending and descending.
Arpeggios

- Play 3-octave arpeggios in the keys of F, A, and E Major and d, f#, and c# minor. Use HT, legato, ascending and descending. RH plays f and LH plays p. Play at a minimum speed of MM $\frac{9}{8} = 72$

E Major arpeggio:

![E Major arpeggio](image)

d minor arpeggio:

![d minor arpeggio](image)

f# minor arpeggio:

![f# minor arpeggio](image)
Chord Progressions

- Play the I - IV₆⁴ - I - V₅⁶ - I chord progression in the keys of F, A, and E Major and the i - iv₆⁴ - i - V₅⁶ - i chord progression in the keys of d, c#, and f# harmonic minor. The RH plays the chords and inversions mf, while the LH plays the roots p. Pedal optional.

Chord progression in the key of A Major:

\[
\begin{array}{cccccc}
4 & 5 & 3 & 4 & 3 & 4 \\
1 & 1 & 1 & 1 & 1 & 1 \\
\end{array}
\]

Chord progression in the key of f# harmonic minor:

\[
\begin{array}{cccccc}
4 & 5 & 3 & 4 & 3 & 4 \\
1 & 1 & 1 & 1 & 1 & 1 \\
\end{array}
\]
THEORY - LEVEL 8

Rhythm

- Using rhythms and note values from the Rhythm Chart through Level 8 (p. 289):
  - Add bar lines to rhythm patterns.
  - Rewrite a rhythm from $\frac{3}{4}$ to $\frac{6}{8}$, or $\frac{6}{8}$ to $\frac{3}{4}$ to show proper groupings of beats and beaming.

Example:

Notation

- In writing scales, intervals or chords, use correct note, stem and accidental placement. Offset sharps and flats when they are on consecutive notes.

Example:

- Identify notes using double sharps and double flats with their enharmonic names. Example:

  F#: G  Bb  A
Intervals

- Identify and write **Major** or **Perfect** intervals from any key.
- Identify and write **m2, m3, m6, m7** intervals from any white key.

Scales and Key Signatures

- Write minor scales, in all 3 forms, for the keys **f♯, c♯ and g♯ minor**. Write natural and harmonic minor one octave ascending, and melodic minor ascending and descending. Use accidentals or a key signature.
- Given the key signatures, identify all **Major** and **relative minor** keys on the Circle of Fifths (see Circle of Fifths in Appendix, p. 301).

Chords

- Identify and write Augmented and diminished triads, in root position, on any white key.

\[\begin{array}{c|c|c}
\text{D} & \text{D}^\# & \text{d}^\circ \\
\end{array}\]

- Identify and write root position 4-voice Dominant 7th chords in Major keys through 4 sharps and 4 flats. Use accidentals and label with V\(^7\). Example:

\[\begin{array}{c|c|c}
\text{Bb: } & \text{V}^7 & \text{E: } \text{V}^7 \\
\end{array}\]

- Write root position diatonic triads on any note of the Major scale in keys through 3 sharps and 3 flats as indicated by Roman numerals, using accidentals, not a key signature.

Example:
• Identify the Authentic cadence ($V^7-I$) and Plagal cadence ($IV-I$) in a musical example in Major keys through 3 sharps and 3 flats. The root of the chord will be in the bass and the position of the chords in the treble will be $IV^6$, $V^6$, and $I$.

Example:

![Musical example](image)

Transposition

• Transpose a melody written within an octave, in the keys of $a$, $e$, $b$, $d$, or $g$ harmonic minor up or down a 2nd to keys of $a$, $e$, $b$, $d$, or $g$ harmonic minor.

Forms and Terms

• Identify meanings and symbols of: largo, vivace, coda, codetta, marcato, meno mosso, piu mosso, double sharp, double flat, authentic cadence, plagal cadence. See Terms and Definitions in Appendix on p. 294.

• Given four tempo terms, arrange them from slowest to fastest. Terms may include: largo, adagio, andante, moderato, allegretto, allegro, vivace.

• Identify the three main sections in Sonata-Allegro form, with common key relationships in Major keys:

  **Exposition**: 1st theme in the tonic  
  2nd theme in the dominant  

  **Development**: various keys and modulations may be used  

  **Recapitulation**: 1st theme in the tonic  
  2nd theme in the tonic

• Identify any Level 8 concept in a musical example.
Music History

- Identify the music period and country of origin for: Muzio Clementi, Friedrich Kuhlau, Stephen Heller, Johann Friedrich Burgmüller, Sergei Prokofiev, and Dmitri Shostakovich. See Music History Study Guide in Appendix on p. 303.
Examples may be transposed to the keys of C, G Major and c, g harmonic minor.

Examples in $\frac{2}{4}$ MM $\frac{j}{4} = 44$  Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM $\frac{j}{4} = 69$
Examples may be transposed to the keys of C, G Major and c, g harmonic minor.

Examples in $\frac{3}{4}$ MM $\frac{\text{L}}{\text{M}} = 44$  Examples in $\frac{3}{8}$ and $\frac{1}{4}$ MM $\frac{\text{L}}{\text{M}} = 69$
PRACTICE CHORD HARMONIZATION LEVEL 8

Example:

Exampled Realized:

Other Practice Examples:
AURAL AWARENESS - LEVEL 9

Rhythm and Notation

- Fill in two missing beats in a two-measure rhythm pattern in \( \frac{3}{4} \), \( \frac{3}{4} \), or \( \frac{6}{8} \) meter. Note values from Rhythm Chart through Level 5 (p. 289) will be used. The note values of the
  missing beat will equal a \( \cdot \) in \( \frac{3}{4} \) and \( \frac{3}{4} \), or \( \cdot \) in \( \frac{6}{8} \).

Example: The boxed notes will be missing.

Intervals

- Identify the following descending intervals: \( m2, m3, P4, P5, \) and \( P8 \). BR and BL, on any key starting on the same tonic. The key will be established by playing the ascending Major tonic chord (1-3-5-8), BR and BL.

Example of descending intervals in \( B\flat \) Major:

- Choose between two short notated Major or harmonic minor melody fragments within the range of an octave.

Example:
Melodic dictation

- Fill in five missing notes in a two-measure melody, three of which will be consecutive. The melody will be in the range of an octave.

  Meter: $\frac{3}{4}$ or $\frac{4}{4}$

  Keys: D, A Major and a harmonic minor.

  Note Values: $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$  

The key is established by playing:

The example is played 3 times. The boxed notes will be missing on the student page:

Scales

- Identify whether a scale is Dorian or Phrygian.

Chords & Chord Progressions

- Identify Major, minor, Augmented and diminished triads in root position, BR and BL.

- Identify 4-voice Dominant 7th and diminished 7th chords in root position, BR and BL.

- Choose between two chord progressions using I, IV and V7 chords. The RH will play the chords and the LH will play the roots in the bass. The key will be established by playing the scale and a 4-note tonic chord.
Example:

Melody Playback

- Repeat a two-measure melody of nine notes within the range of an octave.

  Meter: $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{5}{4}$

  Keys: D, A Major, and a harmonic minor

  Starting Note: Tonic, Mediant, or Dominant

  Note Values: \(\text{h.} \quad \text{h} \quad \text{q.} \quad \text{q} \quad \text{e} \quad \text{ry} \quad \text{rty} \quad \text{rTy} \quad \text{dffg} \)

  Triplets and sixteenth notes will not be used in the same example.

The test question will be taken from the Practice Melody Playback Examples, Level 9 (p. 213). See p.19 test for testing procedure.

Example:

\[ \text{MM} \frac{3}{4} = 66 \]
SIGHT-READING - LEVEL 9

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 9 (p. 289).

Sight-Reading

- Sight-read an eight-measure HT piece in harmonic minor white keys. The sight-reading will use secondary dominants and other cadential patterns that involve a simple modulation. Rhythm and note values will be taken from the Rhythm Chart through Level 7 (p. 289). Dynamics, articulation markings, and accompaniment styles may be drawn from previously introduced material.

Example:
Transposition

- Transpose four measures of the sight-reading piece up or down a 2\textsuperscript{nd} or 3\textsuperscript{rd} in harmonic minor white keys. The portion of the sight-reading piece to be transposed will not include secondary dominants or modulations. Students will be allowed to play the transposition example in the original key before they transpose it.

Example:
TECHNIQUE - LEVEL 9

Scales
- Play the following 4-octave scales, HT, crescendo ascending and diminuendo descending, in this rhythm, legato. Play at a minimum speed of MM = 104

- A♭, D♭, G♭ Major and F, B♭, and E♭ minor.

A♭ Major scale in rhythm:

```
\begin{tabular}{c}
<table>
<thead>
<tr>
<th>3</th>
<th>2</th>
<th>1</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>A♭</td>
<td>D♭</td>
<td>G♭</td>
<td>B♭</td>
</tr>
</tbody>
</table>
\end{tabular}
```
• Play these modal scales, 1 octave, HT, ascending and descending, \textit{mp}. Play at a minimum speed of MM \( \frac{2}{4} = 72 \).

\textbf{Dorian} from D and \textbf{Phrygian} from E.

\textbf{Dorian} scale from D:

\begin{music}
\begin{music_staff}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\end{music_staff}
\end{music}

\textbf{Phrygian} scale from E:

\begin{music}
\begin{music_staff}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \begin{music_note} \text{C} \end{music_note} \begin{music_note} \text{E} \end{music_note} \begin{music_note} \text{G} \end{music_note} \begin{music_note} \text{A} \end{music_note} \\
\end{music_bar}
\end{music_staff}
\end{music}

\textbf{Chords}

• Play diatonic triads in the keys of \textit{A}b, \textit{D}b and \textit{G}b \textbf{Major}, blocked, one octave ascending only. Play HT, RH playing \textit{mf}, while the LH plays \textit{pp}. No Pedal.

Diatonic triads in the key of \textit{G}b \textbf{Major}:

\begin{music}
\begin{music_staff}
\begin{music_bar}
\begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \\
\end{music_bar}
\begin{music_bar}
\begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \begin{music_note} \text{G}b \end{music_note} \begin{music_note} \text{Bb} \end{music_note} \begin{music_note} \text{Db} \end{music_note} \begin{music_note} \text{Ab} \end{music_note} \\
\end{music_bar}
\end{music_staff}
\end{music}
• Play Augmented and diminished triads, HT from any black key.

Example:

\[
\begin{array}{cccc}
F^\# & f^\# & A^b & a^b \\
& & & \\
& & & \\
& & & \\
\end{array}
\]

• Play a 4-voice diminished 7th chord starting on c, c♯, and d, BR and BL. Play HT, ascending and descending, \( mp \).

Example of diminished 7th chord starting on c, c♯, and d:
Arpeggios

- Play tonic triad arpeggios, 4 octaves, in the keys of C and G Major and a and e minor. Play HT, legato, crescendo ascending and diminuendo descending. Play at a minimum speed of MM $= 60$

Tonic chord arpeggio in e minor:

![Tonic chord arpeggio in e minor](image)


V$^7$ arpeggio in the key of G Major:

![V^7 arpeggio in the key of G Major](image)
Chord Progressions

- Play the $i - iv_4^6 - i - V_3^6 - i$ chord progression in the keys of $f$, $b♭$, and $e♭$ harmonic minor. Play HT, RH playing the chords and inversions $mf$, while the LH plays the roots $p$. Pedal optional.

Chord progression in the key of $f$ harmonic minor:
THEORY - LEVEL 9

Rhythm

- Write the top number of a time signature for a rhythm in simple or compound time.

\[
\begin{align*}
\frac{3}{4} & \quad \frac{1}{4} & \quad \frac{3}{8} & \quad \frac{1}{8} & \quad \frac{9}{8} & \quad \frac{11}{8} \\
\end{align*}
\]

- Complete rhythms or add bar lines in irregular meters, using rhythms and note values from the Rhythm Chart through Level 9 (p. 289).

\[
\begin{align*}
\frac{5}{4} & \quad \frac{1}{4} & \quad \frac{5}{8} & \quad \frac{1}{8} \\
\end{align*}
\]

Notation

- Identify notes written in tenor clef (middle C on line 4). Example:

\[
\begin{align*}
C & \quad D & \quad E & \quad F & \quad G & \quad A & \quad B & \quad A & \quad G & \quad F & \quad E & \quad D & \quad C & \quad B & \quad A & \quad G \\
\end{align*}
\]

- From a list of instruments, identify those that typically use the tenor clef (cello, trombone, bassoon).

- In writing scales, intervals or chords, use correct stem and accidental placement. Offset sharps and flats when they are on consecutive notes. Top and bottom notes of a 7th chord are usually on the same side of the stem, with one of the inner notes on the other side.

Intervals:

- Invert any **Major**, **minor** or **Perfect** interval and identify the new interval. Example:

\[
\begin{align*}
M6 & \quad m3 & \quad P5 & \quad P4 & \quad M3 & \quad m6 & \quad M2 & \quad m7 \\
\end{align*}
\]
Scales and Key Signatures

- Write a chromatic scale one octave ascending and descending from a given white key, using sharps for ascending and flats for descending. Example:

- Write minor scales, in all 3 forms, for the keys of g♯, b♭, d♯, and e♭ minor. Write natural and harmonic minor one octave ascending, and melodic minor ascending and descending. Use accidentals or a key signature.

- Match **Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian,** and **Locrian** modes to their white key scales.

Example:

**Ionian**: C to C  
**Dorian**: D to D  
**Phrygian**: E to E  
**Lydian**: F to F  
**Mixolydian**: G to G  
**Aeolian**: A to A  
**Locrian**: B to B  

- Identify and write Major and parallel minor key signatures.

Chords

- Identify and write augmented and diminished triads, in root position, beginning on any black key.

- Identify and write a 4-voice dominant 7th (V7) chord in a Major key up to 4 sharps and 4 flats, root position and inversions. Use accidentals, not a key signature. Identify each chord with figured bass.
Example of dominant $V^7$ chords and inversions with alternative figured bass:

**C:** $V^7$ or $V^7_5$  $V^6_5$ or $V^6_3$  $V^4_3$ or $V^6_4$  $V^2$ or $V^4_2$ or $V^4_2$

- Identify and write Primary Triads (I, IV, V) and inversions, using Roman numerals and figured bass, in Major and minor keys through 4 sharps and 4 flats.

Example of primary triads and inversions with alternative figured bass:

**F:** I or $I_3$  $I^6$ or $I^6_3$  $I^6_4$  a: i or $i_3^5$  $i^6$ or $i^6_3$  $i^6_4$

- Arrange the notes of an open position Major chord into a root position triad. See Appendix on p. 300 for chords in open position.

Example:

**Transposition**

- Transpose a Major melody within an octave, with accompaniment of single notes or intervals in the other clef, up or down a 2nd or 3rd, in keys through 4 sharps and 4 flats.

The example will be two measures in $\frac{4}{4}$ or $\frac{6}{8}$.
Forms and Terms

- Know the meaning, abbreviations, and symbols of: presto, hemiola, mano destra (M.D.) mano sinistra (M.S.), tenuto, diatonic, grazioso, andantino, presto, trill, turn, mordent. See Terms and Definitions in Appendix on p. 294.

Examples of ornaments:

- Identify any theory concepts through Level 9 in a musical example.

Music History

- Match the four standard dance movements in a Baroque suite: Allemande, Courante, Sarabande, and Gigue with their basic characteristics. See Music History Study Guide in Appendix on p. 303.

- From a list of titles, choose which optional dance movements may occur in a Baroque suite: Bourrée, Gavotte, Minuet, Polonaise.

Example:

Circle the titles of dances which might be found in a Baroque suite:

- Minuet
- Sonata
- Bourrée
- Invention

- Identify dates of the Renaissance (c. 1400-1600) and Baroque (c. 1600-1750) periods.
Examples may be transposed to the keys of D, A Major and a harmonic minor.

Examples in $\frac{3}{4}$ and $\frac{1}{4}$ MM $\frac{1}{4}$ = 66  Examples in $\frac{8}{8}$ MM $\frac{1}{8}$ = 44
Examples may be transposed to the keys of D, A Major and a harmonic minor.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM $\cdot = 66$ Examples in $\frac{6}{8}$ MM $\cdot = 44$
AURAL AWARENESS - LEVEL 10

Rhythm and Notation

- Fill in three missing beats (\( \frac{1}{4} \) = 1 beat) in a two-measure rhythm pattern in \( \frac{6}{8} \) or \( \frac{9}{8} \) meter.
- Note values from Rhythm Chart through Level 5 (p. 289) will be used.

Example: The boxed notes will be missing.

Intervals

- Identify any Major, minor, Perfect, and tritone (A4/d5) intervals descending from a given note, BR and BL.

Example of descending intervals in G Major:
• Choose between two short notated Major or harmonic minor melody fragments within the range of an octave.

![Melody A](image)

![Melody B](image)

**Melodic dictation**

• Fill in six missing notes in a two-measure melody fragment from a given starting note. The melody will be within the range of an octave.

Meter: $\frac{6}{8}$ or $\frac{9}{8}$

Keys: D, A Major and d harmonic minor

Note Values: $\downarrow$, $\downarrow\downarrow\downarrow$, $\uparrow$

The key is established by playing:

![Example](image)

The example is played 3 times. The boxed notes will be missing on the student page:

![Given Note](image)

**Scales**

• Identify whether a single-line melody is Major, natural minor, harmonic minor, melodic minor or chromatic.

• Identify whether a scale is Lydian, Mixolydian or Locrian.
Chords & Chord Progressions

- Identify 4-voice Dominant 7th and diminished 7th chords in root position, BR and BL.

- Choose between two cadences in a Major key starting on the tonic triad with roots in the bass. The key will be established by playing the scale and 4-note tonic chord.

Example:

![Chord Progressions Diagram]

Melody Playback

- Repeat a two-measure melody of nine notes within the range of an octave.

  Meter: \[\frac{\text{3}}{\text{4}}, \frac{\text{4}}{\text{4}}, \frac{\text{6}}{\text{8}}\]

  Keys: E, F Major, e, f harmonic minor.

  Starting Note: Tonic, Mediant, or Dominant

  Note Values: \[\text{3} \quad \text{3} \quad \text{3} \quad \text{3} \quad \text{3} \quad \text{3} \quad \text{3} \quad \text{3} \quad \text{3}\]

The test question will be taken from the Practice Melody Playback Examples, Level 10 (p. 240). See p. 19 test for testing procedure.

Example:

![Melody Playback Example]
SIGHT-READING - LEVEL 10

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 10 (p. 289).

Sight-Reading

- Sight-read an eight- to twelve-measure chorale with limited or no modulation in a Major or harmonic minor key up to four sharps or four flats. The student should perform the sight-reading piece at a consistent speed with continuity. Dynamics will be included and slurs or fermatas will be used to indicate the phrases.

Example:
Chord Harmonization

- Harmonize a four-measure RH melody including the following chords in root position or inversions: I, ii, IV, V\(^7\), and vi. The chord harmonization may be adapted from lesser known etudes and pieces in the public domain. The LH accompaniment will be in blocked chords. Major or harmonic minor keys up to two sharps or two flats will be used.

See Appendix on p. 332 for more information on the use of chord symbols in harmonization.

Example:

Harmonized Example:
Scales

- Play the following scales 4 octaves, HT, ascending and descending:
- Be prepared to play either RH $f$ and LH $p$, legato OR RH $p$ and LH $f$, legato. Play at a minimum speed of MM $\text{M.M.} = 80$

A, Eb, and Gb Major scales.

Example of A Major scale with RH $f$ and LH $p$: 

![Example of A Major scale with RH f and LH p](image-url)
• Play these scales 4 octaves, HT, ascending and descending: f♯, c, and e♭ minor in all 3 forms, staccato, mf. Play at a minimum speed of MM $\text{Coda} = 66$

**f♯ harmonic minor** scale, staccato:

**f♯ melodic minor** scale, staccato:
- Play the **C Major** and a **harmonic minor** scales at the distance of a 3rd and a 10th. The LH starts on the tonic, legato, *p*. The RH plays at the 3rd above, *f*. MM \( \frac{4}{4} \) = 66

**C Major** scale at the distance of a 3rd:

![C Major 3rd scale]

**C Major** scale at the distance of a 10th:

![C Major 10th scale]
Modes

- Play 1-octave modal scales, **Lydian** from **F**, **Mixolydian** from **G** and **Locrian** from **B**, HT, ascending and descending, *p* and legato, or *mf* and staccato in the following rhythm:

```
rdgdffg
```

Play at a minimum speed of MM \( \frac{\text{d}}{\text{m}} = 72 \)

**Lydian** scale from **F** with **C Major** fingering in RH:

![Lydian scale from F with C Major fingering in RH]

**Lydian** scale from **F** with **F Major** fingering in RH:

![Lydian scale from F with F Major fingering in RH]

**Mixolydian** modal scale from **G**, *p* and **legato**:

![Mixolydian modal scale from G, p and legato]
Locrian modal scale from B, *mf* and *staccato:*
The regular B Major fingering may be used.

Chords

- Play blocked diatonic triads in the keys of a, f♯, c, and eb harmonic minor. Play 1 octave, HT, ascending and descending. Pedal each triad.

Diatonic triads in the key of eb harmonic minor:
• Play 4-voice V\(^7\) chords and their inversions in the keys of C, A, Eb, and Gb Major. Play HT, ascending and descending, BR and BL.

Four-voice V\(^7\) in the key of Eb Major:
• Play 4-voice Major 7th and minor 7th chords from C, G and F, HT, BR and BL.

C Maj 7 (or CM7)          C min 7 (or Cm7)

G Maj 7 (or GM7)          G min 7 (or Gm7)

F Maj 7 (or FM7)          F min 7 (or Fm7)
Arpeggios

- Play 4-octave tonic arpeggios in the keys of A, E♭ and G♭ Major and f♯, c, and e♭ minor HT. Play p staccato ascending, and mf legato descending. Play at a minimum speed of MM $\frac{\text{bpm}}{\text{min}} = 63$

Tonic arpeggio in the key of G♭ Major:

Tonic arpeggio in the key of f♯ minor:
• Play a 4-octave diminished 7th arpeggio starting on c, c#, and d, HT legato and mf. Play at a minimum speed of MM = 69

c diminished 7th arpeggio:

\[\text{\textbf{\textit{c diminished 7th arpeggio:}}\]}

\[
\begin{align*}
&\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\\####
d diminished 7th arpeggio:

Chord Progressions

- Play the I - IV - I\(^6\) - V\(^7\) - I chord progression (see following example) in any Major white key. The RH starts on a I\(^6\) position and the LH plays single notes. The RH plays \textit{mp}, while the LH plays the bass line \textit{mf}. Legato pedal each chord.

Example:
THEORY - LEVEL 10

Rhythm

- Beam notes correctly in simple or compound time \( \frac{2}{4} \frac{3}{4} \frac{4}{4} \frac{5}{8} \frac{6}{8} \).

Example:

\[
\begin{align*}
\frac{2}{4} & \quad \frac{3}{4} \\
\frac{5}{8} & \quad \frac{6}{8}
\end{align*}
\]

- Complete rhythms or add bar lines to rhythms, using note values from the Rhythm Chart through Level 10 (p. 289).

  Time signatures may include \( \frac{5}{4} \frac{7}{4} \frac{3}{8} \frac{5}{8} \frac{6}{8} \frac{5}{3} \frac{3}{5} \).

Notation

- Identify notes written in alto clef (middle C on line 3).

\[
\begin{align*}
C & \quad D \\
E & \quad F \\
G & \quad A \\
B & \quad C \\
B & \quad A \\
G & \quad F \\
E & \quad D \\
D & \quad C \\
B & \quad C
\end{align*}
\]

- Identify the instrument that typically uses the alto clef (viola).

Intervals

- Identify and write all Major, minor and Perfect intervals, descending from a given white key.

- Identify and write augmented and diminished intervals ascending from a given note.
Scales and Key Signatures

- Write a whole-tone scale, one octave ascending, from A, B, C, D, E, F, or G. The scale should begin and end on the same letter name, so one letter will be omitted in the scale.

Example:

```
\[ \text{\textbf{Dorian Mode}} \]
```

```
\[ \text{\textbf{Phrygian Mode}} \]
```

```
\[ \text{\textbf{Lydian Mode}} \]
```

- Identify and write each scale degree (tonic, supertonic, mediant, etc.) for any Major scale.

Example:

```
\[ \text{\textbf{Tonic Supertonic Mediant Subdominant Dominant Submediant Leading Tone Tonic}} \]
```

- Identify and write the Dorian, Phrygian, and Lydian modal scales, one octave ascending using all white keys, no accidentals. Mark the whole and half steps.

Example:
Chords

- Identify or write diatonic triads from Roman numerals and figured bass in Major keys through 5 sharps and 5 flats, root position and inversions. Chords included may be I, IV, V, ii, and vi.

Example in C Major:

\[ \begin{array}{cccc}
\text{C:} & I & IV & V & ii^6 & vi^6 \\
\end{array} \]

- Identify and write a 4-voice diminished 7th chord from a given note in root position.

- Identify plagal (iv-i) and authentic (V or V\(^7\)-i) cadences in a musical example in harmonic minor keys through 3 sharps and 3 flats.

- Fill in the two missing chords in a Major chord progression from Roman numerals and figured bass, using common tone voicing. Example will be in a Major key through two sharps and two flats, with three voices in treble (close position) and the root in the bass.

Example: The chords in the boxes will be missing.

- Identify Major, minor, diminished or Dominant 7th chords in root position and inversion, and in open or close position within a musical example. Examples:

\[ \begin{array}{cccc}
\text{Example: F Major} & \text{C Major} & \# \text{ diminished} & C^7 & \text{g minor} & \text{d minor} & \text{F Major} \\
\end{array} \]
Transposition:

- Transpose a two-measure example in four-part harmony, chorale style. Keys of C, G, D, F, B♭ Major will be used for the original example and the transposition.

Forms and Terms

- Know the meaning of: assai, con brio, pesante, compound meter, simple meter, Alberti bass, espressivo, tranquillo, giocoso.

- Identify characteristic Classical period forms: sonata, theme and variations, concerto, rondo. See Terms and Definitions in Appendix on p. 294.

- Identify any theory concepts through Level 10 in a musical example.

Music History


Examples may be transposed to the keys of E, F Major and e, f harmonic minor.

Examples in $\frac{3}{8}$ and $\frac{1}{4}$ MM $\frac{3}{4} = 66$ Examples in $\frac{3}{8}$ MM $\frac{3}{4} = 92$
Examples may be transposed to the keys of E, F Major and e, f harmonic minor.

Examples in ¾ and ¹⁄₄ MM = 66  Examples in ⁸⁄₄ MM = 92
PRACTICE CHORD HARMONIZATION LEVEL 10

Example:

Example Harmonized:

Other Practice Examples:
**AURAL AWARENESS - LEVEL 11**

**Rhythm and Notation**

- Write a dictated two-measure rhythm pattern in $\frac{2}{4}$ or $\frac{4}{4}$ meter using note values from Rhythm Chart through Level 5 (p.289).

Example:

- Intervals

  - Choose between two short notated melody fragments.

Example:

- Melodic dictation

  - Complete a two-measure melody of ten notes. The melody will be in the range of an octave. The first note is given.

    Meter: $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$

    Keys: C, G Major, and c, g harmonic minor. Key signatures will be given.

    Starting Note: Tonic

    Note Values: $\cdot$, $\cdot\cdot$, $\cdot\cdot\cdot$, $\uparrow\uparrow\uparrow\uparrow$, $\uparrow\uparrow\uparrow\uparrow\uparrow$
The key is established by playing:

![Scales Example](image)

The example is played 3 times. The boxed notes will be missing on the student page:

![Given Note](image)

**Scales**

- Identify whether a scale is a **Dorian**, **Phrygian**, or **Lydian**.

**Chord Progressions**

- Choose whether a cadential pattern in a Major or harmonic minor key is: **authentic**, **plagal**, **half**, or **deceptive**. The key will be established by playing the scale and 4-note tonic chord.

**Authentic cadence:**

![Authentic Cadence](image)

**Plagal cadence:**

![Plagal Cadence](image)
Half cadence:

Deceptive cadence:

**Melody Playback**

- Repeat a two-measure melody of ten notes within the range of an octave plus the leading tone below the tonic.

  Meter: $\frac{3}{4}$, $\frac{2}{4}$ or $\frac{5}{4}$

  Keys: C and G **Major** and c and g **harmonic minor**.
  Starting Note: Tonic, Mediant or Dominant

  Note Values: $\text{h}$, $\text{h}$, $\text{q}$, $\text{q}$, $\text{e}$, $\text{r}$, $\text{t}$, $\text{y}$, $\text{d}$, $\text{f}$, $\text{g}$

  The test question will be taken from the Practice Melody Playback Examples, Level 11 (p. 263). See p. 19 test for testing procedure.

**Example:**

**MM \( \text{=} \) 66**
SIGHT-READING - LEVEL 11

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 11 (p. 289).

Example:

Sight-Reading

- Sight-read a chorale of eight to twelve-measures with modulations. The RH will play the tenor notes when necessary. The sight-reading will be in a Major or harmonic minor key up to four sharps or four flats. The student should perform the sight-reading piece at a consistent speed with continuity. Slurs or fermatas will be used to indicate the phrases. Dynamics will be included.

Example:
Harmonizing a Bass Line

- Add right hand I, IV and V chords to a left hand bass line in a Major key. The first chord in the right hand and the top note of each successive chord will be given. The right hand should move to the nearest chord tones of the new chord, keeping the common tone where possible between both chords. Roman numerals and chord names will be included, and Major keys up to two sharps or two flats will be used.

Example of harmonizing of a bass line:

Realization of the bass line harmony:

For further assistance in learning how to harmonize a bass line, see the Harmonization Tutorial in the Appendix on p. 333.
**TECHNIQUE - LEVEL 11**

**Scales**

- Play the following scales 4 octaves, HT, diminuendo ascending and crescendo descending, legato. Play at a minimum speed of MM $\frac{\text{Min}}{\text{M}} = 84$

  G, E, B♭, D♭/C♯ Major and e, e♯, g, and b♭ minor in all 3 forms.

- Play the following scales in 6ths: G Major and e minor, HT. The RH starts on the tonic and plays staccato, $p$. The LH starts a 6th below and plays legato, $mf$. Play at a steady beat.

G Major scale at the distance of a 6th:

![G Major scale at the distance of a 6th](image)
• Play the following \( \frac{9}{4} \) (RH) against \( \frac{5}{4} \) (LH) pattern in C Major, one octave, ascending only.

Chords

• Play the \( V^7 \) chord with inversions HT, in the keys of e, c#, g, b♭ harmonic minor. Play broken, crescendo ascending and diminuendo descending, then blocked, p. Begin and end with the root position. Pedal optional.

\( V^7 \) chord and inversions in the key of e minor:
Play blocked diatonic triads in E, B♭ Major and c♯ and g harmonic minor keys, 1 octave, HT, RH \textit{f}, and LH \textit{pp}; ascending and descending. Pedal optional.

Diatonic triads in the key of B♭ Major:

Diatonic triads in the key of c♯ harmonic minor:
Arpeggios

- Play 4-octave arpeggios in the keys of G, E, B♭, and D♭ Major, HT, ascending and descending, legato. Play the tonic arpeggio in root position and 1st inversion.

Play at a minimum speed of MM $\text{q}=72$

Tonic arpeggio in the key of G Major:

First inversion arpeggio in the key of G Major:
- Play 4-octave $V^7$ arpeggios in $E$, $B^b$, and $D^b$ Major, HT, legato, crescendo ascending and diminuendo descending. Play at a minimum speed of MM $\frac{\text{MMP}}{\text{mf}} = 72$

$V^7$ arpeggio in the key of $D^b$ Major:

Chord Progressions

- Play the $i - iv - i^6 - V^7 - i$ chord progression (see following example) in $e$, $e^\#$, $g^\#$, and $b^b$ harmonic minor. The RH starts on a $i^6$ position and the LH plays single notes. The RH plays $mf$, while the LH plays the bass line $mp$. Legato pedal each chord.

Example of $i - iv - i^6 - V^7 - i$ chord progression in $e$ harmonic minor:
Example of $i - iv - i^6 - V^7 - i$ chord progression in $b^b$ harmonic minor:
THEORY - LEVEL 11

Rhythm

- Complete measures using note values from the Rhythm Chart through Level 11 (p. 289).

Intervals

- Identify and write an interval which is enharmonically equivalent to any augmented or diminished interval.

Example:

\[ \begin{array}{cccc}
    & A4 & D5 & A6 & m7 \\
\end{array} \]

Scales and Key Signatures:

- Write a whole-tone scale one octave ascending from a given black key. The scale should begin and end on the same letter name, so one letter will be omitted in the scale.

Example:

- Identify and write each scale degree (tonic, supertonic, mediant, etc.) for any harmonic minor scale.

Example in C harmonic minor:
• Identify and write the **Mixolydian** and **Locrian** modal scales, one octave ascending using all white keys, no accidentals. Mark the whole and half steps.

**Mixolydian Mode**

![](image1)

**Locrian Mode**

![](image2)

**Chords**

• Write diatonic triads in harmonic minor keys through 5 sharps and 5 flats in root position. Identify each triad with Roman numerals and figured bass.

Example in **c harmonic minor**:

![](image3)

- Identify and write a 4-voice Dominant 7th, diminished 7th, Major 7th, or minor 7th chord, in root position from any white key. Example:

![](image4)

- For the above 7th chords, identify the quality of the chord and the 7th. Example:

<table>
<thead>
<tr>
<th>Triad:</th>
<th>Maj 7</th>
<th>Dom 7</th>
<th>Min 7</th>
<th>Dim 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>7th:</td>
<td>Major (M)</td>
<td>Minor (m)</td>
<td>Minor (m)</td>
<td>Diminished (d)</td>
</tr>
</tbody>
</table>

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• Analyze a two-measure example in four-part chorale style with Roman numerals. Example will be in C, G, or F Major and will use I, ii, IV, V, V7, vi chords in root position or inversions. Identify the final cadence as authentic or plagal.

Example for chord progression analysis:

![Chord Progression Example]

Adapted from J. S. Bach

**Transposition**

• Transpose a minor melody with accompaniment to another minor key. Key signatures through 3 sharps and 3 flats will be used.

**Forms and Terms**

• Know the meanings and abbreviations of: grave, presto, scherzando, una corda, tre corde, sostenuto pedal, rubato, ritenuto. German terms: langsam, schnell, nicht. See Terms and Definitions in Appendix on p. 294.

• Identify any theory concepts through Level 11 in a musical example.

**Music History**

PRACTICE RHYTHMS LEVEL 11

Page 1 of 4

\[ \frac{4}{4} \]
\[ \frac{3}{3} \]
\[ \frac{3}{3} \]
\[ \frac{3}{3} \]
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\[ \frac{4}{4} \]
\[ \frac{3}{3} \]
\[ \frac{3}{3} \]
\[ \frac{3}{3} \]
\[ \frac{3}{3} \]
Examples may be transposed to the keys of C, G Major and e, g harmonic minor.

Examples in $\frac{2}{4}$ #4 and $\frac{1}{4}$ MM $\frac{7}{4}$ = 50 Examples in $\frac{6}{8}$ MM $\frac{9}{4}$ = 92
Examples may be transposed to the keys of C, G Major and c, g harmonic minor

Examples in $\frac{3}{4}$ and $\frac{1}{4}$ $\text{MM } j = 50$  Examples in $\frac{5}{8}$ $\text{MM } j = 92$
AURAL AWARENESS - LEVEL 12

Rhythm and Notation

- Write a dictated two-measure rhythm pattern in $\frac{6}{8}$ meter using rhythms and note values from Rhythm Chart through Level 7 (p. 289).

Example:

\[ \begin{array}{c|c}
\frac{6}{8} & \frac{6}{8} \\
\end{array} \]

Intervals

- Choose between two notated melody fragments using Perfect, Major, minor, Augmented and diminished intervals.

A

\[ \begin{array}{c|c}
\\frac{\text{A}}{4} & \frac{\text{A}}{4} \\
\end{array} \]

B

\[ \begin{array}{c|c}
\\frac{\text{B}}{4} & \frac{\text{B}}{4} \\
\end{array} \]

Melodic dictation

- Complete a two-measure melody of ten-notes within the range of an octave. The first note is given.

Meter $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$

Keys: C, G Major and c, g harmonic minor
Starting Note: Tonic

The key is established by playing:
The example is played 3 times. The boxed notes will be missing on the student page.

Given Note

Scales

- Identify whether a scale is Dorian, Phrygian, Lydian, Mixolydian, or Locrian.

Chord Progressions

- Identify whether a cadence in a Major key is: authentic: V - I or deceptive: V - vi
- The cadence will be in close position with the root in the bass.

The key will be established by playing a scale and 4-note tonic chord.

Examples of authentic cadences:

Examples of deceptive cadences:
• Identify and choose the notation of the chord progression you hear:

I - vi - ii - V - I or I - IV - I₆ - V - I

Example:

Melody Playback

• Repeat a two-measure melody of ten notes within the range of an octave plus the 7th below the lower tonic.

Meter: $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$ or $\frac{6}{8}$

Keys: C, G Major and e, g harmonic minor.
Starting Note: Tonic, Mediant or Dominant.

Note Values: $\underline{\downarrow}$, $\downarrow$, $\downarrow$, $\uparrow$, $\downarrow$, $\downarrow$, $\downarrow$, $\downarrow$, $\downarrow$, $\downarrow$

The test question will be taken from the Practice Melody Playback Examples, Level 12 (p. 285). See p. 19 test for testing procedure.

Example:
SIGHT-READING - LEVEL 12

Rhythm Reading

- Tap or play with hands together any of the rhythms on the Rhythm Chart through Level 12 (p. 289).

Sight-Reading

- Sight-read a short piece in contrapuntal style with two or three voices in any Major or harmonic minor key up to four sharps or four flats, using note values from the Rhythm Chart through Level 10 (p. 289). Key signatures and dynamic markings will be used. The student should perform the sight-reading piece at a consistent speed with continuity.

Example:
Example continued:

Harmonizing a Bass Line

- Add right hand chords to a left hand bass line. The chords used in Major keys will be I, ii, iii, IV, V and vi chords, and the chords used in harmonic minor keys will be i, iv, V and VI chords. The first chord in the right hand and the top note of each successive chord will be given. The right hand should move to the nearest chord tones of the new chord, keeping the common tone where possible between both chords. Roman numerals and chord names will be included. Major and harmonic minor keys up to three sharps or three flats will be used.

Example of harmonizing a bass line:

Realization of the bass line harmony:

For further assistance in learning how to harmonize a bass line, see the Harmonization Tutorial in the Appendix on p. 338.
TECHNIQUE - LEVEL 12

Scales

- Play the following scales 4 octaves, HT, ascending and descending.
  Play the b, g♯, d, and f minor scales in all 3 forms, legato, RH p, LH mf.
  Play at a minimum speed of MM $\frac{d}{d} = 96$

- Play the following $\frac{d}{d}$ (RH) against $\frac{g}{g}$ (LH) pattern in C Major, one octave, ascending only. Play at a steady beat.

Chords

- From any black key, play a diminished 7th chord and its inversions, HT, BR ascending and descending, and BL; mf.

Diminished 7th chord and inversions on c♯:
Diminished 7th chord and inversions on c♯ (continued):

Arpeggios

- Play 4-octave tonic arpeggios with inversions in D, B, F, and A♭ Major and b, g♯, d, and f minor, HT, legato ascending, and staccato descending; RH f, LH p. Play at a minimum speed of MM = 76.

Tonic arpeggio in A♭ Major in root position:
Tonic arpeggio in A♭ Major in 1st inversion:

Tonic arpeggio in A♭ Major in 2nd inversion:

- Play 4-voice V⁷ arpeggios in root position and first inversion, 4 octaves, HT in the keys of D, B, F, A♭ Major and b, g♯, d, and f harmonic minor, legato, RH *mf*, LH *pp*.

Play at a minimum speed of MM  dffg  = 76.
V\(^7\) arpeggio in the key of Ab Major, root position:

Chord Progressions

- Play the half cadence (I - IV - I - V) and deceptive cadence (I - IV - V - vi) chord progressions in D, B, F and Ab Major. Legato pedal each chord.

Half cadence in B Major, all 3 positions:

The position played is student's choice.
Deceptive cadence in **D Major**, all 3 positions:

The position played is student's choice.
THEORY - LEVEL 12

Rhythm:

- Complete measures and correctly beam notes in mixed meter or additive meter:
  
  \[ \frac{3}{8} + \frac{3}{8} + \frac{2}{8} \]

  Example:

- Complete measures using note values from the Rhythm Chart through Level 12 (p. 289).

Intervals:

- Identify and write an interval which is enharmonically equivalent to any Perfect, Major, minor, Augmented or diminished interval. Example:

  \[ \begin{array}{cccccccc}
  \text{P5} & \text{d6} & \text{A4} & \text{d5} & \text{d3} & \text{M2} & \text{d8} & \text{M7} \\
  \end{array} \]

Scales and Key Signatures:

- Identify and write Dorian, Phrygian, Lydian, Mixolydian, and Locrian modal scales from a given note, one octave ascending, using accidentals.

  Example: Write a Lydian mode scale beginning on D.

  Methods of spelling a modal scale using accidentals:

  A. Relative Method:

  1. Determine what scale degree of the Major scale this mode would use if it were all white keys. (Lydian is written on the 4\textsuperscript{th} degree of the Major scale)
    a. Dorian (2\textsuperscript{nd} degree)
    b. Phrygian (3\textsuperscript{rd} degree)
    c. Lydian (4\textsuperscript{th} degree)
    d. Mixolydian (5\textsuperscript{th} degree)
    e. Locrian (7\textsuperscript{th} degree)
2. Write the notes from tonic to tonic (D to D)
3. D would be the 4th note of A Major Scale
4. Use the key signature of A Major to write the Lydian mode from D to D.

**B. Parallel Method:**
1. Relate the modal scale to Major or minor
   a. Dorian – natural minor with a raised 6th
   b. Phrygian – natural minor with a lowered 2nd
   c. Lydian – Major with a raised 4th
   d. Mixolydian – Major with a lowered 7th
   e. Locrian – Natural minor with lowered 2nd and 5th
2. Remember that Lydian sounds like Major with a raised 4th.
3. Write a D Major scale, but raise the 4th note a half step.

Examples for writing modal scales:

**Relative Method:**

1. Write notes from D to D
2. Use the key signature of A Major

```
\[\begin{array}{c}
\text{D Major Scale}
\end{array}\]
```

**Parallel Method:**

1. Write D Major scale
2. Raise the 4th degree

```
\[\begin{array}{c}
\text{Lydian Mode}
\end{array}\]
```

**Chords**

- Fill in two missing chords in a chord progression from Roman numerals and figured bass, using common tone voicing. Example will be in a four-part chorale style, in a harmonic minor key, through three sharps and three flats. Identify the final cadence as plagal, authentic, half or deceptive.
Example for filling two missing chords: (Dotted lines indicate the common tones.)

Adapted from J. S. Bach

![Music notation example]

- Write Major, minor, Dominant 7th, diminished 7th, Major 7th, or minor 7th chords in root position and inversions, from lead line chord symbols, including slash chords.

Major: Uses just the letter name: G
Minor: Uses the letter name with m: Gm
Dominant 7th: Uses the letter name with 7: G7
Diminished 7th: Uses the letter name with dim 7 or o7: G dim7 or G°7
Major 7th: Uses the letter name with M7 or Maj. 7: GM7 or G Maj 7
Minor 7th: Uses the letter name with m7 or min 7: Gm7 or G min 7
Slash Chords: Inversions are indicated by writing the name of the chord with the name of the bass note after a /: G/D (2nd inversion)

Example of 7th chords from lead line notation:

```
<table>
<thead>
<tr>
<th>G</th>
<th>G/B</th>
<th>Gm</th>
<th>Gm/D</th>
<th>G7</th>
<th>G7/B</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Music notation example]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

```
<table>
<thead>
<tr>
<th>Gdim7</th>
<th>Gdim7</th>
<th>GMaj7</th>
<th>GMaj7/D</th>
<th>Gmin7</th>
<th>Gmin7/F</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Music notation example]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```
• Identify plagal, authentic, deceptive, and half cadences in a musical example in any Major key, through four sharps and four flats.

• Analyze a short example in chorale style with Roman numerals and figured bass. The example will be in D or A Major or a, e, or d harmonic minor. Chords on any note of the scale will be used, in root position or inversions.

Transposition

• Transpose a melody using non-diatonic tones up or down a whole step.

Forms and Terms

• Know the meaning of: animato, calando, con fuoco, maestoso, lento, modulation, doloroso. French terms: cédez, vite, très. See Terms and Definitions in Appendix on p. 294.

• Identify any theory concepts through Level 12 in a musical example.

Music History

• Identify Impressionistic and 20th-Century compositional techniques: polytonality, scales other than Major or minor (pentatonic, whole tone, modal), mixed meter, music without a tonal center (atonal, twelve-tone row), tone clusters.

PRACTICE RHYTHMS LEVEL 12
Page 1 of 4

1
\begin{align*}
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array}
\end{align*}

2
\begin{align*}
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array}
\end{align*}

3
\begin{align*}
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{4}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array}
\end{align*}

4
\begin{align*}
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\frac{3}{4} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array}
\end{align*}

5
\begin{align*}
\text{C} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\text{C} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array} \\
\text{C} & \quad \begin{array}{c}
\text{Rest} \\
\text{Rest} \\
\text{Rest} \\
\text{Rest}
\end{array}
\end{align*}
Examples may be transposed to the keys of C, G Major and C, G harmonic minor.

Examples in 3 and 4  MM \( \frac{3}{4} = 50 \)
Examples may be transposed to the keys of C, G Major and c, g harmonic minor.

Examples in $\frac{3}{4}$ and $\frac{4}{4}$ MM $\frac{\text{J}}{\text{M}} = 50$
APPENDIX
### RHYTHM CHART

All levels are cumulative. Students are responsible for all preceding material.

<table>
<thead>
<tr>
<th>1A</th>
<th>(\frac{2}{4}) or (\frac{3}{4}) or (\frac{4}{4})</th>
</tr>
</thead>
<tbody>
<tr>
<td>1B</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>(\text{C})</td>
</tr>
<tr>
<td>3</td>
<td>(\text{and ties})</td>
</tr>
<tr>
<td>4</td>
<td>(\frac{6}{8}) or (\frac{3}{4})</td>
</tr>
<tr>
<td>5</td>
<td>(\text{or})</td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>(\frac{9}{8}) or (\frac{3}{8}) or (\frac{1}{4}) in compound meter</td>
</tr>
<tr>
<td>8</td>
<td>(\text{Additive})</td>
</tr>
<tr>
<td>9</td>
<td>(\frac{5}{8}) or (\frac{7}{8}) or (\frac{5}{4}) or (\frac{7}{4})</td>
</tr>
<tr>
<td>10</td>
<td>(\text{Against}) or (\text{Additive})</td>
</tr>
<tr>
<td>11</td>
<td>(\text{Against}) or (\text{Additive})</td>
</tr>
<tr>
<td>12</td>
<td>(\frac{3}{8}) or (\frac{2+2+3}{8}) or (\text{Additive})</td>
</tr>
</tbody>
</table>
# MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1A</td>
<td>bar line</td>
<td></td>
<td>Line dividing music into measures</td>
</tr>
<tr>
<td></td>
<td>bass clef</td>
<td>9</td>
<td>F Clef. Indicates the 4th line is F.</td>
</tr>
<tr>
<td></td>
<td>forte</td>
<td>f</td>
<td>Loud</td>
</tr>
<tr>
<td></td>
<td>legato</td>
<td></td>
<td>Smoothly connected tones. Often indicated with a slur.</td>
</tr>
<tr>
<td></td>
<td>measure</td>
<td></td>
<td>Section of music between two bar lines</td>
</tr>
<tr>
<td></td>
<td>piano</td>
<td>p</td>
<td>Soft</td>
</tr>
<tr>
<td></td>
<td>staccato</td>
<td></td>
<td>Short, detached tones</td>
</tr>
<tr>
<td></td>
<td>staff</td>
<td></td>
<td>5 lines and 4 spaces on which music is written</td>
</tr>
<tr>
<td></td>
<td>treble clef</td>
<td></td>
<td>G Clef. Indicates the 2nd line is G.</td>
</tr>
<tr>
<td>1B</td>
<td>crescendo</td>
<td>cresc.</td>
<td>Gradually louder</td>
</tr>
<tr>
<td></td>
<td>diminuendo</td>
<td>dim.</td>
<td>Gradually softer</td>
</tr>
<tr>
<td></td>
<td>flat</td>
<td></td>
<td>Lowers the note a half step</td>
</tr>
<tr>
<td></td>
<td>mezzo forte</td>
<td>mf</td>
<td>Medium loud</td>
</tr>
<tr>
<td></td>
<td>mezzo piano</td>
<td>mp</td>
<td>Medium soft</td>
</tr>
<tr>
<td></td>
<td>natural</td>
<td></td>
<td>Cancels a sharp or flat</td>
</tr>
<tr>
<td></td>
<td>octave sign</td>
<td></td>
<td>Play an octave higher. Play an octave lower.</td>
</tr>
<tr>
<td></td>
<td>repeat sign</td>
<td></td>
<td>Play the section again</td>
</tr>
<tr>
<td></td>
<td>sharp</td>
<td>#</td>
<td>Raise the note a half step</td>
</tr>
<tr>
<td>2</td>
<td>a tempo</td>
<td>a tempo</td>
<td>Return to the original speed</td>
</tr>
<tr>
<td></td>
<td>accelerando</td>
<td>accel.</td>
<td>Gradually faster</td>
</tr>
<tr>
<td></td>
<td>Da Capo</td>
<td>D. C.</td>
<td>Go back to the beginning</td>
</tr>
<tr>
<td></td>
<td>fermata</td>
<td></td>
<td>Pause, or lengthen the note or rest</td>
</tr>
<tr>
<td></td>
<td>fine</td>
<td>fine</td>
<td>The end</td>
</tr>
</tbody>
</table>
# MUSIC TERMS AND DEFINITIONS

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<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>ritardando</td>
<td>rit.</td>
<td>Gradually slower</td>
</tr>
<tr>
<td></td>
<td>slur</td>
<td></td>
<td>A curved line placed over or under two or more notes that are to be played legato</td>
</tr>
<tr>
<td></td>
<td>tie</td>
<td></td>
<td>A curved line connecting two notes of the same pitch. Play only the first note and hold it for the value of both notes.</td>
</tr>
</tbody>
</table>

| 3     | Allegro             |         | Fast, lively, cheerful |
|       | Andante            |         | A walking tempo |
|       | chord inversion    |         | A chord whose notes are rearranged so that the root is not the lowest note |
|       | damper pedal        |         | The pedal on the right that sustains the tones. |
|       | dolce               |         | Sweetly |
|       | fortissimo          | ff      | Very loud |
|       | pianissimo          | pp      | Very soft |
|       | simile              |         | Continue in the same way |

| 4     | Adagio             |         | Slow tempo |
|       | dominant triad     | V       | Triad built on the fifth note of the scale |
|       | Moderato           |         | Moderate, medium tempo |
|       | rallentando        | rall.   | Gradually slower |
|       | relative minor     |         | A minor key with the same key signature as a Major key, but using a different tonic. |
|       | sequence           |         | A melodic pattern repeated at a higher or lower pitch. |
|       | tonic triad        | I       | Triad built on the first note of the scale |

| 5     | accent             | – > ^   | Strong emphasis on a note or chord |
|       | cantabile          |         | A singing style |
|       | dal segno          | S; or D. S. | From the sign |
# MUSIC TERMS AND DEFINITIONS

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<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>molto</td>
<td></td>
<td>Much, very</td>
</tr>
<tr>
<td></td>
<td>poco</td>
<td></td>
<td>Little</td>
</tr>
<tr>
<td></td>
<td>primary triads</td>
<td>I, IV, and V</td>
<td>Triads built on the 1st, 4th, and 5th notes of the scale.</td>
</tr>
<tr>
<td></td>
<td>subdominant</td>
<td>IV</td>
<td>Triad built on the fourth note of the scale</td>
</tr>
</tbody>
</table>

| 6     | Allegretto      |         | Somewhat fast, but not as fast as allegro                      |
|       | binary         |         | Two part form: **AB**                                          |
|       | enharmonic     |         | The same pitch with different names,                           |
|       |                |         | ex: C♯ = D♭                                                     |
|       | figured bass   | $\begin{array}{c}5 \\ 3 \\ 3 \\ 4 \end{array}$ | A system of labeling chords and their inversions,               |
|       |                |         | using Arabic numbers to show the inversion.                    |
|       | leggiero       |         | Lightly                                                         |
|       | Opus           | Op.     | Published work followed by a number (Ex: Op. 2) which indicates |
|       |                |         | the order of the composer's published compositions.             |
|       | sforzando      | $sfz$   | Strong accent                                                   |
|       |                | $sf$    |                                                                |
|       | Spiritoso      |         | With spirit                                                     |
|       | subito         | sub.    | Suddenly, at once                                              |
|       | ternary        |         | Three part form: **ABA**                                       |

| 7     | agitato        |         | Agitated, excited                                              |
|       | meno           |         | Less                                                            |
|       | parallel minor |         | A minor key with the same tonic as a Major Key, but with a     |
|       |                |         | different key signature.                                       |
|       | piu            |         | More                                                            |
|       | relative minor |         | A minor key with the same key signature as a Major key, but     |
|       |                |         | using a different tonic.                                       |
|       | sempre         |         | Always                                                          |
|       | senza          |         | Without                                                         |
## MUSIC TERMS AND DEFINITIONS

All levels are cumulative. Students are responsible for all preceding material.

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>authentic cadence</td>
<td>V - I</td>
<td>The chord progression of V (Dominant) to I (Tonic)</td>
</tr>
<tr>
<td></td>
<td>coda</td>
<td></td>
<td>Ending section of a piece.</td>
</tr>
<tr>
<td></td>
<td>codetta</td>
<td></td>
<td>Short ending section of a piece.</td>
</tr>
<tr>
<td></td>
<td>double flat</td>
<td></td>
<td>Lowers the note a whole step</td>
</tr>
<tr>
<td></td>
<td>double sharp</td>
<td></td>
<td>Raises the note a whole step</td>
</tr>
<tr>
<td></td>
<td>Largo</td>
<td></td>
<td>Very slowly</td>
</tr>
<tr>
<td></td>
<td>marcato</td>
<td></td>
<td>Marked, accented, stressed</td>
</tr>
<tr>
<td></td>
<td>meno mosso</td>
<td></td>
<td>Less motion (slower)</td>
</tr>
<tr>
<td></td>
<td>piu mosso</td>
<td></td>
<td>More motion (faster)</td>
</tr>
<tr>
<td></td>
<td>plagal cadence</td>
<td>IV - I</td>
<td>The chord progression of IV (Subdominant) to I (Tonic)</td>
</tr>
<tr>
<td></td>
<td>Vivace</td>
<td></td>
<td>Very quick and lively</td>
</tr>
<tr>
<td>9</td>
<td>Andantino</td>
<td></td>
<td>Slightly faster than Andante</td>
</tr>
<tr>
<td></td>
<td>diatonic</td>
<td></td>
<td>Notes that belong to a given scale</td>
</tr>
<tr>
<td></td>
<td>grazioso</td>
<td></td>
<td>Gracefully</td>
</tr>
<tr>
<td></td>
<td>hemiola</td>
<td></td>
<td>A change of meter without changing the time signature, by the use of accents or by grouping notes in the melodic line. Usually from triple to duple meter or vice versa.</td>
</tr>
<tr>
<td></td>
<td>mano destra</td>
<td>M. D.</td>
<td>Right Hand</td>
</tr>
<tr>
<td></td>
<td>mano sinistra</td>
<td>M. S.</td>
<td>Left Hand</td>
</tr>
<tr>
<td></td>
<td>mordent</td>
<td></td>
<td>Ornament alternating a tone with its lower neighbor tone.</td>
</tr>
<tr>
<td></td>
<td>Presto</td>
<td></td>
<td>Very fast</td>
</tr>
<tr>
<td></td>
<td>tenuto</td>
<td>ten. or</td>
<td>Hold full value, sustain</td>
</tr>
<tr>
<td></td>
<td>trill</td>
<td></td>
<td>Ornament alternating a tone with its upper neighbor tone.</td>
</tr>
<tr>
<td></td>
<td>turn</td>
<td></td>
<td>Four note ornament using the upper and lower neighbor tones.</td>
</tr>
</tbody>
</table>

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## MUSIC TERMS AND DEFINITIONS

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<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>Alberti bass</td>
<td></td>
<td>An accompaniment pattern using a broken three-note chord, played bottom, top, middle, top.</td>
</tr>
<tr>
<td></td>
<td>assai</td>
<td></td>
<td>Very, rather</td>
</tr>
<tr>
<td></td>
<td>compound meter</td>
<td></td>
<td>The beat can be divided by 3 ($\text{\textfrac{3}{4}}$). The top number in the time signature will be 6, 9, or 12.</td>
</tr>
<tr>
<td></td>
<td>con brio</td>
<td></td>
<td>With spirit, vigorous</td>
</tr>
<tr>
<td></td>
<td>concerto</td>
<td></td>
<td>A composition for solo instrument with orchestra, usually with 3 movements.</td>
</tr>
<tr>
<td></td>
<td>espressivo</td>
<td></td>
<td>With expression</td>
</tr>
<tr>
<td></td>
<td>giocoso</td>
<td></td>
<td>Playful, humorous</td>
</tr>
<tr>
<td></td>
<td>pesante</td>
<td></td>
<td>Heavy, ponderous</td>
</tr>
<tr>
<td></td>
<td>rondo</td>
<td></td>
<td>A composition with a recurring theme (A) which appears between contrasting sections or episodes (B, C, etc.)</td>
</tr>
<tr>
<td></td>
<td>simple meter</td>
<td></td>
<td>The beat can be divided by 2 ($\text{\textfrac{2}{4}}$). The top number in the time signature will be 2, 3, or 4.</td>
</tr>
<tr>
<td></td>
<td>sonata</td>
<td></td>
<td>A piece for solo instrument, or solo instrument with accompaniment, usually with 3 or 4 movements.</td>
</tr>
<tr>
<td></td>
<td>theme &amp; variations</td>
<td></td>
<td>A composition beginning with a theme which is altered in variations by changing the melody, harmony, texture, rhythm, or other components.</td>
</tr>
<tr>
<td></td>
<td>tranquillo</td>
<td></td>
<td>Calm, peaceful, tranquil</td>
</tr>
</tbody>
</table>

| 11    | Grave         |         | Solemn, serious                                                             |
|       | langsam       |         | German: Slowly                                                              |
|       | nicht         |         | German: Not                                                                 |
|       | ritenuto      | *ritten.* | Held back, suddenly slower                                                   |
|       | rubato        |         | Slight flexibility of tempo for expressive purposes.                        |
|       | scherzando    |         | Playfully                                                                   |
|       | schnell       |         | German: Fast                                                                |
|       | sostenuto pedal | *Sost. Ped.* | The middle pedal of the piano                                           |
|       | tre corde     | *t.c.*   | Release the soft pedal                                                      |
|       | una corda     | *u.c.*   | Soft pedal, the pedal on the left of the piano                              |

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# MUSIC TERMS AND DEFINITIONS

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<table>
<thead>
<tr>
<th>LEVEL</th>
<th>TERMS</th>
<th>SYMBOLS</th>
<th>DEFINITIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>animato</td>
<td></td>
<td>Animated, with spirit</td>
</tr>
<tr>
<td></td>
<td>calando</td>
<td></td>
<td>Gradually diminishing, softening</td>
</tr>
<tr>
<td></td>
<td>cédez</td>
<td></td>
<td>French: Holding back the tempo</td>
</tr>
<tr>
<td></td>
<td>con fuoco</td>
<td></td>
<td>With fire</td>
</tr>
<tr>
<td></td>
<td>doloroso</td>
<td></td>
<td>Sadly, sorrowful</td>
</tr>
<tr>
<td></td>
<td>Lento</td>
<td></td>
<td>Slowly</td>
</tr>
<tr>
<td></td>
<td>Maestoso</td>
<td></td>
<td>Majestic, stately, dignified</td>
</tr>
<tr>
<td></td>
<td>modulation</td>
<td></td>
<td>Change of key within a composition</td>
</tr>
<tr>
<td></td>
<td>très</td>
<td></td>
<td>French: Very</td>
</tr>
<tr>
<td></td>
<td>vite</td>
<td></td>
<td>French: Fast</td>
</tr>
</tbody>
</table>
GLOSSARY OF TERMS

Abbreviations are found in a chart at the end of this section.

**Accidentals**
Symbols used to indicate chromatic changes, either raising or lowering notes. Sharps, flats or naturals may be requested in test directions, as well as key signatures.

**And/or**
Both ways should be prepared.

**Cadences**
A resting point at the end of a phrase, section, or complete composition.

- **Authentic** – A chord progression consisting of the dominant chord followed by the tonic chord (V - I).
- **Plagal** – A chord progression consisting of the subdominant chord followed by the tonic chord (IV - I).
- **Half** – A chord progression giving the feeling of temporary repose, usually ending with the dominant chord I - V or IV - V.
- **Deceptive** – A chord progression employing a harmonic progression which is unexpected or “deceives” the listener. It is usually defined as a V - vi progression.

**Chord Progression**
A series of chords beginning and ending with the tonic.
Example: I - IV₆ - I or I - V₆ - I

**Chords**
See Triads/Chords.

**Circle of Fifths**
The circular arrangement of the fifteen keys in an order of fifths, with the sharp keys ascending clockwise, and the flat keys descending counterclockwise.

**Contrary Motion**
Parts moving in opposite directions at the same time.

**Figured Bass**
A bass line with Arabic numerals under the notes to indicate the harmony and interval position. No indicated figured bass numbers implies a root position chord.
**GLOSSARY OF TERMS**

Examples: \( \frac{6}{3} \) - triad 1\(^{st}\) inversion

\( \frac{6}{4} \) - triad 2\(^{nd}\) inversion

\( \frac{6}{5} \) - seventh chord 1\(^{st}\) inversion

**Five-Finger Patterns**

**Major** – First five notes of any Major scale, arranged in the following order of steps: whole - whole - half - whole.

**minor** – First five notes of any minor scale, arranged in the following order of steps: whole - half - whole - whole.

**Half Step**

The smallest interval in the musical system of twelve tones to the octave. On the piano keyboard, a half step is the distance between any two immediately adjacent keys, whether white or black.

**Interval**

The distance or difference in pitches between any two notes. The interval is counted starting on the lower note to the higher note. Intervals have both a number name and a quality name. The quality names are Major, Perfect, minor, Augmented or diminished.

**Major (M)** intervals occur from the tonic to the 2\(^{nd}\), 3\(^{rd}\), 6\(^{th}\), and 7\(^{th}\) degrees of a Major scale.

**Perfect (P)** intervals occur from the tonic to the 4\(^{th}\), 5\(^{th}\), and 8\(^{th}\) (octave) degrees of a Major scale. The interval of a unison is called Perfect prime (P1).

**minor (m)** intervals occur when Major intervals are made one half step smaller.

**Augmented (+)** intervals occur when Perfect or Major intervals are made one half step larger.

**diminished (o)** intervals occur when Perfect or minor intervals are made one half step smaller.

**Key signature**

The number of sharps or flats in a key. See Circle of Fifths.

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Modes

System of scales built on an arrangement of half steps and whole steps.

Ionian – Half step between scale degrees 3-4 and 7-8, as in white keys from C to C (Major scale).

Dorian – Half step between scale degrees 2-3 and 6-7, as in white keys from D to D.

Phrygian – Half step between scale degrees 1-2 and 5-6, as in white keys from E to E.

Lydian – Half step between scale degrees 4-5 and 7-8, as in white keys from F to F.

Mixolydian – Half step between scale degrees 3-4 and 6-7, as in white keys from G to G.

Aeolian – Half step between scale degrees 2-3 and 5-6, as in white keys from A to A (natural minor scale).

Locrian – Half step between scale degrees 1-2 and 4-5, as in white keys from B to B.

Parallel Motion

Parts moving in the same direction with the interval between the parts remaining constant.

Scales

A succession of eight notes in ascending or descending order, using a pattern of whole and half steps.

Major - An 8-note pattern using the following order of whole and half steps: whole - whole - half - whole - whole - whole - half.

Natural (pure) minor - An 8-note pattern using the following order of whole and half steps: whole - half - whole - whole - half - whole - whole.

Harmonic minor - An 8-note pattern based on the natural minor scale, but raising the 7th scale degree one half step, both ascending and descending.

Melodic minor - An 8-note pattern based on the natural minor scale, but raising both the 6th and the 7th scale degrees one half step, ascending only. The descending scale uses the natural form.
GLOSSARY OF TERMS

Chromatic - A scale consisting of 12 successive half steps.

Whole Tone - A scale consisting of 6 successive whole steps.

Scale Degrees

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<th>Scale Degrees</th>
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<th>Dominant (V)</th>
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<td>Supertonic (II)</td>
<td>Submediant (VI)</td>
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<td>Mediant (III)</td>
<td>Leading Tone (VII)</td>
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<tr>
<td>Subdominant (IV)</td>
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Triads/Chords

A triad is a 3-note chord built in thirds, having a root, third and fifth. The note upon which it is built names the triad. A triad with the root as the lowest note is in root position. It may be played broken or blocked.

Major (M) - a triad using the first, third, and fifth notes of any Major five-finger pattern: 1-3 is a Major 3rd, 3-5 is a minor 3rd, 1-5 is a Perfect 5th.

minor (m) - a triad using the first, third, and fifth notes of any minor five-finger pattern: 1-3 is a minor 3rd, 3-5 is a Major 3rd, 1-5 is a Perfect 5th.

Augmented (+) - a Major triad with the 5th raised a half step. 1-3 is a Major 3rd, 3-5 is a Major 3rd, 1-5 is an Augmented 5th.

diminished (o) - a minor triad with the 5th lowered a half step. 1-3 is a minor 3rd, 3-5 is a minor 3rd, 1-5 is a diminished 5th.

Diatonic Triads - triads built on each scale degree, using only the accidentals found in that scale.

Dominant 7th Chord - a 4-note chord with the dominant note of the scale as the root, and a Major 3rd, Perfect 5th, and a minor 7th above it.

diminished 7th Chord - a 4-note chord consisting of a diminished triad with a diminished 7th added above the root.

Major 7th Chord - a 4-note chord consisting of a Major triad with a Major 7th added above the root.

minor 7th Chord - a 4-note chord consisting of a minor triad with a minor 7th added above the root.
GLOSSARY OF TERMS

Chords in Open & Close Position

In open position the distance between the soprano and tenor is an octave or more; in close position, the distance between the soprano and tenor is less than an octave.

Open position tends to give a full but clear and well-balanced sound. Both open and close position can be used within a single phrase. Changing from close to open position it is often necessary for good voice leading.

Whole Step

An interval consisting of 2 half steps. The whole step is represented on the piano keyboard by the distance between any two keys with one key in between, whether white or black.

ABBREVIATIONS

<table>
<thead>
<tr>
<th>Aug</th>
<th>Augmented (+)</th>
<th>LH</th>
<th>Left hand</th>
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<tr>
<td>BR</td>
<td>Broken</td>
<td>M</td>
<td>Major</td>
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<tr>
<td>BL</td>
<td>Blocked</td>
<td>m</td>
<td>minor</td>
</tr>
<tr>
<td>dim</td>
<td>Diminished (º)</td>
<td>P</td>
<td>Perfect</td>
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<tr>
<td>HS</td>
<td>Hands separately</td>
<td>RH</td>
<td>Right hand</td>
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<tr>
<td>HT</td>
<td>Hands together</td>
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# MUSIC HISTORY STUDY GUIDE

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<th>LEVEL</th>
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<tr>
<td>1A</td>
<td>A person who writes music is called a <strong>composer</strong>.</td>
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<tr>
<td>1B</td>
<td>Solo: A piece played by one person Duet: A piece played by two people</td>
</tr>
<tr>
<td>2</td>
<td>Given a list of instruments, select any of these instruments identified as keyboard Instruments: Piano, Digital Piano, Harpsichord, Organ</td>
</tr>
</tbody>
</table>
| 3     | **Johann Sebastian Bach:**  
|       | 1) Had 20 children  
|       | 2) Worked mostly as a church musician.  
|       | **Ludwig van Beethoven:**  
|       | 1) Wrote Für Elise & Ode to Joy  
|       | 2) Was deaf for many years |
| 4     | **Robert Schumann:**  
|       | 1) German composer  
|       | 2) Lived in the 1800s  
|       | **Dmitri Kabalevsky:**  
|       | 1) Russian composer  
|       | 2) Lived in the 1900s |
| 5     | **Approximate dates of Musical Periods:**  
|       | **Baroque** (1600-1750): Johann Sebastian Bach  
|       | **Classical** (1750-1825): Ludwig van Beethoven  
|       | **Romantic** (1825-1900): Robert Schumann  
|       | **20th-21st Century** (1900 - Present): Dmitri Kabalevsky |
| 6     | **Baroque**: Johann Sebastian Bach, George Friedrich Handel, Domenico Scarlatti  
|       | **Classical**: Wolfgang Amadeus Mozart, Franz Joseph Haydn, Ludwig van Beethoven |
| 7     | **Romantic**: Frédéric Chopin (Poland), Robert Schumann (Germany), Peter Ilyich Tchaikovsky (Russia).  
<p>|       | <strong>20th Century</strong>: Béla Bartók (Hungary), Scott Joplin (USA), Dmitri Kabalevsky (Russia). |</p>
<table>
<thead>
<tr>
<th>LEVEL</th>
<th>CONTENTS</th>
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</table>
| 8     | **Classical:** Muzio Clementi (Italy), Friedrich Kuhlau (Germany).  
       | **Romantic:** Stephen Heller (Hungary), Johann Friedrich Burgmüller (Germany).  
       | **20th Century:** Sergei Prokofiev (Russia), Dmitri Shostakovich (Russia). |
| 9     | **Renaissance Period** (c. 1400-1600)  
       | **Baroque Period** (c. 1600-1750)  
       | **The Baroque Dance Suite**  
       | Four Standard Dance Movements:  
       | **Allemande** (French): Moderate \( \frac{3}{4} \) time with a short upbeat, usually a \( \frac{3}{4} \)  
       | **Courante** (French) or **Corrente** (Italian): Light texture with rapid figures in triple time.  
       | **Sarabande** (Spanish): Dance in slow triple meter and dignified style.  
       | **Gigue** (French) or **Giga** (Italian): Quick compound time. Usually the final movement of a suite.  
       | **Optional Dances:** **Bourrée,** **Gavotte,** **Minuet,** and **Polonaise.** There are also less common optional dances. |
| 10    | **Classical Period** (c.1750-1825).  
       | **Classical Period Composers:** Franz Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Muzio Clementi, Friedrich Kuhlau.  
       | **Classical Forms:** Sonata, Rondo, Theme & Variations, Concerto. |
| 11    | **Romantic Period** (c.1825-1900)  
       | **Romantic Composers:** Johannes Brahms, Frédéric Chopin, Franz Liszt, Franz Schubert, Robert Schumann, Peter Ilyich Tchaikovsky.  
       | **Music Characteristics of the Romantic Period**  
       | **Expressiveness** Use of a wide range of dynamics, tempi, and descriptive terms for expressive purposes.  
       | **Descriptive Titles** Titles suggesting a story, scene or mood of the music.  
       | **Program Music** Music influenced by poetry, literature or art.  
       | **Nationalism** Use of folk styles or folk tunes of a specific country or region.  
       | **Virtuosic Concert Music** Music requiring advanced technical skills of performance.  
<pre><code>   | **Character Pieces** Short pieces designed to express a definite mood or character. |
</code></pre>
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<tr>
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<tr>
<td>12</td>
<td>20th Century Music (1900-2000)</td>
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</table>

**20th Century Composers:** Béla Bartók (Hungary), Aaron Copland (USA), Claude Debussy (France), George Gershwin (USA), Scott Joplin (USA), Dmitri Kabalevsky (Russia), Maurice Ravel (France), Dmitri Shostakovich (Russia), Igor Stravinsky (Russia/U.S.A.).

**Musical Characteristic of 20th Century Music**

| Bitonality | Simultaneous use of two different tonalities or key signatures. |
| Tone Clusters | Dissonant group of notes lying close together. |
| Mixed Meter | Changing time signatures within a composition. |

**Scales other than Major and Minor:**

- **Pentatonic Scale**
  - A 5-note scale, most commonly used with the intervals of C-D-E-G-A or the five black keys of the piano.
- **Whole-Tone Scale**
  - A 6-note scale consisting of whole steps.
- **Modal Scales**
  - Scales based on Medieval church modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian.

**Music without Tonal Center:**

- **Atonal**
  - Music which does not have an established key center.
- **Twelve-Tone Row**
  - An arrangement of the 12 tones within an octave in a succession chosen by the composer. These tones are used in this order, either melodically or harmonically throughout the composition.
PIANO REPERTOIRE

The following repertoire list serves as a guide to illustrate the approximate difficulty of the music a student will play at the various levels. This list is not intended to be exhaustive and the teacher should not feel compelled to choose music only from the list. Many collections include music of several levels. Teachers should choose selections in varied styles and historical periods that are best-suited to each student. Teachers are encouraged to consult various repertoire reference guides in books and online to help in selecting editions and publishers.

Key to Publishers:

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<tr>
<th>Abbreviation</th>
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<tr>
<td>ABRSM</td>
<td>Associated Board of the Royal Schools of Music, c/o C.F. Peters</td>
</tr>
<tr>
<td>ALF</td>
<td>Alfred Publishing Company</td>
</tr>
<tr>
<td>AMP</td>
<td>Associated Music Publishers, c/o Hal Leonard Corporation</td>
</tr>
<tr>
<td>BAY</td>
<td>Mel Bay Publications</td>
</tr>
<tr>
<td>BEL</td>
<td>Belwin-Mills, c/o Alfred Publishing Company</td>
</tr>
<tr>
<td>BH</td>
<td>Boosey &amp; Hawkes</td>
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<tr>
<td>CF</td>
<td>Carl Fischer</td>
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<tr>
<td>CFP</td>
<td>C. F. Peters Corporation</td>
</tr>
<tr>
<td>DUR</td>
<td>Durand S.A., c/o Hal Leonard Corporation</td>
</tr>
<tr>
<td>FH</td>
<td>Frederick Harris Music Company</td>
</tr>
<tr>
<td>FJH</td>
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<tr>
<td>GSH</td>
<td>G. Schirmer, Inc.</td>
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<tr>
<td>HENLE</td>
<td>G. Henle</td>
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<tr>
<td>HER</td>
<td>Heritage Music Company, c/o The Lorenz Corporation</td>
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<td>HL</td>
<td>Hal Leonard Corporation</td>
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<tr>
<td>KAL</td>
<td>Kalmus, c/o Alfred Publishing Company</td>
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<tr>
<td>KJOS</td>
<td>Neil A. Kjos Music Company</td>
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<td>MAN</td>
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<td>Ricordi</td>
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<td>SUM</td>
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<tr>
<td>WB</td>
<td>Warner Brothers, c/o Alfred Publishing Company</td>
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<tr>
<td>WMC</td>
<td>Willis Music Company</td>
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VAR | These selections are available from various publishers
## PIANO REPERTOIRE
### LEVELS 1A-1B

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# PIANO REPERTOIRE

## LEVELS 2-3

### SERIES

- Alfred Premiere Piano Course, Levels 2 & 3
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- Alfred Basic Piano Course, Levels 2 & 3
  - ALF
- Bastien New Traditions, Levels 2 & 3
  - KJOS
- Bastien Piano Basics, Levels 2 & 3
  - KJOS
- Celebrate Piano, Books 2B & 3
  - STIPES
- Faber Piano Adventures, Levels 2 & 3
  - HL
- Glover Method for Piano, Level 2
  - ALF
- Hal Leonard Piano Lessons, Books 2 & 3
  - HL
- John Thompson, Books 1 & 2
  - WMC
- Piano Discoveries, Books 2A & 2B (Vogt & Bates)
  - HER
- Piano Town, Books 2 & 3 (Snell)
  - KJOS
- Music for Piano, Books 2 & 3 (Robert Pace)
  - HL
- Music Pathways, Books C & D (Olson)
  - CF
- The Music Tree, Levels 2B & 3 (Clark)
  - ALF
- Russian School of Piano Playing, Book 1, Part A & B
  - BH
- Succeeding at the Piano, Grades 2 & 3 (Marlais)
  - FJH
- Suzuki Piano School, Vol. 1 & 2
  - ALF

### COLLECTIONS

- Agay, Denes, Ed.
  - The Joy of First Year Piano
  - HL
- Alexander, Dennis
  - Just for You, Books 1 & 2
  - ALF
  - Favorite Solos, Books 1 & 2
  - ALF
  - The Magic of Music, Books 1 & 2
  - ALF
- Bartók, Béla
  - Mikrokosmos, Vol. 1 & 2
  - BH
- Bigler & Watts, Ed.
  - Everybody’s Perfect Masterpieces, Vol. 1
  - ALF
- Bober, Melody
  - Grand Solos for Piano, Book 2
  - ALF
  - Melody's Choice, Book 2
  - ALF
# PIANO REPERTOIRE LEVELS 2-3

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# PIANO REPERTOIRE
## LEVELS 4-5

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# PIANO REPERTOIRE
## LEVELS 6-7

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# PIANO REPERTOIRE

## LEVELS 8-9

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8 Keyboard Suites  
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Ravel, Maurice  
Prélude (1913)  
Menuet sur le nom d'Haydn (1909)  
ALF

Scarlatti, Domenico  
Sonatas  
VAR

Schubert, Franz  
Moments Musicaux, Op. 94 (D. 780)  
Waltzes  
VAR  
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Schumann, Robert  
Album for the Young, Op. 68  
Kinderscenen, Op. 15, Nos. 1, 2 & 6  
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Shostakovich, Dmitri  
Three Fantastic Dances, Op. 5  
(originally published as Op. 1)  
BH

Starer, Robert  
Sketches in Color, Set 2  
HL

Tansman, Alexander  
Pour les Enfants, Set 4  
Happy Time, Book 3  
HL  
HL

Tchaikovsky, Peter I.  
Album for the Young, Op. 39  
Chanson Triste, Op. 40, No. 2  
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Tcherepnin, Alexander  
Bagatelles, Op. 5  
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Telemann, G. P.  
Fantasias  
DOV

Turina, Joaquin  
Miniatures, Op. 52  
HL
PIANO REPERTOIRE
LEVELS 10-12

COLLECTIONS

Agay, Denes, Ed.
- Anthology of Piano Music, Vol. 1 (Baroque) YORK
- Anthology of Piano Music, Vol. 2 (Classical) YORK
- Anthology of Piano Music, Vol. 3 (Romantic) YORK
- Anthology of Piano Music, Vol. 4 (20th Century) YORK

Ferguson, Howard, Ed.
- Style and Interpretation, An Anthology of Keyboard Music, OX
  Volume I- Early Keyboard Music, England and France
  Volume II- Germany and Italy
- Early Italian Keyboard Music, An Anthology, Vol. 1 & 2 OX
- Early German Keyboard Music, An Anthology, Vol. 1 & 2 OX
- Early English Keyboard Music, An Anthology, Vol. 1 & 2 OX
- Early French Keyboard Music, An Anthology, Vol. 1 & 2 OX

Hinson, Maurice, Ed.
- Sonata Album, Vol. 1 & 2 ALF
  (Sonatas by Haydn, Mozart, and Beethoven)

Marlais, Helen, Ed.
- Festival Collection, Books 7 & 8 FJH

Olson, L.F., Ed.
- Applause, Book 2 ALF

RCM, Ed.
- Celebration Series, Vol. 8, 9 & 10 FH

Snell, Keith, Ed.
- Piano Repertoire, Levels 8, 9 & 10 KJOS
- Essential Piano Literature, Levels 8, 9 & 10 KJOS

Suzuki, Shinichi, Ed.
- Suzuki Piano School, Vol. 6 & 7 ALF

COMPOSERS

Albéniz, Isaac
- Album of Eight Pieces BMC

Bach, J. S.
- French Suites VAR
- English Suites VAR
- Fantasia in C minor, BWV 906 VAR
- Italian Concerto VAR
- Partitas VAR
- Sinfonias VAR
- The Well-Tempered Clavier, Vol. 1 & 2 VAR
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### PIANO SAT COMPOSER CLASSIFICATION LIST

This list is based on the Composer Classifications List currently on the mtña.org website

**Key:** B - Baroque, C - Classical, R - Romantic, I - Impressionistic, Con - Contemporary

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R Massenet, Jules \( \rightarrow \) R Reinhold, Hugo
Con Mendelssohn, Félix \( \rightarrow \) R Rossini, Gioacchino
Con Menotti, Carlo \( \rightarrow \) I/Con Roussel, Albert
Con Messiaen, Olivier \( \rightarrow \) R Rubinstein, Anton
Con Milhaud, Darius \( \rightarrow \) R Saint-Saëns, Camille
Con Mompou, Federico \( \rightarrow \) B/C Sammartini, Giovanni
R Moszkowski, Moritz \( \rightarrow \) Con Satie, Erik
R Mussorgsky, Modest \( \rightarrow \) B Scarlatti, Alessandro
C Mozart, Leopold \( \rightarrow \) B Scarlatti, Domenico
C Mozart, Wolfgang Amadeus \( \rightarrow \) I/Con Schmitt, Florent
Con Muczynski, Robert \( \rightarrow \) R Schmitt, Jacob
R/Con Nielsen, Carl \( \rightarrow \) C/R Schubert, Franz
B Pachelbel, Johann \( \rightarrow \) Con Schuman, William
R Paderewski, Ignace \( \rightarrow \) R Schumann, Clara
I/Con Palmgren, Selim \( \rightarrow \) R Schumann, Robert
B Pergolesi, Giovanni \( \rightarrow \) R Schytte, Ludvig
Con Persichetti, Vincent \( \rightarrow \) I/Con Scott, Cyril
B Pescetti, Giovanni \( \rightarrow \) R/Con Scriabin, Alexander
B Pezold, Christian \( \rightarrow \) B Seixas, Carlos de
Con Piazzolla, Astor \( \rightarrow \) Con Shostakovich, Dmitri
R Pieczonka, Albert \( \rightarrow \) R Sibelius, Jean
Con Pinto, Octavio \( \rightarrow \) Con Siegmeister, Elie
C/R Pleyel, Ignaz Joseph \( \rightarrow \) B Soler, Padre Antonio
I/Con Ponce, Manuel \( \rightarrow \) R Spindler, Fritz
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B Purcell, Henry \( \rightarrow \) C Stamitz, Johann
R/Com Rachmaninoff, Sergei \( \rightarrow \) Con Starer, Robert
B Rameau, Jean-Philippe \( \rightarrow \) R Strauss, Richard
I Ravel, Maurice \( \rightarrow \) Con Stravinsky, Igor
I/Con Rebikov, Vladimir \( \rightarrow \) Con Stravinsky, Soulima
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<td>C/R Weber, Carl Maria von</td>
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<td>Turina, Joaquin</td>
<td>B Zipoli, Domenico</td>
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RESOURCES FOR THE PREPARATION OF MELODY PLAYBACK

For Levels 1 to 5


- Written Examples in the Piano SAT Handbook for each level.

For Levels 6 to 12


- Four Star Sight Reading and Ear Tests, Levels 5 - 10. Boris Berlin and Andrew Markow, Frederick Harris Music, 2015

- Written Examples in the Piano SAT Handbook for each level.

INSTRUCTIONS FOR THE EXAMINER OF MELODY PLAYBACK

Test questions are taken from the examples in the Piano SAT Handbook

- Ask the student to stand, so that the student's eyes are not facing the keyboard.
- In Levels 1 - 5, establish the tonality by playing a five-finger pattern and the broken and blocked tonic triad in the key of the testing example. In Levels 6 - 12, play an octave scale and the broken and blocked tonic triad in the key of the testing example.
- Tell the student the starting note, for example "I'm starting on the G above middle C."
- Set the metronome to establish the tempo and turn it off.
- At the established tempo, count two measures. For example, in 4/4 time: "1-2-3-4-1-2-Ready-Listen."
- Play the testing example two times at the established tempo, with a one-measure pause between repetitions. The example may be played one more time if requested.
- Student comes to the piano and will be shown the starting note.
- The student will have two chances to play the melody in order to receive full credit.
CHORD HARMONIZATION

Triads

A capital letter indicates the chord root. “G” would be a G Major triad in root position. Major triads are indicated by a capital letter. “C” indicates a C Major triad in root position. Minor triads are indicated by a capital letter and lower case “m”, for example Dm indicates a D minor triad in root position.

Seventh Chords

“7” after a capital letter indicates a Dominant 7th chord. For example, “F7” indicates an F major Dominant 7th chord in root position starting on F. Students can either play the four-note chord “F-A-C-E♭” or omit the 5th and play “F-A-E♭”.

Inverted Triads and Dominant Seventh Chords

Inverted Triads

When a capital letter is followed by a slash, the capital letter indicates a Major triad, and the letter after the slash indicates the triad’s lowest note. For example, “F/C” indicates an F Major triad in 2nd inversion, with the C as the lowest note. “Em/G” indicates an E minor triad in 1st inversion, with G as the lowest note.

Inverted Dominant Seventh Chords

The slash after a Dominant 7th chord indicates chord’s lowest note. For example, “A7/C♯” indicates an “A7” chord in first inversion with the C♯ in the bass.
HARMONIZING A BASS LINE

Learning to harmonize a bass line is a useful skill for several reasons. It helps students learn to hear harmony from the bass line up, which is very useful in understanding music from the Baroque, Classical and Romantic periods. It gives students the experience of what figured bass playing is about while relating it to skills that students have been learning since Level 6 in all the areas of testing, but especially in the areas of chord harmonization, chorale reading and chord progressions. While harmonizing a bass line is not really figured bass reading, it prepares students for it who might be interested in exploring it further.

ROOT POSITION CHORDS LEVELS 11

Example 1. Realized Bass Line:

Example 1A. Unrealized Bass Line for Practice:

Fill in the inner two notes of the 3-voice right hand chords, keeping the common tone where possible. Play the bass line as written. When the bass line has stepwise motion, the right hand moves in the opposite direction to avoid parallel 4ths, 5ths, and octaves, which makes the musical texture sound thin.

For practice, listen as you try these examples with the first right hand chord starting in different inversions. You will notice that starting in certain inversions gives a little more interesting soprano line.

In figured bass playing, the range of the right hand only rarely goes above the staff to stay out of the range of the solo instruments.
Example 1B.

Example 2. For Practicing in Different Keys:

Fill in the inner two notes of the 3-voice right hand chords, keeping the common tone where possible and playing the bass line as written. When the bass line has stepwise motion, the right hand moves in the opposite direction.

When you have a repeated note in the bass line, you have the option of:
1. Repeating the chord.
2. Playing the chord in another inversion to make the soprano part more interesting.
3. Or you can just play a single chord for the length of the two repeated bass notes.

The examples for practice show these three ideas.

Example 5:

```
\begin{align*}
C &\quad G &\quad Em &\quad Am &\quad F &\quad G &\quad C &\quad Em &\quad Am &\quad F &\quad G &\quad C \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
I &\quad V &\quad iii &\quad vi &\quad IV &\quad V &\quad I &\quad iii &\quad vi &\quad IV &\quad V &\quad I
\end{align*}
```

Example 5A. For Practice.

```
\begin{align*}
C &\quad G &\quad Em &\quad Am &\quad F &\quad G &\quad C &\quad Em &\quad Am &\quad F &\quad G &\quad C \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
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| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
I &\quad V &\quad iii &\quad vi &\quad IV &\quad V &\quad I &\quad iii &\quad vi &\quad IV &\quad V &\quad I
\end{align*}
```

Example 5B. For Practice.

```
\begin{align*}
C &\quad G &\quad Em &\quad Am &\quad F &\quad G &\quad C &\quad Em &\quad Am &\quad F &\quad G &\quad C \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
I &\quad V &\quad iii &\quad vi &\quad IV &\quad V &\quad I &\quad iii &\quad vi &\quad IV &\quad V &\quad I
\end{align*}
```

More Examples for Practicing in Different Keys.

```
\begin{align*}
F &\quad Bb &\quad Gm &\quad C &\quad F &\quad Dm &\quad Gm &\quad C &\quad Dm &\quad Gm &\quad C &\quad F &\quad Am &\quad Dm &\quad Gm &\quad C &\quad F \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
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| &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot &\quad \cdot \\
I &\quad IV &\quad ii &\quad V &\quad I &\quad vi &\quad ii &\quad V &\quad ii &\quad V &\quad I &\quad iii &\quad vi &\quad ii &\quad V &\quad I
\end{align*}
```
Level 12. Harmonizing a Bass Line in Minor Keys

Example 6. **Harmonic Minor Keys. Using i, iv, V, and VI Chords.** The sharp under the bass note indicates that the 3rd of the chord is raised. In this example, the 3rd would be F#.
Example 6B: For Practice. Sometimes not moving your hand in stepwise motion helps to create more variety and makes a more interesting soprano line. Notice the second chord in the first measure.

More examples for practice. Notice that in this case, the 3rd of the chord is raised with a natural sign instead of a sharp.
FIGURED BASS HISTORICAL PERSPECTIVE

Historical Perspective

Basso continuo, or thoroughbass, was a musical shorthand developed in the Baroque period. The bass line continuing through a piece served as the basis on which harmonies were improvised on a keyboard instrument such as the harpsichord or organ, or by other chord-playing instruments such as the lute, guitar or theorbo. The bass line could also be doubled by a cello, viola da gamba, bassoon, or other low bass instrument. Composers would use figures, which are Arabic numbers, along with accidentals, placed above or below the bass line, to indicate the harmonies, a practice known as figured bass. When no figure was given above a bass note, performers would usually assume a root position chord.

Learning to play the harmony in the right hand above a given bass line is a window into understanding music well into the Romantic period. It was a given that composers would be performers and would also be proficient as basso continuo or figured bass players. The figured bass part was practical in that it saved copying time and printing costs. It was creative in that it allowed the performer to adapt the accompaniment to his instrument and his playing style, something akin to what jazz musicians do today. Playing from a figured bass part instead of a written-out part also allowed the player to connect with the other instrumentalists in a more spontaneous way and to respond to circumstances of the moment, such as the sonority of the instrument, the resonance of the hall and the ensemble balance. Its value extends to improvising in any style, transposing, listening to and reading scores from the bass line up, and in jazz and pop music recognizing chord symbols in order to harmonize a tune. Figured bass can also serve as a shorthand, useful in the process of composing music and as an intermediate stage in memorizing music.

Because of the high value that composers set on spontaneity, they trusted their performers with figured bass and with free ornamentation. "An accompanist who can give rhythmic impetus to his part, adapt it to the momentary requirements of balance and sonority, thicken it here and thin it there, and keep every bar alive, can stimulate his colleagues and help to carry the entire ensemble along. This is not merely to fill in the harmony; nor is it merely to make the harmony into an interesting part; it is to share in the creative urgency of the actual performance. As with free ornamentation, it hardly matters how much is actually improvised, and how much is memorized or written out by the performer or the editor. It only matters that it should have the fresh and flexible feeling of an improvisation." (from The Interpretation of Early Music, New Revised Edition by Robert Donington, pages 289-290).

Figures can also be found in piano concerti, operas, and ensemble music of the classical period.
Attention: SAT Technique Judge

From: The Teacher of Student No. ________

Student No.: _________ is using the following alternate fingering:

Scales:

Arpeggios:

Triads & Inversions:

Chord Progressions:

Other:
The performance will be judged on accuracy, technique, musicianship, memorization, and repertoire. A total of 55-60 points is required to be eligible for State Semi-Finals. Outstanding 60-58, Excellent 57-55, Very Good 54-52, Average 51, Fair 50-48, Needs Improvement 47 or less.

**Judge's Name** (Judge, do not sign, just print your name legibly)

<table>
<thead>
<tr>
<th>Performance</th>
<th>Technique</th>
<th>Sight-Reading</th>
<th>Aural Awareness</th>
<th>Theory</th>
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<tr>
<td>(60)</td>
<td>(10)</td>
<td>(10)</td>
<td>(10)</td>
<td>(10)</td>
</tr>
</tbody>
</table>

**TOTAL POINTS:** (100)
EVALUATING CATEGORIES FOR PERFORMANCE RATINGS

The Judge will assess whether the student demonstrates or lacks these categories by marking a + or - sign in the appropriate box to the left of the performance remarks.

Accuracy

- Correct Notes, Values and Rests
- Precise Rhythm
- Flexibility (ritardando, accelerando, phrasing breath, rubato, etc.)
- Steady Beat

Technique

- Tone Quality
- Articulation
- Pedaling, clear and appropriate
- Posture, Hand Position

Musicianship

- Appropriate Tempo
- Balance, Clarity of Voices
- Dynamics
- Phrasing
- Stylistically Correct

Memory

- Continuity
- Recovery from slips
- Slips are so frequent that continuity is compromised
- Unable to finish the piece
REFERENCE BIBLIOGRAPHY

MMTA SAT GENERAL REFERENCE LIST


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W. W. Norton & Co., 1982

Drake, Kenneth. *The Beethoven Sonatas and the Creative Experience.*

Eideldinger, Jean-Jacques. *Chopin: Pianist and Teacher, as Seen by His Pupils.*


Ferguson, Howard, Ed. *Keyboard Interpretation from the 14th to the 19th Century.*


Matthews, Denis. *Beethoven Piano Sonatas.*

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**PIANO SAT HANDBOOK PEDAGOGY REFERENCE LIST**


**STUDENT THEORY RESOURCES**


