

MUSICIANSWEST

*Certificate
of Achievement™*

A Comprehensive Musical Knowledge Exam for Piano Students

**Syllabus for Study
and Examinations**

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Young Beginner Level

Performance repertoire requirement: 2 pieces by memory

Theory

Notes: Name and write notes on the Grand Staff, from middle C up an octave (treble clef) and down an octave (bass clef).

Note recognition: Recognize the difference between line notes and space notes, and whether notes go up or down; identify the lowest or highest note in a measure.

Intervals: Identify whole steps and half steps on the keyboard

Five-finger patterns and triads: C, G, D, A, F Major; a, d minor

Triads: Blocked in root position: C, G, D, F Major; c, g, d, f minor

Time signatures: $\frac{4}{4}$ $\frac{3}{4}$

Note and rest values: Whole, Half, Dotted Half, Quarter

Fingering: Identify finger numbers on the hands.

Terms & Symbols

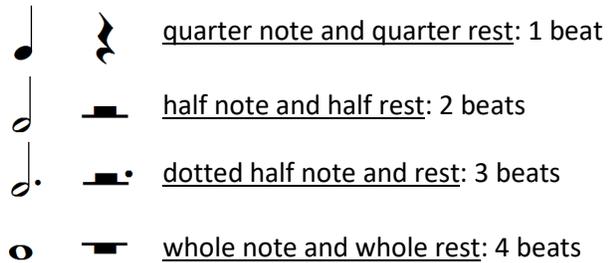
p piano: soft, quiet

f forte: loud



LH = Left Hand

RH = Right Hand



Technique for Exam *Refer to the next page for pattern examples.*

All patterns hands separate or together. Suggested time limit: 2 minutes

Five-finger patterns and triads	C, G Major
	c, g minor
Scales \downarrow = 1 octave or Tetrachord scales	C, G Major

Sight Reading

Refer to the next page for a sight reading sample.

Examples are comparable to the most basic elements, using quarter and half notes, in C or Middle C position.

Aural Skills

1. Differentiate between two notes going up or going down or repeating.
2. Differentiate between two tapped rhythms, using quarter notes and half notes.
3. Label a melody as loud to soft or soft to loud.

Young Beginner Level Technique Pattern Examples

Five-finger patterns and triads (hands separate or together): C, G Major; c, g minor

Major five finger pattern and triad: C Major Minor five finger pattern and triad: c minor

The image shows two musical examples. The first is for C Major, showing a five-finger pattern in the right hand (1-2-3-4-5-4-3-2-1) and a five-finger pattern in the left hand (5-4-3-2-1-2-3-4-5). The second is for c minor, showing a five-finger pattern in the right hand (1-2-3-4-5-4-3-2-1) and a five-finger pattern in the left hand (5-4-3-2-1-2-3-4-5). Both examples include triads for each hand.

Scales: C, G Major, 1 octave (hands separate or together); or **Tetrachord scales**

C Major scale Or: Tetrachord scale

The image shows two musical examples. The first is the C Major scale, showing a five-finger pattern in the right hand (1-2-3-4-5-4-3-2-1) and a five-finger pattern in the left hand (5-4-3-2-1-2-3-4-5). The second is the Tetrachord scale, showing a four-finger pattern in the right hand (2-3-4-5-5-4-3-2) and a four-finger pattern in the left hand (5-4-3-2-2-3-4-5).

Sample Sight Reading

The image shows a sample sight reading exercise in 4/4 time. The right hand plays a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5. The left hand plays a sequence of notes: C3, D3, E3, F3, G3, A3, B3, C4. The exercise is designed to be played together.

Preparatory Level

Performance repertoire requirement: 2 memorized pieces

Theory

Students must be able to identify all theory elements in the Young Beginner Level.

Notes: Name and write all notes on the grand staff.

Intervals: 2nd, 3rd, 4th, 5th by number; identify whole steps and half steps on the keyboard

Five-finger patterns: C, G, D, F Major; c, g, d, f minor

Triads: Blocked and broken in root position: C, G, D, F Major; c, g, d, f minor

Scales and key signatures: C, G, F Major

Time signatures: $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Note and rest values: Whole, Dotted Half, Half, Quarter, Eighth

Terms & Symbols

Students must be able to identify all terms and symbols in the Young Beginner Level.

> **accent:** play the note or chord louder

p **piano:** soft, quiet

f **forte:** loud

$\dot{\uparrow}$ **staccato:** detached, crisp

\frown **fermata:** hold the note longer

$\|: \|$ **repeat sign:** play the music again

fine: the end

D.C. al fine (da capo al fine): return to the beginning, and continue until *fine*

rit., ritard., ritardando: gradually slower

al tempo: return to the original speed

dynamics: symbols that mean varying degrees of loud or soft

legato: smooth and connected

slur: curved line that indicates *legato*

Technique for Exam

Refer to the next page for pattern examples.

All patterns hands separate or together.

Suggested time limit: 3 minutes

Five-finger patterns and triads

C, G, F Major

c, g, f minor

Scales \downarrow = 1 octave or **Tetrachord scales**

C, G Major

Cadences in root position, or use common tone, I - V - I

C, G Major

Sight Reading

Refer to the next page for a sight reading sample.

Examples are comparable to the most basic elements, using quarter and half notes.

Aural Skills

1. Differentiate between Major and a minor five-finger patterns.
2. Differentiate between two tapped rhythms.
3. Fill in missing melody notes, using quarter notes.
4. Label a melody as *legato* or *staccato*.

Preparatory Level Technique Pattern Examples

Five-finger patterns and triads (hands separate or together): C, G, F Major; c, g, f minor

Musical notation for F Major and f minor. The F Major section shows ascending and descending five-finger patterns in both hands, followed by triads. The f minor section shows similar patterns and triads.

Scales: C, G Major, 1 octave (hands separate or together); or **Tetrachord scales**.

Musical notation for G Major scales and tetrachord scales. The first part shows a one-octave G Major scale with fingerings (1-2-3-4-5 for the right hand, 5-4-3-2-1 for the left hand). The second part shows tetrachord scales with fingerings (1-2-3-4 for the right hand, 4-3-2-1 for the left hand).

Cadences: C, G Major I - V - I (hands separate or together)

Musical notation for C Major and G Major I-V-I cadences. The first part shows C Major I-V-I with chord symbols I, V, I. The second part shows G Major I-V-I with chord symbols I, V, I.

Sample Sight Reading

Moderato

Musical notation for Sample Sight Reading. The piece is in 4/4 time and Moderato. The right hand starts with a five-finger pattern (1-2-3-4-5) and continues with a melody. The left hand starts with a four-finger pattern (4-3-2-1) and continues with a bass line.

Level 1

Performance repertoire requirement: 2 pieces by memory

Theory

Students must be able to identify all theory elements in the Young Beginner and Preparatory Levels.

Notes: All staff notes, including up to two ledger lines, sharps, flats and naturals.

Scales and Key Signatures: C, G, D, F Major; **Five-finger patterns:** C, G, D, A, E, F, B \flat Major and minor.

Intervals: Half steps and whole steps on the staff and on the keyboard; 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave)

Triads, blocked and broken in root position: C, G, D, A, E, F, B \flat Major and minor

Roman Numerals and names of Primary Triads in root position: C, G, F Major

I = Tonic IV = Subdominant V = Dominant

Meter and rhythm: Be able to name different notes values and corresponding rests (whole notes through eighth notes); identify and explain time signatures in simple time ($\frac{2}{4}$, $\frac{3}{4}$ etc.); write in counting for simple rhythms including whole, half, dotted half, quarter, eighth notes and rests.

Terms & Symbols

Students must be able to identify all terms and symbols from the Young Beginner Preparatory Levels.

mp mezzo piano: medium soft

mf mezzo forte: medium loud

pp pianissimo: very soft

ff fortissimo: very loud

< cresc. (crescendo): gradually louder

> decresc., dim. (decrescendo, diminuendo): gradually softer

1. _____ 2. _____ first and second endings

repetition: repeating a melodic pattern exactly

accidentals: sharp \sharp , flat \flat , and natural \natural

tenuto: line over or under a note, hold for full value and give stress to the note

8^{va} - - - ottava: play an octave higher (or lower if under notes)

Technique for Exam

Refer to the next page for pattern examples.

All patterns hands separate or together.

Minimum scale tempo: $\text{♩} = 69$

Suggested time limit: 4 minutes

Five-finger patterns: up and down; triads broken, up and down and blocked

C, G, D, F, Major and minor

Scales $\text{♩} = 1$ octave

C, G, D, F Major

a, d natural minor

Cadences: root position, or use common tone inversions
Authentic cadences I - $\text{V}^{(7)}$ - I and Plagal cadences i - iv - i

C, G, D, F Major

Sight Reading

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory and Level 1 music.
2. Examples will use only quarter, half, dotted half, and whole notes & rests.
3. Recognize *legato*, *staccato* and dynamics.
4. Use appropriate fingering.

Aural Skills

1. Differentiate between major and minor five-finger patterns and chords – blocked in root position
2. Transcribe 2nds, 5ths and octaves on the staff (ascending).
3. Transcribe a 2-measure rhythm made of quarter notes, half notes and eighth notes.
4. Be able to write missing notes in melodies, using quarter and half notes.
5. Hear the difference between like and unlike phrases.

Level 1 Technique Pattern Examples

Five-finger patterns (hands separate or together): C, G, D, A, F Major and minor

D Major d minor

Scales (hands separate or together): C, G, D, F Major; a, d natural minor

D Major d minor, natural form

Cadences (hands separate or together): C, G, D, F Major

Authentic cadence or: or: Plagal cadence or:

I V I I V I I V⁷ I I IV I I IV I

Sample Sight Reading

Moderato

Level 2

Performance repertoire requirement: 2 pieces by memory

Theory

Students must be able to identify all theory elements described in the Young Beginner Level through Level 1.

Scales and Key Signatures: C, G, D, A, E, F, B \flat Major and a minor, natural and harmonic

Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (Octave)

Triads, blocked and broken in root position: C, G, D, A, E, F, B \flat Major and minor

Roman Numerals and names of Primary Triads in root position: C, G, F Major

I = Tonic IV = Subdominant V = Dominant

Cadence names in root position:

Authentic: Dominant to Tonic V - I

Half: Ends on Dominant - V

Plagal: Subdominant to Tonic IV - I

Meter and rhythm: Be able to name different notes values and corresponding rests (whole notes through eighth notes), identify and explain time signatures in simple and compound time ($\frac{4}{4}$ and $\frac{6}{8}$), write in counting for simple rhythms including whole, half, dotted half, quarter, dotted quarter, eighth notes and rests.

Terms & Symbols

Students must be able to identify all terms and symbols in the Young Beginner Level through Level 1.

allegro: fast, quick tempo

andante: walking tempo

moderato: moderate tempo

vivace: quick, lively, faster than *allegro*

sequence: repeating a pattern at a higher or lower pitch, usually by 2nds or 3rds

ppp pianississimo: very, very quiet

fff fortississimo: very, very loud

sf sfz fz sforzando: sudden, sharp accent on a note or chord

Technique for Exam

Refer to the next page for pattern examples.

All patterns hands separate or together.

Minimum scale tempo: $\downarrow = 69$

Suggested time limit: 4 minutes

Scales

C, G, D Major $\downarrow = 1$ octave $\updownarrow = 2$ octaves

a, e, d natural and harmonic minor $\downarrow = 1$ octave

Cadences

Use common tone inversions in both hands

G, D Major I - IV - I - V - V⁷ - I

d, a, e minor i - iv - i - V - V⁷ - i

Chords in root position and inversions, blocked, up and down

G, D Major

Chords:

Major, minor, diminished, Augmented triads in root position

G, D

Sight Reading

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory and Level 1 music.
2. Examples will use only eighth, quarter, half, dotted half, and whole notes & rests.
3. Recognize *legato*, *staccato* and dynamics.
4. Use appropriate fingering.

Aural Skills

1. Differentiate between major and minor chords – blocked in root position
2. Transcribe 2nds, 5ths and octaves on the staff (ascending).
3. Transcribe a 2-measure rhythm made of quarter notes, half notes and eighth notes.
4. Be able to write missing notes in melodies, using quarter and half notes.

Level 2 Technique Pattern Examples

Scales: C, G, D Major; a, e, d natural and harmonic minor (hands separately or together)

G Major

d minor, natural form d minor, harmonic form

Cadences: G, D Major; d, a, e minor

G major d minor

Chords: G, D Major inversions; G, D Major, minor, diminished, Augmented

G major

Major minor dim. Aug.

Sample Sight Reading

Moderato

Level 3

Performance repertoire requirement: 3 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 2.

Scales and Key Signatures: C, G, D, A, E, F, B \flat , E \flat Major; a, e and d natural and harmonic minor,

Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (Octave), Perfect and Major intervals

Triads, blocked and broken in Root Position: C, G, D, A, E, F, B \flat , E \flat Major and minor. Identify roots of inverted triads.

Roman Numerals and names of Primary Triads in root position: C, G, D, A, E, F Major

I = Tonic IV = Subdominant V = Dominant

Cadence names in root position:

Authentic: Dominant to Tonic V - I

Half: Ends on Dominant - V

Plagal: Subdominant to Tonic IV - I

Meter and rhythm: Be able to name different notes values and corresponding rests (whole notes through eighth notes), identify and explain time signatures in simple and compound time ($\frac{4}{4}$ and $\frac{6}{8}$), write in counting for simple rhythms using whole, half, dotted half, quarter, dotted quarter, eighth notes and rests, eighth note triplets.

Terms & Symbols

Students must be able to identify all terms and symbols through Level 2.

adagio: slow tempo, slower than *andante*

accel., accelerando: gradually faster

dolce: sweetly, with pure and beautiful sound

molto: much, very

poco: little

una corda: depress the left (soft) pedal

tre corde: release the left (soft) pedal

relative Major/minor: keys that share the same key signature

motif/motive: a short musical idea

spiritoso: with spirit, excitement

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands separately or together. Minimum scale tempo: $\text{♩} = 72$ Suggested time limit: 4 minutes

Scales $\text{♩} = 2$ octaves	Choose 3 from A, E, B, F, B \flat , E \flat Major
	Choose 3 from a, e, b, d, g, c natural and harmonic minor
Cadences Use common tone inversions in both hands, legato pedal	A, E Major: I - IV - I - V - V 7 - I
	a, e minor: i - iv - i - V - V 7 - i
Chords in root position and inversions, blocked, up and down	A, E Major a, e minor
Chords Major, minor, diminished, Augmented triads in root position	A, E

Sight Reading

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory - Level 2 music.
2. Examples will use eighth, quarter, half, and dotted notes.
3. Recognize *legato*, *staccato* and basic dynamics.
4. Use appropriate fingering.

Aural Skills

1. Differentiate between Major and minor chords – blocked in root position.
2. Transcribe M2nds, P4ths, P5ths and P8 octaves on the staff (ascending).
3. Transcribe a 2-measure rhythm made of quarter notes and half notes.
4. Be able to write missing notes in melodies, using quarter and half notes.
5. Differentiate between 3/4 and 4/4 melodies.

Level 3 Technique Pattern Examples

Scales: Choose 3 from A, E, B, F, B \flat , E \flat Major; a, e, b, d, g, c natural and harmonic minor

A Major

1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1 3 2 1 4 3 2 1 2 3 4 5 4 3 2 1

a minor, natural form

1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1 3 2 1 4 3 2 1 2 3 4 5 4 3 2 1

a minor, harmonic form

1 2 3 1 2 3 4 1 2 3 4 5 4 3 2 1 3 2 1 3 2 1 4 3 2 1 2 3 4 5 4 3 2 1

Cadences: A, E Major; a, e minor

con Ped. I IV I V V⁷ I i iv i V V⁷ i

Chords: A, E Major; a, e minor blocked, up & down. A, E Major, minor, diminished, Augmented triads

A Major a minor Chords

M m d A

Sample Sight Reading

Moderato

p *f*

1 3 4

Level 4

Performance repertoire requirement: 3 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 3.

Scales and Key Signatures: C, G, D, A, E, B, F#, F, Bb, Eb, Ab, Db, Gb Major; a, e, b, d, g, c natural and harmonic minor,

Intervals: Perfect, Major and minor intervals in all keys.

Triads, Major and minor, blocked and broken in root position and inversions: C, G, D, A, E, F, Bb, Eb

Roman Numerals and names of scale degrees in Major keys.

I = Tonic ii = supertonic iii = mediant IV = Subdominant V = Dominant vi = submediant vii° = leading tone

Primary Triads in the keys of C, G, D, A, E, F Major and a harmonic minor; **Secondary triads** in the keys of C, G, F

Diminished triads in root position: C, G, D, A, E, B, F, Bb; **Dominant 7th chords** in the keys of C, G, D, A, E, Bb, Eb

Cadences: **Authentic:** Dominant to Tonic V - I

Half: Ends on Dominant - V

Plagal: Subdominant to Tonic IV - I

Meter and rhythm: Be able to name different notes values and corresponding rests (whole notes through sixteenth notes); identify and explain time signatures in simple and compound time ($\frac{4}{4}$ and $\frac{6}{8}$); be able to write in counting for simple rhythms including whole, half, dotted half, quarter, dotted quarter, eighth, sixteenth notes and rests; add barlines to a rhythm.

Terms & Symbols

Students must be able to identify all terms & symbols through Level 3.

andantino: slightly faster or slower than *andante*

allegretto: moderately fast

cantabile: in a singing style

espressivo: expressively

leggiero: lightly

presto: extremely fast

subito: suddenly

parallel Major/minor: two keys that share the same keynote

transposition: playing in a different key than what is written

imitation: restatement of a motive in another voice

articulation: the manner in which notes are played (*staccato*, *legato*, accents, etc.)

 trill (always trill to the note above)

Historical eras in order: Baroque, Classical, Romantic, 20th-21st Centuries

Technique for Exam

Refer to the next pages for pattern examples.

	Minimum scale tempo: ♩ = 76	Suggested time limit: 4.5 minutes
All patterns hands together.		
Scales	Choose 3 from D, A, E, F, Bb, Eb Major ♩ = 2 octaves and ♪♪ = 3 octaves	
	Choose 3 from e, b, d, g, c natural and harmonic minor ♩ = 2 octaves	
Chromatic scale in contrary motion, 1 octave	thumbs start on D	
Cadences Authentic cadences with common tone inversions in both hands and legato pedal	D, A, Bb Major I - IV - I - V - V ⁷ - I	
	c, g minor i - iv - i - V - V ⁷ - i	
Chords Primary (I, IV, V) then secondary (ii, iii, vi, vii°) triads	A, Bb Major	
Chords Broken triads to the octave, root position and inversions, up and down	A Major, g minor	

Sight Reading

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 3 music.
2. Examples will use only eighth, quarter, dotted quarter, half, dotted half, and whole notes & rests.
3. Examples will be outside of the five-finger pattern.
4. Use appropriate fingering.

Aural Skills

1. Differentiate between Major and minor scales and triads.
2. Transcribe Major and Perfect intervals up to an octave on the staff (ascending).
3. Differentiate between a Major and a minor melody.
4. Differentiate between 2/4 and 3/4 melodies.
5. Transcribe a 2-measure rhythm made of quarter notes and half notes.
6. Be able to write missing notes in melodies, using quarter and half notes.

Level 4 Technique Pattern Examples

Scales: Choose 3 from D, A, E, F, B \flat , E \flat Major and e, b, d, g, c natural and harmonic minor; chromatic scale on D

The image displays four systems of musical notation for piano, each representing a different scale. Each system consists of a treble clef staff and a bass clef staff. The first system is for A Major, the second for c minor in its natural form, and the third and fourth for c minor in its harmonic form. Each system includes ascending and descending scales with specific fingering numbers (1-5) written below the notes. The scales are written in a 2/4 time signature.

A Major

c minor, natural form

c minor, harmonic form

Level 5

Performance repertoire requirement: 3 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 4.

Scales and Key Signatures: All Major keys; a, e, b, d, g, c, f natural & harmonic minor; a, e, d melodic minor; chromatic scale on any white key

Intervals: Perfect, Major and minor intervals in all keys, ascending and descending

Triads, Major and minor in all keys, blocked and broken in root position and inversions; Figured bass: Root position:

$\overset{5}{\underset{3}{\text{5}}}$ or omitted; 1st inversion: $\overset{6}{\underset{3}{\text{6}}}$ or $\overset{6}{\underset{3}{\text{6}}}$; 2nd inversion: $\overset{4}{\underset{2}{\text{4}}}$; Diminished triads on C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat

Roman Numerals and names of scale degrees in Major keys.

I = tonic ii = supertonic iii = mediant IV = Subdominant V = Dominant vi = submediant vii $^\circ$ = leading tone

Primary and Secondary Triads in C, G, D, A, E, B, F \sharp , C \sharp , F, B \flat Major; **Primary Triads** in a, e, d harmonic minor

Diminished triads in root position: C, G, D, A, E, B, F, B \flat ; **Dominant 7th chords** in the keys of C, G, D, A, E, B \flat , E \flat

Cadences: be able to identify these cadences:

Authentic: Dominant to Tonic V - I **Half:** Ends on Dominant - V **Plagal:** Subdominant to Tonic IV - I

Meter and rhythm: Be able to name different notes values and corresponding rests (whole notes through sixteenth notes); identify and explain time signatures in simple and compound time ($\frac{4}{4}$ and $\frac{6}{8}$); write in counting for simple rhythms including whole, half, dotted half, quarter, dotted quarter, eighth, sixteenth notes and rests; add barlines to a rhythm.

Terms & Symbols

Students must be able to identify all terms & symbols through Level 4.

animato: animated, spirited

arpeggio: broken chord

con: with

con brio: with excitement

con moto: with motion

enharmonic: two names for the same sound (F \sharp - G \flat)

largo: broadly, quite slow

ostinato: repeated musical pattern

tranquillo: tranquil, peaceful

vivo: fast and lively

Identify these symbols:

 appoggiatura 

 mordent 

 turn (gruppetto)  or 

Historical eras in order: Baroque, Classical, Romantic, 20th-21st Centuries,
and name at least one composer from each era.

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands together.	Minimum scale tempo: ♩ = 80	Suggested time limit: 5 minutes
Scales ♩ = 2 octaves and ♩♩ = 3 octaves		Choose 3 from E, B, C \sharp , B \flat , E \flat , A \flat Major
Scales ♩ = 2 octaves		e, d harmonic and melodic minor
Chromatic scale in parallel motion, an octave apart, 1 octave		start on C
Authentic Cadences in root position, using common tones with single root notes in the left hand, legato pedal		E, B \flat , E \flat Major I - IV - ii - V 7 - I
		e, d harmonic minor i - iv - ii $^\circ$ - V 7 - i
Chords Primary (i, iv, V), then secondary (ii $^\circ$, III, VI, vii $^\circ$) triads		d harmonic minor
Chords Dominant 7th (V 7) in root position & inversions, broken, up and down		in the keys of A, E \flat Major
Triad Arpeggios , two octaves up and down		A, E \flat Major
		d, c minor

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 4 music.
2. Examples will use eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes & rests.
3. Simple and compound meters and tied notes, dynamic voicing. Use appropriate fingering.

Aural Skills

1. Differentiate between Major and minor chords and scales.
2. Transcribe Major and Perfect intervals on the staff (ascending).
3. Differentiate between Major and minor melodies.
4. Differentiate between 2/4 and 3/4 melodies.
5. Transcribe a 2-measure rhythm made of quarter, half, and eighth notes.
6. Be able to write missing notes in melodies, using eighth, quarter and half notes.
7. Identify authentic and half cadences.

Level 5 Technique Pattern Examples

Scales: Choose 3 from E, B, C#, Bb, Eb, Ab Major; e, d harmonic and melodic minor

E Major

d harmonic minor

d melodic minor

The image displays four sets of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The first set is for E Major, showing ascending and descending scales with fingering numbers. The second set is for d harmonic minor, also showing ascending and descending scales with fingering numbers. The third set is for d melodic minor, showing ascending and descending scales with fingering numbers. The notation includes various rhythmic values and accidentals as appropriate for each scale.

Level 6

Performance repertoire requirement: 4 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements Level 5.

Scales and Key Signatures: All Major keys; a, e, b, f[♯], d, g, c, f, b[♭] natural, harmonic and melodic minor; chromatic scale on any note

Intervals: Perfect, Major, minor, Augmented and diminished intervals in all keys, up and down on any note

Triads, Major and minor in all keys, blocked and broken in root position and inversions; Figured bass:

Root position: $\frac{5}{3}$ or omitted; 1st inversion: $\frac{6}{3}$ or $\frac{5}{3}$; 2nd inversion: $\frac{6}{4}$; diminished and Augmented triads in root position

Roman Numerals and names of scale degrees in all keys.

I or i = tonic ii or ii^o = supertonic iii or III = mediant IV or iv = Subdominant V = Dominant
vi or VI = submediant vii^o = leading tone

Primary and Secondary Triads in C, G, D, A, E, B, F[♯], C[♯], F, B[♭] Major; **Primary Triads** in a, e, d harmonic minor

Diminished and Augmented triads in root position: all keys

Dominant 7th chords in the keys of C, G, D, A, E, B[♭], E[♭] Major; a, e, b, d, g, c, harmonic minor.

Root position: V⁷, 1st inversion: V⁶/₅, 2nd inversion: V⁴/₃, 3rd inversion: V² or V⁴/₂

Cadences: be able to identify these cadences:

Authentic: V - I **Half:** ends on dominant - V **Plagal:** IV - I **Deceptive:** ends on submediant (vi or VI)

Chord progressions: Authentic cadence I - IV - ii - V⁷ - I in all Major keys; i - iv - ii^o - V⁷ - i in all minor keys.

Deceptive cadence I - IV - ii - V⁷ - vi in C, G, D, A, F, B[♭] Major

Meter and rhythm: Identify counts in $\frac{2}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ with any note values from previous levels.

Terms & Symbols

Students must be able to identify all terms & symbols through Level 5.

doloroso: sadly

marcato: accented, bring out the melody

robusto: boldly, robustly

scherzando: jokingly, light and fast

simile: similarly, the same

sostenuto: sustained, full note values

deceptive cadence: a resolution to vi or VI

syncopation: emphasizing a weak beat

opus: a work of music or art, often chronologically ordered

modulation: changing from one key to another

$\flat\flat$ double flat: a note that sounds two half steps lower

\times double sharp: a note that sounds two half steps higher

fp forte piano: play the note or chord *forte*, the next note *piano*

Historical eras in order: Baroque, Classical, Romantic, 20th-21st Centuries,
and name at least two composers from each era.

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands together	Minimum scale tempo: ♩ = 84	Suggested time limit: 5 minutes
Scales $\text{♪♪} = 3$ octaves and $\text{♪♪♪} = 4$ octaves	Choose 3 from E, B, C [♯] , F [♯] , B [♭] , E [♭] , A [♭] Major	
Scales $\text{♪♪} = 3$ octaves	c [♯] , f harmonic & melodic minor	
Chromatic scale in parallel motion, octave apart, 2 octaves	start on E	
Deceptive Cadences in root position, using common tones with single root notes in the left hand, legato pedal	G, D, F Major I - IV - ii - V ⁷ - vi	
Authentic Cadences in root position, using common tones with single root notes in the left hand, legato pedal	c [♯] , f harmonic minor: i - iv - ii ^o - V ⁷ - i	
Chords Dominant 7th (V ⁷) in root position & inversions, broken, up and down	keys of E, B [♭] Major	
Triad Arpeggios two octaves up and down	A, E [♭] Major; f, c minor	

Refer to the next page for a sight reading sampl.

1. Be able to sight read Preparatory through Level 5 music.
2. Examples use sixteenth, eighth, dotted eighth, quarter, dotted quarter, half, dotted half, and whole notes & rests.
3. Simple and compound meters and tied notes.
4. Use appropriate fingering.
5. Various dynamics and phrasing, octave placements and accidentals.

Aural Skills

1. Differentiate between Major, minor and diminished chords.
2. Differentiate between Major, harmonic and melodic minor scales and chords.
3. Transcribe Major and Perfect intervals on the staff (up and down).
4. Differentiate between Major and minor melodies.
5. Differentiate between 2/4 and 3/4 melodies.
6. Transcribe a 2-measure rhythm made of quarter, half, eighth and sixteenth notes.
7. Be able to write missing notes in melodies, using eighth, quarter and half notes.
8. Identify authentic, half and deceptive cadences.

Level 6 Technique Pattern Examples

Scales: Choose 3 from E, B, C#, F#, Bb, Eb, Ab Major; c#, f harmonic & melodic minor

E Major

f minor, harmonic form

f minor, melodic form

The image displays four systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The first system is for the E Major scale, showing ascending and descending patterns with fingering numbers (1-5) and a 'tr' (trill) marking. The second system is for the f minor scale in harmonic form, featuring a trill on the final note (f) and a 'tr' marking. The third system is for the f minor scale in melodic form, also with a trill on the final note. The fourth system is for the f minor scale in melodic form, showing a different phrasing. All systems include detailed fingering and dynamic markings like 'f'.

Chromatic scale

A musical score for a chromatic scale exercise in D major. It consists of two staves, treble and bass clef. The melody is written in eighth notes, moving chromatically up and then down. Fingerings are indicated by numbers 1-5 above or below the notes. The exercise starts on D4 and ends on D5.

Cadences & Chords

Two musical examples of cadences. The first is a Deceptive Cadence in D Major, showing a progression from I to IV to ii to V7 to vi. The second is an Authentic Cadence in c# minor, showing a progression from i to iv to ii° to V7 to i. Both examples include piano accompaniment and are marked 'con Ped.'.

V7 Chords in E Major

A musical score showing various voicings for V7 chords in E major. It consists of two staves, treble and bass clef. The chords are shown in different positions and voicings, with fingerings indicated by numbers 1-5.

Arpeggios

Two musical examples of arpeggio exercises. The first is in A Major, showing an ascending and descending arpeggio with fingerings 1-5. The second is in f minor, showing an ascending and descending arpeggio with fingerings 1-5. Both examples include piano accompaniment and are marked with dynamics.

Sample Sight Reading

Two musical examples of sight reading exercises in 6/8 time, marked Andante. The first example is in D minor (one flat) and marked mp, featuring a melody with a triplet and a bass line with eighth notes. The second example is in D minor and marked mf, featuring a melody with a quintuplet and a bass line with eighth notes. Both examples include piano accompaniment.

Level 7

Performance repertoire requirement: 4 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 6.

Scales and Key Signatures: All Major and minor keys

Intervals: Perfect, Major, minor, Augmented and diminished intervals in all keys, up and down on any note

Triads: Major, minor, diminished and Augmented, using figured bass: Root position: $\frac{5}{3}$ or omitted; 1st inversion: $\frac{6}{5}$ or $\frac{6}{3}$; 2nd inversion: $\frac{6}{4}$

Roman Numerals and names of scale degrees in all keys.

I or i = tonic ii or ii^o = supertonic iii or III = mediant IV or iv = Subdominant V = Dominant
vi or VI = submediant vii^o = leading tone

Primary and Secondary Triads in all keys, using name, quality, Roman numeral and figured bass

Dominant 7th chords in all keys. Root position: V⁷, 1st inversion: V⁶₅, 2nd inversion: V⁴₃, 3rd inversion: V² or V²₂

Cadences: be able to identify these cadences in all Major and minor keys

Authentic: V - I **Half:** ends on dominant - V **Plagal:** IV - I **Deceptive:** ends on submediant (vi or VI)

Chord progressions in all keys: Authentic: I - IV - ii - V - I; i - iv - ii^o - V - i; Deceptive I - IV - ii - V⁷ - vi; i - iv - ii^o - V⁷ - VI

Meter and rhythm: Identify counts in $\frac{2}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{9}{8}$ with any note values from previous levels.

Terms & Symbols

Students must be able to identify all terms & symbols through Level 6.

allargando: broadening, slower with *cresc.*

con fuoco: with fire, excitement

meno: less

meno mosso: less motion (slower)

più: more

più mosso: more motion (faster)

pesante: heavily

rallentando (rall.): gradually slower

ritenuto (riten.): suddenly slower

senza: without

sempre: always, continue the same way

giocoso: joking, humorous

grazioso: gracefully

lento: slow tempo

canon: strict contrapuntal form with each voice imitating the first voice exactly

whole tone scale: a scale using only whole steps (M2)

Alberti bass: accompaniment figure using a 3-note chord



Trill with prefix from above:



Trill with prefix from below:



Sonata Form (Sonata Allegro Form): **Exposition:** containing two contrasting themes, usually modulating to the dominant or relative Major; **Development:** free section usually moving through several keys, using sequences, to arrive back at the tonic at the beginning of the **Recapitulation:** restatement of the Exposition themes, all in the tonic key.

Historical eras in order: Baroque, Classical, Romantic, 20th-21st Centuries, and name at least three composers from each era.

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands together		Minimum scale tempo: ♩ = 88	Suggested time limit: 6 minutes
Scales $\frac{1}{2}$ = 3 octaves and $\frac{1}{4}$ = 4 octaves	F#, D \flat Major		
Scales $\frac{1}{2}$ = 3 octaves	d#, b \flat harmonic and melodic minor		
Whole tone scale , hands an octave apart, 2 octaves	starting on F#		
Authentic cadences in root position, using common tones with single root notes in the left hand, legato pedal	F#, D \flat Major: I - vi - IV - ii - I \sharp - V ⁷ - I		
Deceptive cadence in root position, using common tones with single root notes in the left hand, legato pedal	d#, b \flat harmonic minor: i - iv - ii ^o - V ⁷ - VI		
Chords: 7 th chords in root position, blocked: Major, Dominant, minor, half-diminished, diminished	on B		
Dominant 7th (V⁷) chord in root position & inversions, broken, up and down	in the key of B Major		
Triad Arpeggios , 4 octaves	F#, D \flat Major; d#, b \flat minor		
Polyrhythm: 2 v. 3, triplets in the RH, duplets in the LH; then triplets in LH, duplets in RH, within one octave	B Major		

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 5 music.
2. Examples use any note values and rests up to and including 16ths, simple and compound meters and tied notes.
3. Recognition of signs, terms and symbols, various dynamics, phrasing and accidentals.

1. Identify Major, minor, diminished and Augmented chords.
2. Identify Major, natural and harmonic minor scales.
3. Differentiate between a dominant 7th and fully diminished 7th chords.
4. Transcribe Major and Perfect intervals, as well as minor 2nds and tritones on the staff (up and down).
7. Transcribe a 2-measure rhythm made of quarter, half, eighth and sixteenth notes in 2/4, 3/4, 4/4 and 6/8
8. Be able to write missing notes in melodies, using eighth, quarter and half notes.
9. Identify authentic, half, plagal and deceptive cadences.

Level 7 Technique Pattern Examples

Scales: F[♯], D_b Major; d[♯], b_b harmonic and melodic minor

F[♯] Major Scale

d[♯] minor, harmonic form

d[♯] minor, melodic form

The image displays four musical examples for Level 7 technique patterns. Each example consists of a grand staff (treble and bass clefs) with a key signature of three sharps (F#, C#, G#). The first example is the F# Major Scale, showing ascending and descending lines with fingerings (1-4) and articulation marks (accents and slurs). The second example is a more complex scale exercise with sixteenth-note patterns and slurs. The third and fourth examples are for the d# minor scale, showing harmonic and melodic forms respectively, with fingerings and articulation marks.

Polyrhythms

Polyrhythm Or:

Or:

Sample Sight Reading

Giacoso

mf

legato

Level 8

Performance repertoire requirement: 4 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 7.

Scales and Key Signatures: All Major and minor keys

Intervals: Perfect, Major, minor, Augmented and diminished intervals in all keys, up and down on any note

Triads: Major, minor, diminished and Augmented, using figured bass: Root position: $\frac{5}{3}$ or omitted; 1st inversion: $\frac{6}{5}$ or $\frac{6}{3}$; 2nd inversion: $\frac{6}{4}$

Roman Numerals and names of scale degrees in all keys.

I or i = tonic ii or ii^o = supertonic iii or III = mediant IV or iv = Subdominant V = Dominant
vi or VI = submediant vii^o = leading tone

Primary and Secondary Triads in all keys, using name, quality, Roman numeral and figured bass

Dominant 7th chords in all keys. Root position: V⁷, 1st inversion: V⁶/₅, 2nd inversion: V⁴/₃, 3rd inversion: V² or V¹/₂

Cadences: Identify these cadences in all Major and minor keys:

Authentic: V - I **Half:** ends on dominant - V **Plagal:** IV - I **Deceptive:** ends on submediant (vi or VI)

Chord progressions: Modulations from tonic to dominant, and identify the pivot chord in each.

Meter and rhythm: Identify counts in any meter with any note values. Recognize and define syncopations.

Terms & Symbols

Students must be able to identify all terms & symbols through Level 7.

rhythmic augmentation: a theme or motive in which the note values are doubled (e.g., ♩ becomes ♪)

rhythmic diminution: a theme or motive in which the note values are halved (e.g., ♩ becomes ♪)

homophonic texture: a melody in one voice with accompaniment

polyphonic texture: two or more independent melodic lines

pedal point: a repeated or sustained note, usually in the bass, occurring together with a succession of other harmonies

pivot chord: a chord before a modulation, which is common to the original key and to the key of the modulation

m.d. (mano destra): right hand

m.s. (mano sinistra): left hand

Historical eras in order: Baroque, Classical, Romantic, 20th-21st Centuries, and name at least three composers from each era. Characteristics of each era:

Baroque: Polyphonic texture, dance suites, terraced dynamics, ornamentation, rise of opera and oratorio

Classical: Homophonic texture, sonata form develops with multi-movements, Alberti bass, obvious cadence points

Romantic: Program music with descriptive titles and expanded forms, character pieces, colorful harmonies with much chromaticism, lyrical melodies

20th-21st Centuries: Styles that can include atonality, bitonality and polytonality, irregular and changing time signatures, experimental harmonies and textures.

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands together	Minimum scale tempo: ♩ = 92	Suggested time limit: 5 minutes
Scale in 3rds or 10ths = 4 octaves	D \flat Major	
Scales: hands an octave apart = 4 octaves	G \flat , D \flat , B \flat Major; e \flat , b \flat harmonic and melodic minor	
Octave scale: one octave (small hands may break octaves)	G \flat Major	
Whole tone scale: hands an octave apart, 2 octaves	starting on C \sharp , 2 octaves	
Cadences: Modulation to the dominant	C to G, G to D, D to A Majors	
Triad Arpeggios 4 octaves	G \flat , B \flat Major; e \flat , b \flat minor	
Diminished 7th Arpeggios 4 octaves	on B, C \sharp	
Polyrhythm: 2 v. 3, triplets in the RH 3 octaves, duplets in the LH, 2 octaves	D \flat Major	

Sight Reading

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 7 music.
2. Examples use note values and rests up to and including 16ths, simple and compound meters, changing meters, ledger line notes and tied notes, both hands playing bass or treble clef.
3. Recognition of various signs, terms and symbols, dynamics, phrasing and accidentals.

1. Identify Major, minor, diminished and Augmented chords.
2. Identify Major, natural and harmonic minor scales.
3. Differentiate between dominant 7th and fully diminished 7th chords.
4. Identify all intervals to an octave, up or down.
5. Transcribe a 2-measure rhythm made of quarter, half, eighth and sixteenth notes in 2/4, 3/4, 4/4 and 6/8.
6. Be able to write missing notes in melodies, using eighth, quarter and half notes.
7. Identify authentic, half, plagal and deceptive cadences.

Level 8 Technique Pattern Examples

Scales: D \flat Major in 3rds or 10ths; G \flat , D \flat , B \flat ; e \flat , b \flat harmonic and melodic minor, an octave apart; **Octave scale** on G \flat ;
Whole tone scale on C \sharp

D \flat Major in 3rds

Or: D \flat Major in 10ths

G \flat Major

E \flat melodic minor

G \flat Major in octaves

Whole tone scale on C \sharp

Cadences: Modulation to the dominant: C to G, G to D, D to A Major

Modulation to Dominant: C to G Or:

I IV V⁷ I I IV V⁷ I
 New key: IV V⁷ I ii⁶ I⁴ V⁷ I New key: IV V I ii⁶ I⁴ V⁷ I
 (pivot chord) (pivot chord)

Arpeggios: G \flat , B \flat Major and e \flat , b \flat minor, 4 octaves; Diminished 7th on B, C \sharp , 4 octaves

G \flat Major arpeggio

B diminished 7th arpeggio

Polyrhythm: 2 v. 3, begin on D \flat , triplets in the RH 3 octaves, duplets in the LH 2 octaves

2 v. 3 on D \flat

2 v. 3 on D \flat

Sight Reading Sample

Andante

Andante

p

mf

rit.

Level 9

Performance repertoire requirement: 4 pieces, at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 8.

Scales and Key Signatures: All Major and minor keys

Intervals: Perfect, Major, minor, Augmented and diminished intervals in all keys, up and down on any note

Triads: Major, minor, diminished and Augmented, using figured bass: Root position: $\bar{3}$ or omitted; 1st inversion: $\bar{6}$ or $\bar{6}$; 2nd inversion: $\bar{8}$

Roman Numerals and names of scale degrees in all keys.

I or i = tonic ii or ii^o = supertonic iii or III = mediant IV or iv = Subdominant V = Dominant
vi or VI = submediant vii^o = leading tone

Primary and Secondary Triads in all keys, using name, quality, Roman numeral and figured bass

Dominant 7th chords in all keys. Root position: V^7 , 1st inversion: V^6_5 , 2nd inversion: V^4_3 , 3rd inversion: V^2 or $V^{\frac{1}{2}}$

Cadences: Identify these cadences in all Major and minor keys:

Authentic: V - I **Half:** ends on dominant - V **Plagal:** IV - I **Deceptive:** ends on submediant (vi or VI)

Chord progressions: Modulations from tonic to dominant, and identify the pivot chord in each.

Meter and rhythm: Identify counts with any note values. Recognize and define syncopations and hemiolas.

Terms

Students must be able to identify all terms & symbols described through Level 8.

counterpoint/contrapuntal: music with two or more independent voices sounding simultaneously (polyphonic texture)

fugue: a contrapuntal form where the theme (subject) is presented alone, then successively imitated by other voices

hemiola: a shift in the rhythmic pulse from a division of 2 to a division of 3: 

rubato: flexible tempo through a phrase, by slightly changing the duration of notes

smorzando (smorz.), morendo (mor.): dying away

sotto voce: very softly or subdued

toccata: a virtuosic keyboard composition in free form

dances of a Baroque suite: **allemande:** binary form, in simple meter, beginning with an upbeat; **courante:** usually quick, with a triple meter; **sarabande:** slow, dignified dance, usually with ornamentation; **gigue, giga:** quick dance in compound time, usually beginning with a single melody, then successively imitated by other voices; **bourée:** quick dance in duple meter, beginning with an upbeat; **gavotte:** duple meter, with the rhythmic emphasis occurring in the middle of the measure; **minuet:** ternary form in simple triple meter, moderate tempo, in two-bar phrases; **polonaise:** triple meter, moderate march-like tempo

Historical eras in order, and name at least three composers from each era. **Characteristics of each era:**

Baroque: Polyphonic texture, dance suites, terraced dynamics, ornamentation, rise of opera and oratorio.

Classical: Homophonic texture, sonata form develops with multi-movements, Alberti bass, obvious cadence points.

Romantic: Program music with descriptive titles and expanded forms, character pieces, colorful harmonies with much chromaticism, lyrical melodies.

20th-21st Centuries: Styles that can include atonality, bitonality and polytonality, irregular and changing time signatures, experimental harmonies and textures.

Impressionism: 19th-20th century style originating in France, using unresolved dissonances, non-functional harmony, parallelism, whole-tone scales and irregular phrasing.

Technique for Exam

Refer to the next pages for pattern examples.

All patterns hands together	Minimum scale tempo: ♩ = 92	Suggested time limit: 5 minutes
Scales in 6ths  = 4 octaves		E Major, RH starts on E, LH starts on G#
Scales an octave apart  = 4 octaves		A, Ab, Eb Major; f#, c# melodic minor
Octave scale two octaves (small hands may break octaves)		E Major
Whole tone scale 2 octaves		starting on C
Cadences: Modulation to the dominant		Ab to Eb, Eb to Bb, Bb to F Major
Arpeggios: Dominant 7ths, 4 octaves		in the keys of Ab, Eb Major
Arpeggios: Diminished 7ths, 4 octaves		starting on Ab, Eb
Polyrhythm: 2 v. 3, LH triplets 3 octaves, RH duplets 2 octaves		Ab Major

Refer to the next page for a sight reading sample.

1. Be able to sight read Preparatory through Level 8 music.
2. Examples use note values and rests up to and including 16ths, simple and compound meters, changing meters, ledger line notes and tied notes, both hands playing bass or treble clef, cross-staff notation, triplets and pedaling.
3. Recognition of various signs, terms and symbols, dynamics, phrasing and accidentals.

1. Identify Major, minor, diminished and Augmented chords;
2. Identify Major and natural, harmonic and melodic minor scale patterns.
3. Differentiate between dominant 7th and fully diminished 7th chords.
4. Identify all intervals to an octave, up or down.
5. Be able to hear the difference between a 3/4 and a 4/4 theme.
6. Transcribe a 2-measure rhythm made of quarter, half, eighth and sixteenth notes in 2/4, 3/4, 4/4 and 6/8.
7. Be able to write missing notes in melodies, using eighth, quarter and half notes.
8. Identify authentic, half, plagal and deceptive cadences.
9. Identify a chord progression with its Roman numerals and figured bass.

Level 9 Technique Pattern Examples

Scales: E Major in 6ths; A, A^b, E^b Major, f[#], c[#] melodic minor, an octave apart; **Octave scale:** E Major (small hands may break octaves); **Whole tone scale** starting on C

E Major scale in 6ths

E^b Major scale

f# melodic minor scale

E Major scale in octaves

Whole tone scale

: Modulation to the dominant: A \flat to E \flat , E \flat to B \flat , B \flat to F Major

Modulation to Dominant: A \flat to E \flat Or:

I IV V⁷ I
New key: IV V⁷ I ii⁶ I \flat V⁷ I

I IV V⁷ I
New key: IV V I ii⁶ I \flat V⁷ I

Arpeggios: Dominant 7ths in the keys of A \flat , E \flat Major; Diminished 7ths starting on A \flat , E \flat

V7 Arpeggio in the key of A \flat Major

\circ 7 arpeggio on E \flat

Polyrhythm: 3 v. 2, in A \flat Major, RH triplets 3 octaves, LH duplets 2 octaves

Polyrhythm 2 v. 3 in A \flat Major

Sight Reading Sample

Andante

f

p

grazioso

rit.

Level 10

Performance repertoire requirement: 4 pieces (not including an étude), at least 2 by memory

Theory

Students must be able to identify all musical elements through Level 9.

Terms

Be able to write and recognize all terms & symbols through Level 9.

Non-harmonic tones

passing tone: A note that passes stepwise between two chords but does not belong to either chord.

upper and lower neighbor tone (sometimes called auxiliary tones): Notes which are a step above or below a chord tone, then returning to the chord.

suspension: A note that is held beyond the next chord change, resolving after the new chord occurs.

anticipation: A chord tone that happens before the chord occurs.

appoggiatura: A non-harmonic tone that is played on the beat, then resolves (usually downward).

Fugues

subject: Fugue theme is presented in a single voice at the beginning, then appears in alternating voices.

answer: Subject which repeats in a dominant key; real answer has an exact intervallic equivalent to the subject; tonal answer has slightly different intervals to maintain the tonality.

countersubject: A melody that plays along with the subject in subsequent repetitions.

exposition: A section where all voices state the subject, then concludes with an obvious cadence.

episode: A section which serves to modulate from one key to another, using material from the subject or counter-subject, usually using sequences.

stretto: The overlapping of subjects in different voices.

Forms

Classical sonata structure (multiple movements): A typical sonata consists of three movements. The first movement is usually in Sonata (Sonata Allegro) Form; the second movement is usually slower and is usually in ternary form; the third movement may be a Rondo, Theme and Variations or Sonata form. Occasionally a fourth movement is before or after a slow movement and may be in minuet or scherzo form.

rondo: A form that has a recurring theme (A) that returns between contrasting sections (B, C), usually following a pattern such as ABACA, ABACABA, ABACBA.

theme and variations: A form consisting of a theme and a series of different versions of the theme. Variations may differ in harmony, melody, rhythm, form, texture, meter, key or tempo.

Harmony and Tonality

tertian harmony: Harmony based on combinations of the interval of a 3rd; most traditional Western music is based on this tonality.

quartal harmony: Harmony based on the interval of a 4th.

bitonality: The use of two keys or tonalities simultaneously.

polytonality: The use of two or more keys at the same time.

atonality: The absence of a tonal center or key.

Tone Rows

twelve-tone row: Compositional method in which all twelve tones of the chromatic scale are organized in a certain order before repeating any tone; the row is used over and over to provide the structure of the composition.

retrograde: A technique where the melody or tone row is reversed.

melodic inversion: A technique where the intervals of a melody or tone row are inverted, e.g. if an interval goes up a 3rd, the inversion will go down a 3rd, etc.

retrograde inversion: Combination of retrograde and melodic inversion.

Technique for Exam

Refer to the pattern examples below.

Note: A memorized etude of virtuosity may be substituted for the technique requirements in Level 10.		
All patterns hands together	Minimum scale tempo: ♩ = 100	Suggested time limit: 5 minutes
Scale in 6ths, = 4 octaves	B♭ Major, RH on B♭, LH on D	
Scales hands an octave apart, = 4 octaves	A, A♭, E♭ Major; c, b, f♯ melodic minor	
Octave scale (small hands may break octaves) = 3 octaves	A, F Major	
Whole tone scale = 2 octaves	start on B♭	
Cadences: Modulation to the dominant	E♭ to B♭, B♭ to F, F to C Major	
Arpeggios: Dominant 7th, 4 octaves	in the keys of B♭, E♭ Major	
Arpeggios: Diminished 7th, 4 octaves	starting on B, E	
Polyrhythm: 3 v. 4, RH 4 octaves in sixteenth notes, LH 3 octaves in triplets	D Major	

Sight Reading

Refer to the next page for a sight reading sample.

All skills from previous levels may be included, with the addition of ornaments, pedal, and meter changes such as from simple to compound meter.

Aural Skills

1. Identify all intervals up to and including an octave, ascending and descending, blocked and broken.
2. Identify Major, minor, diminished and Augmented triads in root position and inversions.
3. Hear the difference between natural, harmonic, melodic minor and whole tone scales.
4. Be able to hear the difference between 2/4 and 3/4, 3/4 and 4/4, 4/4 and 5/4, and 5/4 and 6/8 meters.
5. Identify whether a four-measure phrase is Major, minor or atonal.
6. Identify the cadence at the end of a chord progression as authentic, plagal, half or deceptive.
7. Identify Major, Dominant, minor, half-diminished, or diminished 7th chords, in root position.
8. Be able to identify the difference between Allemande, Courante, Minuet, Gavotte, Sarabande and Gigue.
9. Identify polyphonic and homophonic textures.

Level 10 Technique Pattern Examples

Scales: B♭ Major in 6ths, 4 octaves; A, A♭, E♭ Major; c, b, f♯ melodic minor, 4 octaves; **Octave scale:** 3 octaves in triplets; **Whole tone scale:** 2 octaves starting on B♭

Cadences: Modulation to the dominant: E \flat to B \flat , B \flat to F, F to C Major

Modulation to Dominant: E \flat to B \flat Or:

New key: IV V⁷ I ii⁶ I₄ V⁷ I New key: IV V I ii⁶ I₄ V⁷ I
(pivot chord) (pivot chord)

Arpeggios: Dominant 7th in the keys of B \flat , E \flat Major; Diminished 7th starting on B, E

Dominant 7th arpeggio in the key of B \flat Major

Polyrhythm: 2 v. 3, in A \flat Major, duplets in the RH 2 octaves, triplets in the LH 3 octaves

Polyrhythm 2 v. 3 in A \flat Major

Sight Reading Sample
Andante

f *p* *grazioso* *rit.*