

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: $\frac{5}{3}$ or omitted; 1st inversion: $\frac{6}{5}$ or $\frac{6}{3}$; 2nd inversion: $\frac{7}{5}$

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: $V^{\frac{6}{5}}$, 2nd inversion: $V^{\frac{4}{3}}$, 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, A ^b , E ^b 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	A ^b to E ^b , E ^b to B ^b , B ^b to F Major	
Arpeggios: Dominant 7ths, 4 octaves	in the keys of A ^b , E ^b Major	
Arpeggios: Diminished 7ths, 4 octaves	starting on A ^b , E ^b	
Polyrhythm: 2 v. 3, LH triplets 3 octaves, RH duplets 2 octaves	A ^b 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

The image displays two sets of musical notation for piano technique exercises. The first set is titled "E Major scale in 6ths" and is written in treble and bass clefs with a key signature of three sharps (F#, C#, G#). It features a series of sixteenth-note patterns in both hands, with fingerings indicated by numbers 1-4. The second set is titled "Eb Major scale" and is written in treble and bass clefs with a key signature of three flats (Bb, Eb, Ab). It features a series of sixteenth-note patterns in both hands, with fingerings indicated by numbers 1-4. A dynamic marking of *8^{va}* is present above the treble staff of the second set.

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 I⁶ V⁷ I

I IV V⁷ I
New key: IV V I ii⁶ I⁶ 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.