

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 $\frac{6}{2}$; 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.

	Minimum scale tempo: ♩ = 84	Suggested time limit: 5 minutes
All patterns hands together		
Scales $\frac{1}{2}$ = 3 octaves and $\frac{1}{4}$ = 4 octaves		Choose 3 from E, B, C [♯] , F [♯] , B [♭] , E [♭] , A [♭] Major
Scales $\frac{1}{2}$ = 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 musical examples for Level 6 technique patterns. Each example consists of a grand staff (treble and bass clefs) with various rhythmic and melodic patterns. The first example is for E Major, the second for f minor harmonic form, and the third and fourth for f minor melodic form. Each example includes detailed fingering numbers (1-5) and dynamic markings (f). The patterns involve ascending and descending scales, arpeggios, and specific rhythmic exercises.

Chromatic scale

Cadences & Chords

Deceptive Cadence: D Major

Authentic Cadence: c# minor

con Ped. I IV ii V⁷ vi I IV ii V⁷ vi i iv ii^o V⁷ i i iv ii^o V⁷ i

V⁷ Chords in E Major

Arpeggios

A Major

f minor

Sample Sight Reading

Andante

mp

legato

mf

