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.

<u>upper and lower neighbor tone</u> (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.

<u>answer</u>: Subject which repeats in a dominant key; <u>real answer</u> has an exact intervallic equivalent to the subject; <u>tonal answer</u> 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.

<u>episode</u>: A section which serves to modulate from one key to another, using material from the subject or countersubject, usually using sequences.

stretto: The overlapping of subjects in different voices.

Forms

<u>Classical sonata structure</u> (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.

<u>rondo</u>: 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

<u>tertian harmony</u>: 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

<u>twelve-tone row</u>: 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.

<u>retrograde inversion</u>: Combination of retrograde and melodic inversion.

Technique for Exam Refer to the pattern examples below.

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Note: A memorized etude of virtuosity may be substituted for the technique requirements in Level 10.	
All patterns hands together Minimum scale tempo: $J = 100$	Suggested time limit: 5 minutes
Scale in 6ths, JJJ = 4 octaves	B♭ Major, RH on B♭, LH on D
Scales hands an octave apart, = 4 octaves	A, Ab, Eb 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 Bb
Cadences: Modulation to the dominant	Eb to Bb, Bb 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 or A♭ Major

Sight Reading

Refer to the next page for a sight reading sample.

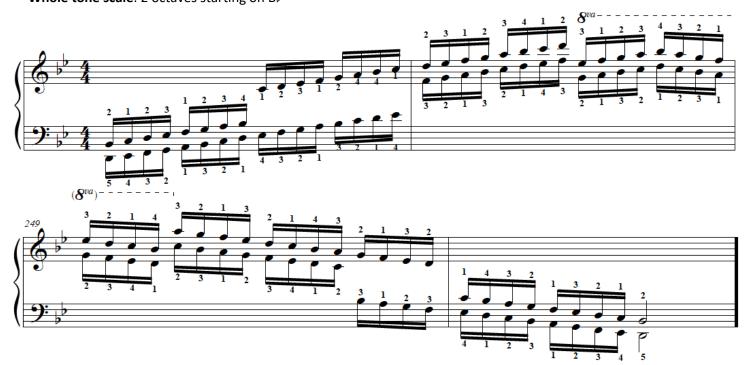
All skills from previous levels may be included, with the addition of ornaments, pedal, and meter changes such as from simple to compound meter.

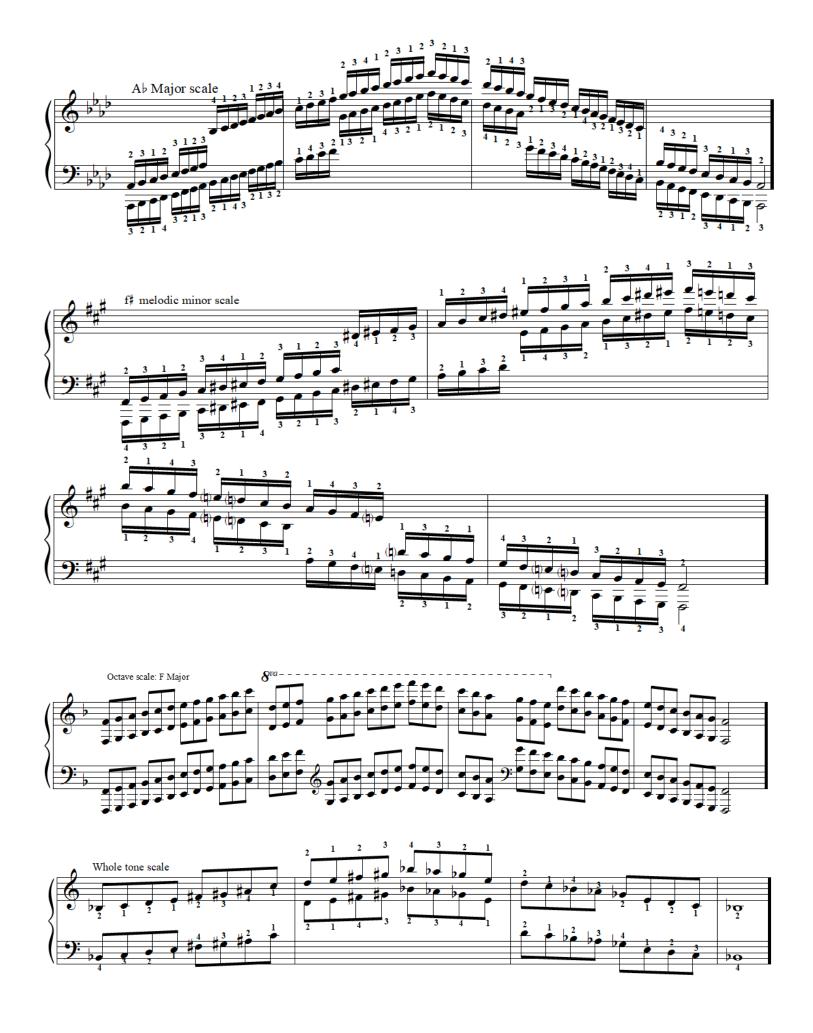
Aural Skills

- 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.

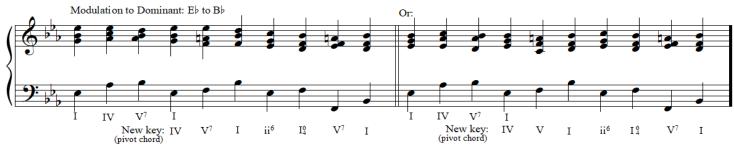
Level 10 Technique Pattern Examples

Scales: Bb Major in 6ths, 4 octaves; A, Ab, Eb Major; c, b, f# melodic minor, 4 octaves; **Octave scale**: 3 octaves in triplets; Whole tone scale: 2 octaves starting on B

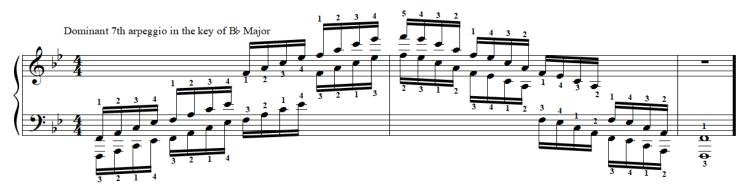




Cadences: Modulation to the dominant: E_{\triangleright} to B_{\triangleright} , B_{\triangleright} to F, F to C Major



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



Polyrhythm: 2 v. 3, in Ab Major, duplets in the RH 2 octaves, triplets in the LH 3 octaves



Sight Reading Sample



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