

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 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: 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

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.