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: 6 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° = supertonic   iii or III = mediant   IV or iv = Subdominant   V = Dominant
vi or VI = submediant   vii° = 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 $V\frac{4}{2}$

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♭ Major	
Scales: hands an octave apart ♪♪♪♪ = 4 octaves	G♭, D♭, B♭ Major; e♭, b♭ harmonic and melodic minor	
Octave scale: one octave (small hands may break octaves)	G♭ Major	
Whole tone scale: hands an octave apart, 2 octaves	starting on C♯, 2 octaves	
Cadences: Modulation to the dominant	C to G, G to D, D to A Majors	
Triad Arpeggios 4 octaves	G♭, B♭ Major; e♭, b♭ minor	
Diminished 7th Arpeggios 4 octaves	on B, C♯	
Polyrhythm: 2 v. 3, triplets in the RH 3 octaves, duplets in the LH, 2 octaves	D♭ 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♭ Major in 3rds or 10ths; G♭, D♭, B♭; e♭, b♭ harmonic and melodic minor, an octave apart; **Octave scale** on G♭;
Whole tone scale on C♯

Gb Major in octaves

Whole tone scale on C#

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
New key: IV   V⁷   I   ii⁶   I⁶₄   V⁷   I
(pivot chord)

I   IV   V⁷   I
New key: IV   V   I   ii⁶   I⁶₄   V⁷   I
(pivot chord)

Arpeggios: Gb, Bb Major and eb, bb minor, 4 octaves; Diminished 7th on B, C#, 4 octaves

Gb Major arpeggio

B diminished 7th arpeggio

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

Sight Reading Sample