

ADVANCED (LEVEL 10)

Be able to write, recognize, and identify the elements in musical examples that are presented below. Students should know the theory for their level AND the theory for the previous level(s).

Tonality (cello: bass, tenor and treble clefs; viola: alto and treble clefs)

1. Key signatures/scales:
 - Major: all keys; minor: all keys for harmonic, natural and melodic
Descending melodic minor scales must include all accidentals, even if they appeared in the ascending scale
 - Chromatic scale starting on any note (use sharps when ascending, flats when descending)
 - Whole tone scale starting on any note
2. Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave), 9th, 10th; Perfect, Major, minor, Augmented and diminished
3. Triads/arpeggios:
 - Major, minor, diminished, Augmented in root position and inversions using figured bass (R = $\frac{5}{3}$ or no figured bass; 1st = 6 or $\frac{6}{3}$, 2nd = $\frac{6}{4}$) in all keys
 - Roots of inverted triads
 - Primary and secondary triads in all Major and harmonic minor keys in root position and inversions using figured bass
Lines must be placed above and below Roman numerals for Major and Augmented chords, such as $\underline{\text{V}}$, and lower case Roman numerals must be used for minor and diminished chords, such as vi or vii^o
 - Dominant 7th (V7) in root position, 1st inversion (V $\frac{6}{5}$), 2nd inversion (V $\frac{4}{3}$), 3rd inversion (V2 or V $\frac{4}{2}$)
 - 7th chords: Major (M), minor (m), half-diminished (\flat) and diminished (^o) in root position and inversions
 - Secondary dominant, all Major and minor keys, using all primary and secondary triads and inversions, labeled; for example: V6/V of vi
 - Complete chords in the I-IV-V7-I chord progression, Major keys
 - Complete chords in the i-iv-V7-i chord progression, harmonic minor keys
4. Identify authentic, half, plagal and deceptive cadences, Major and harmonic minor keys, root position and common tone
5. Know how to read and write on the Grand Staff (treble and bass clefs with brace and bar line)

Music History

1. Know the four periods of music history in order: **Baroque, Classical, Romantic, 20th/21st Century** and three famous composers from each. The following composers may appear on the test: J.S. Bach, Handel, Vivaldi, Beethoven, Haydn, Mozart, Brahms, Mendelssohn, Tchaikovsky, Prokofiev, Shostakovich, Stravinsky.
2. Know two characteristics of the four periods:
 - Baroque:** use of ornamentation, major/minor tonalities developed, several melodic lines at once (polyphony), limited use of dynamics by the composer, dance suite
 - Classical:** emotional restraint, more defined musical forms, sonata form developed, one melodic line (homophony)
 - Romantic:** programmatic music with descriptive titles, lyrical melodies, more chromaticism, use of colorful harmonies
 - 20th/21st Century:** compositional style that can include atonality, bitonality, or polytonality, irregular and changing time signatures; a return to older forms such as sonatas and suites

3. Know two characteristics of the **Impressionism** movement:
a style of composition in the late 19th century inspired by the Impressionistic movement in art; unresolved dissonances, irregular phrasing, ambiguous musical forms, whole tone scales

Time and rhythm



1. Notes/rests: all rhythms
2. Complete measures using all rhythms
3. Identify the time signatures and place bar lines for examples in any meter

Signs and terms

Musical form/structure

continuo	bass part played by harpsichord and cello, or organ in baroque music
fugue	form of music with theme stated successively in all voices
ripieno	in baroque concertos and concerto grossi, the full orchestra
rondo	piece with repetition of principal theme after each new theme is introduced (Section A, B, A, C, A, D, etc.)
theme and variations	consists of a melody and different versions of the melody
whole tone scale	a six-note scale consisting entirely of Major 2nd (whole steps)

Other terms

affetuoso	tenderly, affectionately
Bartók (snap) pizzicato 	string is plucked vertically and rebounds off the fingerboard
giocoso	playful, humorous
glissando 	a technique of sliding between notes, either up or down a scale
ossia	or, alternate
scordatura	unconventional tuning of stringed instruments
tempo giusto	in a strict tempo (non-rubato)

Ear training

1. Scales: Major, harmonic and melodic minor scales
2. Triads: Major, minor, Augmented and diminished in root position in melodic (broken) form
3. Intervals: m2, M2, m3, M3, P4, A4, P5, m6, M6, m7, M7, P8, blocked and broken
4. Meter: identify the rhythm in a four-measure phrase in $\frac{4}{4}$ or $\frac{6}{8}$
5. Articulation: identify the difference between two melodies (staccato and legato)
6. Baroque and Romantic music
7. Classical sonata and Baroque fugue