

LEVEL 9

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)
2. Intervals: 2nd, 3rd, 4th, 5th, 6th, 7th, 8th (octave); 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{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 (\neq) and diminished (^o) in root position
 - Complete chords in the I-IV-V7-I chord progression, Major keys
4. Identify authentic, half, plagal and deceptive cadences, Major keys, root position
5. Identify notes in bass clef within the staff lines (violin and viola students only)

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 each period:
 - 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. Name the common movements/dances of a Baroque suite and two characteristics of each
 - Prelude:** precedes the dance movements, improvisatory character, free phrasing, establishes tonality and character of the suite, dominant pedal usually appears near the end
 - Allemande:** German dance, moderate tempo, usually the first dance movement, duple meter, one or three sixteenth note pickups, binary form

Courante: running dance at a fast tempo, triple meter, follows the Allemande, binary form

Sarabande: slow and serious dance, triple meter, emphasis on beat two, four bar phrases, follows the courante, often ornamented on the repeat, binary form

Gigue: upbeat/lively/fast dance, starts with a pickup, compound meter, generally the final movement of a Baroque suite, binary form

Minuet: dignified and graceful dance at a moderate speed, clarity of rhythm and phrase, triple meter, generally paired I and II then da capo (ternary form), optional movement which follows the Sarabande

Bourrée: French folk dance, moderate or moderately fast tempo in cut time, starts on the last quarter of the bar, generally paired I and II then da capo (ternary form), optional movement which follows the Sarabande

Gavotte: folk dance with a simple texture, four bar phrases, moderate to moderately fast tempo in cut time, starts on the second half of the bar, generally paired I and II then da capo (ternary form), optional movement which follows the Sarabande

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

Bowing terms

jeté

bow thrown at the string, allowed to rebound

sautillé arpeggio

bouncing bow, slurred with one note per string

Musical form/structure

hemiola

a shift in the rhythmic pulse from a division of 2 to a division of 3 or vice versa (e.g. 6/8 to 3/4 meter)



modulation

changing from one key (tonality) to another within a piece

syncopation

a contradiction of the meter or pulse by stressing naturally weaker beats, such as "off beats"

Other terms

artificial (false/fingered) harmonic

harmonic note played by pressing firmly with one finger and lightly touching the string a 4th above

sotto voce

soft or subdued, in an undertone

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. Classical and 20th/21st Century music